

Write the Ship

A Journal of Student Writing

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Editor's Preface

I take a lot of pride in my role as faculty advisor to *Write the Ship*. I enjoy the process of soliciting essays and giving my colleagues the opportunity to mentor their strong writers through the application process. I love working with my thoughtful interns. This year, the student intern is Amy Iacono, an English major with a writing concentration. Amy's dedication and vision has made this year's edition especially thought-provoking. I am humbled by her talent, her persistence, and commitment to this editorial project. Finally, I love the process of choosing the strongest essays for publication. This year, we published almost half of the essays submitted for review.

One of the most compelling parts of the process for me has been reading student reflections. Almost all of these accomplished student writers recognize writing as a process, and they acknowledge that their project took enormous amounts of time, creative energy, and revision. These reflections remind us that good writing is hard work.

Essays of this high caliber are only possible through the guidance of caring mentors, so I want to thank all the faculty mentors who encouraged their students to apply to *Write the Ship*. Our chosen contributors often remark that their faculty mentors were their strongest support throughout the writing process; this kind of mentorship is exactly what sets Shippensburg University apart from other schools.

I hope you enjoy this year's edition as much as we have enjoyed working on it.

Happy Writing!

Dr. Laurie J.C. Cella
Faculty Advisor

Editor's Preface

During my time as senior editor of *Write the Ship*, I learned to trust my own intuition and began to realize what I value most in a piece of academic writing—voice. Without a strong, unique voice an academic paper falls flat and ceases to entertain as it informs the reader; an attribute that I discovered is absolutely necessary for a well written student essay. Point of view is sometimes the most interesting aspect of a paper because it reveals identity, more importantly the identity of a Shippensburg University student. Just as crucial to a successful academic paper is creativity, which goes hand in hand with a strongly articulated voice. I was repeatedly impressed with the fresh, distinctive ideas expressed within the fifty-or-so essays I read during the selection process. I am proud to have been a part of this amazing effort and encourage anyone to partake in the process I was privileged to experience, and to continue to submit to *Write the Ship*.

Amy Iacono
Student Editor

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*Introductory Level
Course Writing*

Food Marketing: From Cradle to Consumer

Amber Penniston

English 106: Writing Intensive First Year Seminar

Professor Neil Connelly

ASSIGNMENT

Take a stand on a controversial issue that has received attention in the local, regional, or national media in the last twelve months. Please reference 4 sources.

A United States history lesson of the past decade would include technological advances, advertising increases, and a nation-wide epidemic of childhood obesity. Currently claiming "1 in 7 White children and 1 in 4 African-American and Latino children" (qtd. in Harrison and Marske 1568), childhood obesity is not a small problem. Juliet Schor, former Harvard Professor, current Boston University professor and author, is correct in her analysis that in the United States, children grow up with food advertising like it is a family member. Between crawling age and the beginning of first grade, kids memorize over 200 brands, request brands they like, and trust that these brands say something about their integrity and poise (Schor 19). Yearly, the food industry spends 10 billion dollars (Lewin et al. 328) perfecting advertising strategies that leave parents helpless and prepare children for a lifetime of dietary neglect. Schor accurately portrays the detestable nature of the food industry. From her interviews

with industry heads she reveals the shocking language of the trade: "'Targets'" are the kids, and companies plan to "'convert [kids] into [...] user[s]'" while some even grossly brag that they "'own kids'" (Schor 20). Food manufacturers claim that consumers have a choice regarding the quantity and quality of what is purchased, but food marketing obscures this usually obvious freedom when its sole goal is to increase product sales and remove consumer resistance. Improving the healthiness of food products marketed towards children would definitely cost the industry time and money, but without rapid changes the entire

nation will remain stricken with increasing rates of dietary-onset medical complications as well as "[...] depression, anxiety, low self-esteem and psychosomatic complaints" (Schor 17). The United States food industry markets products towards children by using deceptive advertising techniques that ultimately make healthy food choices impossible.

Dr. Benjamin R. Barber, professor at Rutgers and author of seventeen books, gives tremendous insight into the history of the volatile food industry. Generic products used to dominate and "back room deals, cartels, monopolies and trusts" allowed a company to be a singular seller of a certain product in the industry. A capitalist market revised this model and banning of monopolies led to creation of trademarks and brands. Companies stressed product "quality", affordable "price" and "reliability" to distinguish

it from others. Eventually, the market became saturated with similar product descriptors. To compensate, introduction of a new marketing tactic, "emo-

tional leveraging" and "shaping of human purpose" led to a "manipulative" and enticing "experience" for customers. Food companies encourage consumers to "feel at home with the brand" and "to buy it whether or not they [need] it" (Barber 175-179). Manufacturers like Heinz appeal to families by boasting a dense company history chronicling lush family farms and a retention of traditional values. Their products advertise a long history of quality, but fail to mention less than healthy alterations to traditional recipes like swapping sugar for the usage of corn syrup. Heinz's current slogan is "grown not made," and their website broad-

The United States food industry markets products towards children by using deceptive advertising techniques that ultimately make healthy food choices impossible.

casts "We won't put anything in our ketchup we wouldn't want our own kids to have," but only two products in their lineup lack corn syrup (Heinz). A commercial for Totino's Pizza Rolls shows young kids eating Pizza Rolls at a slumber party. Marketing appeals to consumer nostalgia of sleepovers creating an undeniable reference to experience. Adolescents are left with the very convincing, empowering slogan "It's how kids help themselves" (Totino's). Food marketing bombards children and parents with pathos-driven appeals to gain product trust by families, while unhealthy products delude children and parents to believe that certain products are family-oriented and trust-worthy.

In the modern food market, manufacturers regularly push high calorie snack foods that they claim suitable for every meal and advertisements portray kids with an endless snack supply in hand or available (Bagel Bites). These foods are formulated to taste good but contain empty calories that are not filling and lead to inevitable weight gain. Products like Go-Gurt or Lunchables are offered as unhealthy components that parents' can freely select from for their child's lunch box. They are labeled as on-the-go meals, and manufacturers encourage parents to believe that these products are nutritionally sufficient. Commercials embrace parental titles like Soccer Mom and Stay at Home Dad. Marketers see a trend of parents working longer and more hours, spending less time with their children and eagerly exploit "guilt money", the concept that "parents who spend less time with their children will spend more money on them" (Schor 25). Companies also insist that parents play an important role in providing a specific product for their child, while in reality the child and the manufacturer lead the decision making (Schor 23-25). Companies encourage "nag factor [s]" that lead to familial tension and separate kids from their parents. Author Newton Minow reasonably believes that the nation's "children have been abandoned to strangers" (Minow 118), the marketers. Companies want to make childhood obesity look like parents' fault, but commercially-caressed parents cannot be expected to protect their children from unhealthy foods when marketing spends billions to avoid their resistance. In a free market, parents are fair game like any consumer, but children who are incapable of making dietary decisions should not be stranded from the guidance of their parents. Marketing leaves parents with less influence while their children develop

unhealthy eating habits. Devious companies hope that families will maintain these roles for a lifetime.

Kids and parents are targeted with messages on the box front that don't always match up with the true nutritional nature of the product. Companies play mind games with kids and their parents to make them believe food products are healthier than ever before. Phrases like "less fat" or "less sugar" are deceiving because the same products may still contain these ingredients in quantities above daily recommended amounts. Products that maintain quality ingredients are advertised as "organic" or "all natural" and food companies demand higher prices for them. A comparable size of Organic Heinz ketchup costs \$7.40 per bottle, to regular Heinz at \$3.67 (Aisle Ate). Pictures on cereal boxes, like Apple Jacks and Cocoa Puffs, are out of proportion and companies hide behind disclaimers like "enlarged to show texture" and "see back for serving suggestion". Cereal will undoubtedly have texture, so showing the cereal in a larger size can only be broadcasting the fact that manufacturers want to portray larger-than-life portion sizes. On the box back, most cereals reveal meager portion sizes like ½ cup or less of so-and-so cereal.

Companies may argue that kids have a choice, but after subjection to deceptive marketing techniques kids don't stand a chance. Food companies are not stupid because they know what makes consumers salivate and what makes them buy. They also know that childhood obesity is a problem in America but refuse to admit that their sugary, salty, fatty foods have any connection to the problem. Dale Kunkel, a University of Arizona Communications professor speaks only truth when he mentions the remarkable ability of "Toucan Sam [to] sell healthy food or junk food" (qtd. in Neuman). Food marketers are becoming the Joe Camel of food, and have very relaxed outlooks on making alterations to the products that are making them filthy rich. Although some companies like Kraft are quickly jumping on board with improved whole grain foods for children, any company who joins the new, stricter food guidelines of the Federal Trade Commission have five to ten years to change (Neuman). The health of United States children should not be put on the back burner for a decade, nor should companies be enabled to continue making healthy food decisions a thing of the past.

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Comments from the Student

During my five years of employment in the fast food industry I frequently thought about the healthiness of the food we served. Company goals encouraged us to suggest add-ons of fries or milkshakes to meals. This was an incredibly alarming proposal when our most popular sandwich already contained twenty five percent of recommended daily fat intake. We supplied nutritional guides, but only near the farthest register, in a box, behind the lemonade machine. More visible was our store's animal mascot, bright colors outlining popular meals, and red balloons. Product placement hid our weakest aspect as a company: the nutrition facts.

My ideas about consumerism and nutrition were more recently explored within my Biology major at Shippensburg University. As a college student, I spent less money eating out and cooked more of my meals at home. I realized that many of the same ploys existing to veil nutrition in fast food restaurants also existed in the supermarket. What was most shocking was the targeting of kids to buy the unhealthiest products in the store.

This essay was easy to write because it is easy to be protective of kids. The youngest ones do not know any better when it comes to nutrition, and the marketing that relentlessly coaxes their parents is no help. I enjoyed researching marketing psychology and laws surrounding children because it is important to understand both the cause and effect of a problem. The challenging part was staying calm and remaining objective after realizing the enormous amount of time and money spent by manufacturers to psychologically deceive their loyal customers. In the next few years, I hope that consumers become more aware of their situation and that companies currently resisting changes can embrace healthier options, with urgency, for the greater good.

A Portrait of the Child as a Knowing Observer

Shannon Pavlovic
English 250: Introduction to Literature
Dr. Thomas Crochunis

ASSIGNMENT

How does your experience of memories from your own childhood compare to those presented in either "The Laughing Man," the opening chapter of *A Portrait of the Artist as a Young Man*, or the opening section of *In Search of Lost Time*? Analyze examples of your own memories and responses to them alongside your analysis of either Salinger's, Joyce's, or Proust's literary version of childhood memory. Consider what the author you choose seems most to emphasize and how that compares to how your memories look in comparison.

The mind of a child is a paradox of simplicity and complexity, filled with conflicting impressions that are both naïve and wise. Joyce illustrates this phenomenon in his work *A Portrait of the Artist as a Young Man* by presenting to the reader a heart-breaking young man, Stephen, who both loves his world and tries desperately to understand it, who is both baffled by his surroundings while perceiving more about them than anyone suspects. Narrated by a seemingly objective third party, this work manages to trick the reader into thinking the narration is performed by Stephen, as it delves so completely into the intricacies of a young boy's reflections on his imperfect world. Using stream of consciousness, Joyce effectively translates the reader's experience of his own memory into the reality experienced by Stephen. The narrator's account of Stephen's psychological and emotional state removes the reader from his or her smug understanding of the past, into a time when the implications of deeper meanings were unclear but somehow apparent. I, as the reader, journeyed from my comfortable present, into my childhood when my own observations created impressions of import without full comprehension.

A striking example of Joyce's full capture of the child's mind is clear in Stephen's internal dialogue. The narrator employs a child's vernacular throughout much of the text. Joyce's use of words like "mean" or phrases like "not nice" remind me that I am in the mind of a child who is reacting age appropriately to unfavorable circumstances (Joyce 3). In the same instance that the narrator uses this

language, Stephen's mind suddenly takes a turn toward maturity, spanning beyond his years. The narrator explains, "He thought that he was sick in his heart if you could be sick in that place" (Joyce 6). This tragic expression of true grief, felt physically in response to emotional pain, is a poignant example of Stephen's deeper understanding of the human spirit while maintaining his youthful innocence. His wonder at the possibility of feeling sick in one's heart reminds me again that Stephen is a child, not yet accustomed to this feeling that will recur as surely as time adds yellow to the pages of a book.

In reading this passage, I am reminded of my first encounter with grief, occurring when I was six years old, although I might not have recognized it as such at the time. I remember clearly, as Stephen does when he encounters his grief over his homesickness, the setting in which it took place. My father and I were eating subs at the bar in our kitchen, listening to the monotone sounds of the reporters on NPR during *All Things Considered*. I know it was winter, because it was dark outside, and we were just settling down for dinner. The phone rang, and my father had a brief conversation with someone on the other end. After the phone conversation, my strong, fearless, handsome father crumpled to the floor as if his body disappeared and left only his clothes, and he let out a sound of primal, animalistic anguish. I sat, both confused and horrified, at the bar tasting bitter lettuce and fighting the urge to throw up. My mother, out of town, would have known how to help this pathetic

creature thrashing on the floor, but I alone was its witness. My experience contrasts with Stephen's in that the grief he was experiencing was directly related to his own situation; my grief resulted from my father's. As a six year old, I could not fully comprehend the impact that phone call had on my life. My father's brother had died, and this was the first of many catastrophes that would eventually lead to my father's own death. I could not possibly know this as I forced down my mostly-chewed bite of sandwich, but I would argue that I suspected at that moment, on some level, that life could be very ugly. Like Stephen, I did not know it was possible for the human heart to suddenly become ill, but I did not have to know. Like Stephen, I could feel it.

Joyce captured the intricacies of a child's mind by addressing the complexities of Stephen's relationship with his religion. The narrator steps out of Stephen's mind during the debate he witnesses between his father and Dante over Christmas dinner (Joyce 21). Suddenly, the narrator's focus pans out of Stephen's head, no longer offering a view of even his acutest observation. Instead, the narrator objectively reports the discussion and scarcely mentions the lasting effect of the words uttered in the presence of young Stephen. Joyce, brilliantly, allows the narrator to do this because the seeds of questioning, sown at the dinner table, are harvested in Stephen's subconscious later in the story. Just before the prefect of studies turns his pandybat on a truly innocent Stephen, the boy thinks about Father Arnall's ire toward the boys. The narrator, translating Stephen's thoughts into words, states, "It was because he was allowed because a priest would know what a sin was and would not do it" (Joyce 32). I could feel Stephen's desperation in this passage, as he questioned and attempted to justify this priest's rage. Surely, thought Stephen, Father Arnall would not commit a sin. Stephen grapples with this concept, and although he may not know that he has ap-

proached questioning his religion at its very root, he acknowledges a nagging thought... an inconsistency with previous principles set before him as canon.

My family, tragically Irish and tragically Catholic, worshipped symbols of the Church. Faded portraits of the Virgin Mary and spindly wooden crosses litter my memories of my Grandma Eileen's home. Like an undercover spy, an agent for God, Mary watched us from the wall over my grandmother's aged and out-of-tune player piano. I did not worship her, though. I worshipped my grandmother and her house with matted carpet, heated floors, and walls that echoed the sins of a generation. She always sat in her brown leather chair, chain-smoking Winstons and guzzling Old Milwaukee from frozen mugs that dripped with condensation in the tropical conditions of her living-room. As I grew, I began to notice other bizarre occurrences in her household, situations that young children should not be

privy to, and the sanctity of her home began to fade with the blue paint of Mary's hood. I wondered more and more often, until she died of lung cancer when I was ten-years old, how my grandmother could stand to

His wonder at the possibility of feeling sick in one's heart reminds me again that Stephen is a child, not yet accustomed to this feeling that will recur as surely as time adds yellow to the pages of a book.

see Mary's face, always watching, recording, and maybe even judging her for her life. At the wake, I removed Mary from her permanent perch. The wake was wild, as any good Irish one should be, but I decided that Mary should finally cease her watch over things of which she would certainly disapprove. Akin to Stephen's beginnings of discontent with his blind faith in his religion, my being filled with conflict about the attitudes I held about my grandmother. My questioning of the holiness of my grandmother faded. I saw the yellow, cigarette tar-stained outline around the bright white space that Mary left on the wall. I could not know that I had already arrived at this loss of faith in things that I previously held sacred.

Joyce's telling of the inner-workings of a child's mind spoke to me so loudly that it was as if he stole my memories. With simple

words and sentence structure, he tricks the reader into thinking the child is the narrator, until you are abruptly brought to such an adult observation that you faintly recall Stephen's mere role as a character in a story. This is the magic of Joyce's narration. I remember so clearly the nagging feeling of a shift in my perception of the world, a shift so minute that I cannot clearly recall it happening. That, though, is the beauty of memory. Within the minds of children, memory and consciousness do not have direct interactions with each other. Their observations are met with question and are regarded only later in life as profound, for exposing a child's mind to the profound corrupts childhood innocence and pollutes true adulthood reflection.

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Comments from the Student

In the mind of a child, events are recorded with a measure of objectivity and curiosity. As adults, we apply meaning and hope to make sense of them and their influence on the people we have become. In writing this piece about Stephen Dedalus in Joyce's *Portrait of an Artist as a Young Man*, my mind traveled to a time where my perceptions were free of judgment and expectation. After reading the first chapter of Joyce's work, I recalled experiences of tragedy and profundity in my own childhood that, only as an adult, could I truly appreciate. While writing this piece, I remembered, like Stephen, conversations and impressions that became embedded in my character. Within the mind of Stephen, Joyce provided me with an intimate, detailed account of the initial recording of childhood memory.

Translating Stephen's memories into the language of my own was not difficult. Relating to him in terms of ethnicity and religion, I felt the obligatory pull of Catholicism and all it represented. Understanding his acute awareness of the nuanced adult interactions he witnessed, I easily remembered the confusion I felt when recognizing the fallibility of my superiors. Writing these memories, however, constituted a painful journey into the past. At the core of self-understanding, though, are our memories of events, both profound and inane. If nurtured, embraced, and analyzed, remembrances have a truly revelatory nature. This assignment allowed me to capture some of these memories and draw from them my own fluid, complex self-portrait.

Artificial Consciousness: Why The Binary Brain is Impossible

Connor Fox

English 106: Honors Writing Intensive First Year Seminar
Dr. Laurie Cella

ASSIGNMENT

Description: For this research essay, you will choose 1) a topic that interests you OR 2) a topic that is connected to your last essay, the oral history project OR 3) a topic inspired by your major or discipline.

Guidelines: We will spend time discussing how to build a strong academic argument, and you will need to create a clear, focused thesis, using sources you find from the library databases. It is very important that you choose a topic that is meaningful to you, and that you work hard to incorporate the sources as you develop your argument.

Requirements: Use the library resources available. This week, we will spend some class time learning how to effectively use the databases. **You will need to include at least seven credible academic sources**, and we will discuss in class how to determine what is credible. No Wikipedia, no *USA Today*, only one academic website will count.

Artificial intelligence (or AI) is something that can either run chills down your spine or inspire a great curiosity, but what most people are actually thinking of when they hear "AI" is artificial consciousness (AC). Movies like *I, Robot* give the public nightmares of self-aware metal machines that seem to act according to their own free will and, more often than, not spell bad news for the human race. These movies are certainly entertaining, but could any of these "robot apocalypse" scenarios actually happen? In order to find out, we must examine three topics central to the idea of sentient machines: the definition of consciousness, the organic brain, and the machine "brain." I know that artificial consciousness can and will happen in the future, but the computing technology industry will have to undergo a major evolution in the way computers are created before we can even dream of such feats. It is somewhat common to hear the human brain described as "the most powerful computer on earth". The problem with this statement is that the brain is most certainly not a computer; it is incredibly powerful, but it is not a computer in the modern sense of

the word. The massive amount of mystery and unknown capabilities of the brain are what separates it from a computer. For this reason, I firmly believe that artificially manufactured conscious minds are impossible with modern computing technology.

Defining Consciousness

Before attempting to determine whether a machine is conscious or not, a definition must be addressed. Consciousness is a difficult

experience to describe to someone. It is a subjective experience according to Antonio Damasio, "... we cannot observe their minds, and only we ourselves can observe ours, from the inside, and through a rather narrow window" (Damasio 5). A man can only know for certain whether he himself is conscious at any given moment. Rocks and trees

could be conscious, but we assume they are not because of their behavior. Because we assume consciousness based on observation, computers that simply act in the way other conscious beings do could very easily be considered conscious.

A computer is not conscious in the sense that it can have no outlook, no view, no personal experience unique to itself regardless of how human-like it may behave.

The *Stanford Encyclopedia of Philosophy* defines consciousness by several separate but equally important ideas, the most intriguing of which is the “*What is it like?*” criteria (Van Gulick 1). This subject explains that consciousness is most likely experienced differently by different organisms. The example given, “bats are conscious because there is something that it is like for a bat to experience its world through its echo-locatory senses, even though we humans from our human point of view cannot emphatically understand what such a mode of consciousness is like from the bat’s own point of view” (Van Gulick 1), explains why we often have such difficulty understanding the consciousness of other beings.

Perhaps the simplest way of defining consciousness is to define what it is not. Damasio writes that, “in the absence of consciousness, the personal view is suspended; we do not know of our existence; and we do not know that anything else exists” (Damasio 5). A computer is not conscious in the sense that it can have no outlook, no view, no personal experience unique to itself regardless of how human-like it may behave. However, understanding what it is like to be without a conscious mind does not help us to determine whether the computer is conscious; we need a definition that can be applied to something from the external perspective, a definition that allows us to say with some accuracy that a being is not conscious without being able to see things from its perspective. For this specific purpose, I propose the following definition consisting of three parts:

1. The being’s brain must be similar in structure and design to the brain of a being known to be conscious. Since the only being that I know for certain to be conscious is myself, the being in question must have a brain structured similarly to the human brain.
2. The being must be able to demonstrate cognitive skills in a variety of areas independently, or without user interference.
3. The being must function in a non-algorithmic manner, meaning its behavior and/or decisions should not be able to be predicted by an algorithm of any complexity (Penrose 112).

Of course, this is not the “end-all-be-all” definition of consciousness, but for the purposes of this paper it serves as a decent foundation. As an example, we can use this definition

to prove that an animal’s mind is conscious. The minds of animals, specifically those of mammals, appear to be quite similar to human minds and act in a way that makes us believe them to be conscious. For example, Oyster-catchers, which are large seabirds, show significant signs of intelligent thought processes as they catch their prey. This bird waits until “the mussels are fully exposed at low tide... [and] then seizes them with its sturdy bill, pulls them loose from the substrate, and carries them to a patch of sand where it then turns the shell so that its flat ventral surface is uppermost... the Oyster-catcher maneuvers the mussel so that it remains in this position while hammering open the shell” (Griffen 46). These birds show an understanding of peak times for conducting their hunting as well as basic physical properties of the world. By maneuvering the shell so that it stays in position while they open it, Oyster-catchers demonstrate active thinking as they attempt to achieve a goal. Active thinking is non-algorithmic, the birds clearly show cognitive abilities, and all brains in the animal world are quite similar and are most distinctly differentiated only by size.

We can also use this definition to prove that a calculator is not sentient. The calculator is not at all designed with the same amount of complexity as the human brain, nor is it wired in a way remotely similar. The calculator can only do one thing: calculate number relations, which could be done with or without cognitive abilities. The calculator is highly algorithmic and can be predicted.

The definition I have created can prove that things we are fairly sure are conscious to be conscious and vice-versa. Therefore, this definition should be able to assess the consciousness of a computer or synthetic entity.

The Point of No Return

Now that we have a functional definition for consciousness, we can begin to examine some formal arguments for artificial consciousness. In his book *The Age of Spiritual Machines*, Ray Kurzweil uses the story of a hypothetical person named Jack who gradually replaces his entire brain with computer implants. After replacing several of the sensory areas of his brain with implants, “Jack notices that his memory is not what it was... So he’s back for more implants. These are amazing memories that had grown fuzzy with time are now as clear as if they had just happened” (Kurzweil

52). Kurzweil goes on to say "Still the same Jack? Clearly he has changed in some ways... But he has the same self-deprecating humor, the same silly grin yes, it's still the same guy" (Kurzweil 53). Kurzweil's story seems to make sense up until Jack replaces his entire brain with "electronic circuits of far greater capacity, speed and reliability" (Kurzweil 53). Until this point, Jack had only been replacing the sensory and memory parts of his neural system with their robotic counterparts. Consciousness does not exist in memory or in sensory areas of the brain and so those areas can be safely replaced (in theory) with little effect on the actual person. Sensory input and memory are both unnecessary for consciousness to exist. For example, if you take away all of a person's senses, he would still be able to think about his past experiences but would have no awareness of the external world what-so-ever. Take away his memory as well and he is utterly dumb, but still technically conscious. My argument is that the area of the brain that contains actual awareness (or consciousness) is not binary, or it does not have a binary equivalent like the senses do. If Jack were to go under anesthesia to have his brain replaced, from his perspective he would never wake up. The Jack that would wake up would be a simulation of Jack, programmed to act just like he did.

Neurons and Transistors

The argument of human brain vs. computer brain tends to come down to one main debate: Does a neuron have a silicon counterpart? My answer is "no", the neurons that make up the human brain are not binary; that is to say, they do not output in an "on or off" fashion like binary nodes do. Instead, neurons fire off signals of varying strengths that can affect a certain action in a variety of ways. The number of different ways an action can be performed because of this feature is dizzying. Kurzweil argues that the main differences between neurons and binary structures are not actually how they are used to compute, but that "much of the complexity of neuron design and structure has to do with supporting the neuron's life processes and is not directly relevant to the way it handles information" (Kurzweil 80). Basically, he's saying that neurons are not different from binary nodes; the perceived complexity of the neuron is primarily to keep it living while the way it stores information is not necessarily as complex. However, note

that Kurzweil also states that neuronal outputs are "not sufficiently characterized by a single number" (Kurzweil 80). Kurzweil is not giving a definite answer to the question. He clearly wants there to be a binary equivalent to the neuron, but the facts just won't let him say there is. I feel that the amount of controversy over the work of the neuron is enough to show that a neuron does not work the same way as a binary operator does. We can see clearly how binary things work, so if the neuron was fundamentally the same, wouldn't we be able to see that right away?

We don't know enough about the human brain to go into serious detail about how all of its parts do the amazing things that they do, but what we do know tells us that it does not show any recognizable similarities to a computer. Whatever it is that allows a mind to be conscious, it cannot be created from transistors.

Light Bulb Theory

One of the intrinsic characteristics of consciousness is the idea of "free will" or the ability to choose for oneself a course of action. Free will is the most significant factor in why computers cannot obtain artificial consciousness; as every savvy computer user knows, computers in their most basic form operate on "ones and zeros", "on or off", "true or false". No matter what kind of operating system a computer runs, no matter what type of hardware is installed on it, all processes running on a computer can be boiled down to a series of these two options. The best analogy to explain this concept is the light bulb; it only exists in one of two states at a single moment: on or off. Now, one would consider a light bulb to be about as conscious as a rock, but what about two light bulbs? Three? Ten million light bulbs? What if turning one light on caused another to turn off? It does not matter how many light bulbs there are or how intricately they are interlinked; ten million light bulbs all affecting each other are just as unconscious as ten million binary nodes. The result you see on a computer screen after pressing a key is simply produced through a complicated series of physics reactions occurring within the computer. For this reason, the most complex electrical computer built today could theoretically be reproduced as a mechanical machine of the exact same structure and effectiveness, albeit much larger and slower to function. Computers

that function in this way cannot have “free will” because they are slaves to the cause and effect. Once a cause has been initiated within the computer, the computer is helpless to stop the associated effect from being produced. In other words, there will always be a predictable outcome to any action or input. Psychology may allow us to somewhat predict what a human might do when presented with a certain situation, but never to the degree by which we can easily calculate what a computer’s reaction would be.

The Chinese Room

In John Searle’s “Chinese room” analogy, he attempts to explain why it is impossible for a computer to understand the information being put into it by imagining a man locked in a room with nothing but a sheet of Chinese writing and a sheet of rules (in English) that apply to the writing. The man cannot read or speak Chinese, but the rule sheet given to him allows him to figure out which symbols correlate with one another so that they form sentences in Chinese. The point is that the man in the room would be able to accept questions written in Chinese and output answers in perfect Chinese as well. However, the man does not actually know what is written on the paper nor does he understand what he is handing back, he simply follows the rules (Anderson 371). In this analogy, the man represents the computer, the rule sheet is the program that it runs, and the Chinese writing is the external input. Thus, Searle is saying that the computer does not understand what is being given to it, it only *simulates* an understanding.

Searle acknowledges one counter argument to this analogy known as the “Systems reply” (Anderson 373). The “Systems reply” states that the man is just part of an entire system of components and that the system as a whole does, in fact, understand the Chinese writing (Anderson 373). To cleanly eliminate this possibility, Searle slightly changes his analogy: “Let the individual... memoriz[e] the rules in the ledger and the data banks of Chinese symbols, and [do] all the calculations in his head. The individual then incorporates the entire system.... We can even get rid of the room and suppose he works outdoors. All the same, he understands nothing of the Chinese, and *a fortiori* neither does the system, because there isn’t anything in the system that isn’t in him. If he doesn’t understand, then there is no way the system could understand, because

the system is just a part of him” (Anderson 373). Clearly, the human brain must consist of something more than what lies within a computer, otherwise we would not be able to understand the words we use to communicate with each other.

Why Watson Won’t Win

Many people have heard of the Jeopardy-playing computer developed by IBM known as “Watson.” but most people do not know how Watson really comes up with the answers that it does. IBM’s computer has dominated the two best human players in the world, Ken Jennings and Brad Rutter, and proven its question-answering prowess (Perna 1). However, this feat is not all that remarkable once one understands the type of computing Watson does behind the scenes. Watson searches for answers in a way completely different from the human mind. When Watson makes a mistake, it appears incredibly unintelligent. “When the clues are hard to understand or it doesn’t have good resources, it comes up with answers you and I would never give” (Perna 1). Watson is programmed to narrow the question down to simple pieces that it can understand. For example, the question “This city’s largest airport is named for a World War II hero; its second largest, for a World War II battle” (Perna 1) would be broken down into “What city,” “largest airport,” “World War II hero,” etc. The correct answer to this question was “What is Chicago?,” but Watson answered “What is Toronto?” (Perna 1). Watson either did not realize that the city had to be in America or got confused by another city named Toronto. When Watson searches for an answer, it is basically doing a Google search of several keywords obtained from the question. Any human could do this with ease, Watson is only significant because of how fast it can do this. All Watson really consists of is a huge all-encompassing data retrieval engine; there is no thought occurring within Watson, just a very complex search algorithm. It is my own opinion that in order to contain consciousness, a mind must have a degree of fallibility when it comes to math and memory. This uncertainty of processes that are concrete for computers is what allows the human mind to be creative; it is what gives us an “imagination.” Watson, like all other computers today, is just a tool used by us to achieve something difficult for a human to do on his/her own, just like a hammer is used to assist in building.

Looking to the Future

Anything that exists in nature is theoretically possible for humans to replicate, but once we have created a computer powerful enough to contain artificial consciousness, it will no longer be considered a computer as we know them today. Essentially, I believe that the current push for artificial intelligence is misdirected; scientists are attempting to create a human brain with binary technology when the actual human brain is not binary. While this binary brain may eventually act just like a person, it will never be a person; it will never have

an experience of its own that it would find as difficult to describe as we find ours. In the far future, the intelligent life that we as humans create will most likely be organic. These beings will be almost identical to humans in brain function, but will be born synthetically instead of biologically. This is not a future to be afraid of, however, because fearing a being who was created synthetically is just as irrational as fearing one that was created biologically. After all, history has shown us that beings who are born in the normal way are just as capable of trying to take over the world.

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Comments from the Student

In choosing a consciousness as the main subject of my paper, I knew there would be certain challenges that would arise in attempting to argue anything at all about it. The biggest obstacle would be defining the thing itself because we don't yet know just what it is or what causes it or even how to tell with certainty if something possesses it. To combat this, I decided that it would be necessary for me to create my own definition that would serve as the foundation of the argument. I pulled several rules of conscious beings from various sources and assumed things from them until I had a definition that I could rely on.

Moving on to the part of the paper that dealt with computers, I realized that I would need to make sure I did not depart from what was general knowledge for too long. I ended up using an induction-like process to compare one simple computer and one complicated one to prove that the if the simple one was not conscious by my definition, then neither was the complicated one. I felt that this was simple enough to understand in one sitting and yet did not take away from the complexity of the overall subject. As a plus, it also flowed well into the "Chinese room" argument.

I really enjoyed the amount of thought this paper brought out of me. I had considered the topic often before this assignment and had previously thought that I had everything already figured out. In doing the research for this paper, I found many theories and opinions that I had never taken into consideration and helped me continue to think of intelligence and electronics in a whole new way.

Touching All the Bases

Lucia Perrotta Bard

English 250: Introduction to Literature

Dr. Thomas Crochunis

ASSIGNMENT

What is your earliest memory of anything related to baseball? Describe what you remember—even if sketchy—and then supplement what you actually remember with any details about the people, places, or events that have since been added through family stories, other sources of information, photographs, or anything else.

I am fairly certain my very earliest memory of baseball has to do with the sound of it coming from the television as my father watched. I think it was on the radio in the car on long summer trips up north, too, but we always had comic books to keep us occupied so the sounds are truly background. I don't remember following the game at all but the names that would soon become familiar were surely floating above my head.

My first memories of *playing* baseball are really of playing catch in the front yard. The eldest of my younger brothers is one year younger than me and it was probably because of him that my dad bestirred himself from his favorite chair to teach us how to catch. My mom came out with the younger boys and offered advice from the sidewalk and then she got involved. My mother, and her mother before her, had played ball, real ball, in Canada growing up and she still had her first-baseman's glove to prove it. I have a tiny photo of Grandma Tansley as a young woman holding a trophy on her lap so she must have been pretty darn good, as my mother said. And mom was no slouch, I realized later. It didn't really surprise me then that my mom could play; it wasn't until years later when I realized that my friends' mothers didn't own their own gloves.

My father being the product of a sexist time and a sexist family culture (his sisters hadn't played ball!), he offered encouragement but

with it the criticism that I threw like a girl. I distinctly remember that I felt more than usually awkward and it was soon pointed out why: I was stepping off on the wrong foot. Once that was corrected, I made more progress but I wasn't the one meant to excel at this activity. My brother Mike was.

Maybe that's why I started watching the game with my dad. It seems to me that, as each brother arrived and as I got older, I had less and less of his attention. I also didn't much enjoy spending time with the only two girls my age in the neighborhood. I could be tempted away from my dolls or books by

the sound of the game and I came to know lots of players' names: Satchel Paige, Roberto Clemente, Willy the Starge, Willy Mays, Yogi Berra, Mickey Mantle. This last name figured in one of my dad's worst jokes. How he per-

suaded anyone is beyond me but he used to tell gullible co-workers that Mickey Mantle was as Italian as Joe DiMaggio, he'd just changed his name from Mantello. Anyway, watching the game meant we'd actually have a conversation, just the two of us, because I asked questions and he answered, and I learned the rules.

It strikes me as strange that there were no girls' teams when I was of an age to be on them. My grandmother and mother had had organized teams but I had to play with the neighborhood boys and my brothers. There

My father being the product of a sexist time and a sexist family culture (his sisters hadn't played ball!), he offered encouragement but with it the criticism that I threw like a girl.

was an old horse exercise track on the hill behind our house and we wore out the grass to create our diamond, using gloves not in use as our bases. I never became a star batter but I could field pretty well. Good thing since they stuck me out there every time. Years later in grad school, for some odd reason, I decided to try batting left-handed and discovered that it worked much better. I was playing on the team of the store where I worked and they already had enough good fielders and couldn't have cared less about a catcher (so confident they'd hit them all) so they gave that job to me. No pads, no mask, lots of shrieking when the ball screamed in and just missed my head. They thought I was nuts for standing instead of crouching but I wanted to be able to escape in a hurry. I think maybe I chose to bat left-handed because they weren't taking me seriously anyway. I got a single out of it and have batted left-handed ever since.

I could tell more stories about baseball and my life but it occurs to me that there is one more that should go here since it completes a

circle. My husband and I were foster parents for a few years. Josh came to our house when he was ten. He arrived in January and jumped on every opportunity he had never had before: ice cream for no reason, violin lessons, a kitten, basketball at school, and all the rest. We signed him up for Little League and we bought him a glove. Tim set up a pole with a ball on elastic for batting practice. I invited him to play catch and got out my own glove, shades of my mother. He couldn't seem to catch without holding his mouth open and he couldn't get the ball back to me. He hadn't played before. So many things that delighted him had been missing from his life until then and it made me sad to think of it. But we practiced. And I taught him to step out on the opposite foot when he took up that awkward stance that I had used myself so many years before. And he got better. And better. And now he is almost 18 years old and he belongs to us. When he's bragging about his athletic prowess, I remind him that I was the one who taught him to throw. And he says, "Yeah, but you still throw like a girl."

Comments from the Student

I found this essay fairly easy to write since I had thought about the continuum of baseball before sitting down to write it. Since my dad and grandmother are gone and my sweet little boy has turned into a frequently obnoxious teenager, I also had some misty, nostalgic moments. I don't usually like to write "on command," but I found this assignment, perhaps because of its resemblance to a memoir, to be very enjoyable.

A Body of Evidence: Understanding Emily Grierson's Necrophilia in William Faulkner's "A Rose for Emily."

Elizabeth Bare

English 107: Introduction to Literary Studies I

Dr. Carla Kungl

ASSIGNMENT

Thematic Research Paper

Your options for this last paper are practically unlimited: any topic we've discussed, any author we've read, is fair game. You can choose to work more closely with two poems by the same author, or two stories on the same theme. You can look at setting, characterization, symbolism, word choice; at the sonnet form, the sestina, the open form, or the failure of Greek drama to translate for a modern audience.

You can do a formalist, feminist, Marxist, post-colonial, psychological, biographical, deconstructionist, new historicist reading. It should be clear what kind of reading you are doing! But let this come naturally: usually, we critics start with something that puzzles or interests us, and we want to research further. Let your interests be your guide.

I do not mind if you use the text you used for your analysis paper or explication paper as a jumping-off point for your thematic paper; this is just fine. I do NOT recommend using the same topic or thesis, however. Often students think this will be a huge timesaver ("part of the paper already written!"). But this usually is not the case. They require substantial rewriting, and this is often harder to do than starting from scratch. If the rewriting doesn't occur, the paper invariably read like a first paper with more tacked on—unorganized, lots of filler, two papers tacked together. I'm just sayin'.

The paper should additionally incorporate at least five outside sources. These should primarily be journal articles or essays from scholarly books; there are some excellent and trustworthy websites out there and once I know your topic I can help steer you to one, if you are dying to look at websites. But you'll mostly use the library's electronic databases.

In "A Rose for Emily," William Faulkner weaves a mysterious tale that unravels in a single scene. As the story concludes, we the readers find ourselves confronted with the taboo: Emily Grierson, a prideful, aristocratic old lady, has been sleeping with the putrefying corpse of her former love-interest, Homer Baron, for decades. We are repulsed by the revelation, even though we may have suspected it from the moment the townspeople spread lime around her home to ward off a rotten stench. Because of the extraordinary disgust we initially feel toward the situation, it is often very difficult to understand its significance without examining the context for such an act.

It is clear from the text that Emily Grierson's life is nothing but a sham; her attempts to hold on to Southern aristocracy are failing. Not only is she a product the Old South's honor code which relied upon the restraint and

repression of women to preserve a patriarchal power structure, but she is also born into a genteel family "in which moral uprightness was coupled with high social position" (Wyatt-Brown 226-227, 88). Just as she sleeps with the rotting corpse of her former lover, Emily is attempting to hold on to a way of life that is dissolving and soon to disappear. Faulkner illustrates through the text that the pillars holding up the Grierson family are unstable and ready to plummet. Their way of life is not sustainable because it is not based in reality; it is just as mad as the idea of necrophilia.

Faulkner makes it clear that Emily was set up on pedestal from an early age, and this attempt at giving her honor actually prohibited her from maturing into a healthy and adjusted adult (Fang 20). Emily's father, Mr. Grierson, is shown to be extremely protective of his daughter, and stands on his porch warding off all potential suitors with a whip:

We had long thought of them as a tableau, Miss Emily a slender figure in white in the background, her father a spraddled silhouette in the foreground, his back to her and clutching a horsewhip, the two of them framed by the back-flung door. So when she got to be thirty and was still single, we were not pleased exactly, but vindicated; even with insanity in the family she wouldn't have turned down all of her chances if they had really materialized. (Faulkner 97)

Nobody is good enough for Emily and so she is relegated to seclusion for most of her life. In order to control his daughter and fulfill his role as master and protector of the family honor, Mr. Grierson deliberately leaves his daughter emotionally crippled and unable to fulfill her natural desires for companionship, love, and sex. Because of this, she develops an unhealthy attachment to her father, who "becomes her only security, her only master, and her world" (Fang 20). This unhealthy relationship is central to understanding Emily's first instance of necrophilia in the text.

When Mr. Grierson dies, Emily is in a state of denial. When townswomen come to the Grierson home to pay their respects, Emily answers the door in everyday clothing and demeanor. Her response to the mourners is that her father is not dead and for three days, keeps the body from them. She will not part with the corpse, but clings to it irrationally. Right before the townspeople "were about to resort to law and force, she broke down and they buried her father quickly" (Faulkner 98). Because she has been raised to rely on her father for every aspect of her life, her response to her father's passing goes well beyond the spectrum of natural grief. Emily's response demonstrates that her world has been shattered and broken and she is making a futile attempt to keep things as they were. The madness of Mr. Grierson's strict chivalric code has created a young woman who has no sense of reality or healthy emotions. Emily was not born mentally ill, but was driven to such a fate because of her father's immovable dedication to Southern honor, an institution that was failing and leaving a trail of unstable people in its wake.

With her father gone, Emily finds herself searching for a new source of stability. She is not close with her neighbors, and continues in her father's footsteps by snubbing them and expecting special favors because of her

class status. While it is apparent to everyone that the Grierson family estate has fallen into neglect and poverty, Emily still sees herself as an aristocrat and refuses to yield to common conventions in her community. However, the townspeople seem to feed her sense of superiority and continue to make deference to Emily, even when it is illogical and illegal. While they observe her unhealthy behavior and agree that she is, at best, an eccentric, they are afraid to truly confront the pitfalls in Southern honor system. With no one in town "good enough" for Emily, she finds herself courting an outsider: a Yankee construction worker named Homer Barron.

Because Emily has not been able to form healthy attachments with anyone, her relationship with Homer Baron is quite unusual. The text makes it clear that Homer is not nearly as interested in Emily as Emily is interested in Homer. In fact, it says that "he liked men" and was "not a marrying man" (Faulkner 99). These cryptic lines seem to suggest that Homer was either gay, bisexual, or heterosexual but completely uninterested in commitment. Emily is hanging on to Homer for security and love, simply expecting something from him that he cannot give. Even the "glittering buggy" that the couple uses to court around town must have been Emily's doing (Faulkner 99). Surely a poor construction worker like Homer Baron could not afford such a luxury.

The townspeople are led to believe that Emily has finally come to her senses about her relationship with Homer Baron when she purchases arsenic at the local pharmacy. They think that "she will kill herself" because she has realized the futility of her love affair (Faulkner 99). Being untouchable and aristocratic, nobody really questions Emily's purchase, even though they are certain that someone will be harmed by the poison. In fact, they are more concerned with Emily's open romance becoming a "disgrace to the town" and send a Baptist minister as well relatives to confront her seemingly lascivious behavior (99).

However, Emily does not recant her love for Homer Baron. Instead, she begins purchasing expensive gifts for Homer including a toilet set engraved with his initials and clothing in an attempt to buy his commitment. With Emily performing such elaborate gestures of affection, observers in town think that they must be getting married, but the construction project

has long been finished and Homer is nowhere to be found. While some figure that he must be getting affairs in order for their marriage, others are skeptical and think there must have been a “blowing off” (Faulkner 100). Homer finally reappears and is observed by the townspeople being let into the house by Emily’s sole black servant. The next time he is seen, he is a rotting corpse lying in one of the Grierson family beds. On the pillow beside him is a strand of hair and the indentation of a head, telltale signs that Emily has still tried to hold on to her lover, even in death. It was Emily’s misguided “love” for Homer that killed him.

While it seemed that Emily was oblivious to Homer’s lack of commitment, his murder reflects quite the opposite. Emily knew that Homer was not interested in marrying her, so she took matters into her own hands to make him stay, even if he was nothing but a corpse. Emily had tried to keep her beloved father from abandoning her by holding on to his body, but failed. This time, she resolved to keep her lover close at all costs. Both Homer Baron and Mr. Grierson were not simply loved ones of Emily, they were Emily.

Her identity became entrenched in their relationship to her, and when they threatened to leave her, it destroyed her soul.

Emily was not allowed to see herself as an individ-

ual, but was enslaved to a system that taught her to resign herself to the will of others. Her situation is “a metaphor for her psychic confinement: her identity is determined by the constructs of her father’s mind” (Fetterly 87). What self-will she had left became directed toward preserving her enslaved state, even if it meant rebelling against the conventions of the town or murdering Homer Baron. In her attempts to take control over her life, Emily Grierson only exposed the blatant irrationality of the Southern aristocratic system.

Emily Grierson’s necrophilia does not demonstrate a romantic attraction for corpses, but instead exemplifies an unfulfilled need for love. Mr. Grierson’s commitment to the aristocratic system overruled his senses and blinded him to the most basic human needs of his daughter. As a man, Mr. Grierson saw

himself as the guardian of the family, but had all the benefits of socialization that his daughter did not. Obviously, he had been able to find a woman to love and was able to fulfill his sexual desires or else he would not have been able to become Emily’s father. This double standard again reflects a deep irrationality in Mr. Grierson’s commitment to the Southern honor code.

While trying to preserve his family, Emily’s father was destroying it. Mr. Grierson was hanging on to a “corpse” of a system that had already become obsolete, and in doing so, killed off his own family line by not allowing Emily to marry and live her own life. Instead of training his daughter to make wise choices, he left her without any knowledge of the world. It is clear that his obsession with Southern honor did little to preserve Emily from scandal. As soon as Mr. Grierson died, Emily did not go off to find an aristocrat to fall in love with, but instead found herself in the arms of a very dishonorable man: Homer Baron. Obviously, her “aristocratic” education had taught her nothing about human nature and healthy relationships.

The deepest shame of the whole situation, however, is that so many community members saw Emily faltering, but did nothing to help her. They were complicit in the irrational practices

Just as she sleeps with the rotting corpse of her former lover, Emily is attempting to hold on to a way of life that is dissolving and soon to disappear.

of Emily’s aristocratic values, and refused to question even the most suspicious activities associated with her. The pharmacist hands arsenic to Emily and requires very little explanation from her. At first, we are lead to believe that her excuse of killing rats may be legitimate, until the narrator clues us in on the latest town gossip: people suspect that Emily will kill herself. The pharmacist must have seen his transaction with Emily as something out of the ordinary, or else he would not have shared it around town. Apparently, it would have been improper to question an aristocratic woman’s motives for purchasing poison, even in circumstances where self-harm was suspected.

Another example of the town’s complicit behavior is their response to the rotting stench coming from the Grierson estate. Shortly after the poison is purchased, neighbors begin

complaining of a terrible smell emanating from Emily's home. Local authorities are afraid to confront "a lady" and send instead send a few men to spread lime around her property in the cover of night. As the story progresses, it is clear that this smell is coming from the decomposing body of Homer Baron and could not have possibly been as slight an odor as local residents seem to describe it. Uninterested in finding the real source of the noxious smell, neighbors imagine the odor to be emanating from a dead snake, or a mess in the kitchen. This gross understatement of the smell seems to suggest that the townspeople were avoiding the obvious. It is almost inconceivable to think that the decomposing body of a full grown man could be mistaken for a snake. This suggests the townspeople themselves were blinded by the traditions of Southern honor and because of it, "condoned the killing by not publicly acknowledging it and by not investigating in order to prosecute the killer, whom they must have known was Emily" (Dilworth 252).

The ambivalence of the townspeople toward Emily Grierson's behavior is just another factor that caused her to become a homicidal necrophilic. The complacency of a whole community testifies to ingrained beliefs about Southern honor that eclipsed the downward spiral of young woman. Like Emily's father, the townspeople valued their traditions more than they valued other people. They had no concern for Homer Baron or any relations he might have had back home in the north. Perhaps there were loved ones waiting for news of Homer for decades, and wondering what happened to him. In essence, their traditions subverted the whole American justice system

and made allowances for crime. This is also demonstrated in Emily's refusal to pay taxes. Because she was a "lady," she was allowed to commit tax evasion while other citizens would have been thrown into prison. Once again, the ideas of Southern honor were more important to the community than truth. What was meant to protect morality systematically undermined it.

This irrationality is what drove Emily Grierson to necrophilia. Raised without an identity apart from her controlling and hypocritical father, Emily was left emotionally and relationally stifled. With and without her father's presence, Emily lived amongst a community of people whose silence condoned a system of illegal practices, all under the guise of aristocratic honor. Emily's deep need for affection propelled her misguided love for Homer Baron, and when he threatened to leave her, she made certain that he would not abandon her like Mr. Grierson had done when he died. Emily Grierson's necrophilia is not based in a romantic attraction to dead people, but instead, emphasizes her attempts to cope with changes that she was unprepared to face. As Lawrence Edward Bowling says in his article, "William Faulkner: The Importance of Love," "If there is one idea which Faulkner may be said to adhere to consistently above all others, it is this: without love, no one can ever be a human being, properly speaking. With Faulkner, the opposite of love is not hate: it is *doom*, a key-word which appears frequently throughout his writings" (116). Engrained in a system that valued "honor" over love, Emily and the Grierson family line were destined to fall.

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Comments from the Student

When I first read "A Rose for Emily" in class, it automatically fascinated me with its mysterious twists and turns. Equally curious was William Faulkner's exploration of necrophilia, an especially taboo subject. Having studied Faulkner before, I knew that much of his writing is inspired by real events and reveals the faults of the Southern Honor System. Combining my previous knowledge of Faulkner with my interest in feminist criticism, I decided to analyze Emily Grierson's crime in light of her upbringing and culture. Through my study, I came to see Emily's necrophilia as an expression of sexual, social, and psychological repression compounded by a community that unquestioningly acquiesced the Grierson family.

This paper was a pleasure to craft because it was born from my own curiosity. I find my best writing happens when I am able to find genuine interest in the subject and write about the connections I have made through my personal interaction with the text, rather than the interpretations of others.

I would also like to take the time to thank Dr. Carla Kungl for helping me refine my work and suggesting that I submit it to *Write the Ship*.

Gender Equality in Ancient Chinese Medicine

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History 105: Honors World History I
Dr. Christine Senecal

ASSIGNMENT

DUE: December 5, 2011 in class. Your assignment is to research and compose a 12-15 page essay on a topic of your choice but to be approved by me. This research assignment is limited to topics in human history up to the year 1500 C.E. You will need to utilize at least four primary and seven secondary sources in your essays. Many primary sources are available online, but you will probably not be able to access good secondary sources over the internet. In fact, you will have to use books available through the ILLiad or Pennsylvania State Interlibrary borrowing systems. Your paper needs to present your topic in a persuasive or argumentative format – I do not want to read an encyclopedia-like entry. This research paper constitutes an enormous portion of your grade, and failing to complete this assignment will result in a failure of the course. I shall be guiding you through the steps of organizing your materials and writing, and you can see on your syllabus that I have several dates in which materials for your papers will be due (and graded).

Contrasting with the predominate trend of gender inequality throughout the Han and Song Dynasties, the growing medical field of ancient China did not illustrate a particularly oppressive tone towards women. It was commonly found that during these times women were repressed throughout other aspects of society. Examples of this suppression can be seen from countless historical texts and physical evidence as illustrated by foot binding, lack of female political power, and female seclusion.ⁱ Yet it is too simplifying to further this generalization of female oppression to women's representation in the ancient Chinese medical discipline without further considering the evidence of the time. As demonstrated through the respected and highly upheld medical texts of the time period, like the *Yellow Emperor's Inner Cannon* and *The Treatise on Cold Damage Disordered and Miscellaneous Illnesses*,ⁱⁱ women in these medical writings were held to a fairly equal standard to men. For treatments, diagnosis, and preventions unnecessary differentiation between genders was rarely present for the same illness.ⁱⁱⁱ Focus on solely women's health tribulations- like illness due to pregnancy and menstruation, was

equally studied as medical troubles exclusively associated with men- like impotence.^{iv} The essential concepts of yin yang were not singularly associated with men, but equally attributed to the balance that needed be found in women for good health as well. The imperative concept of Qi was also uniformly applied to both genders when associated with health.^v

For over 800 years it was a reoccurring theme to see the oppression of women in numerous aspects of Chinese society,^{vi} but it is an overgeneralization to automatically attribute this suppression of women to the medical field without further examining the esteemed medical texts and records of the time.

The Han and Song dynasties were periods of influx in the areas of religion, politic power, and conquest. These regions experienced transformation in culture with the introduc-

tion and continued practicing of Confucianism (and later Neo-Confucianism), Daoism, and Buddhism.^{vii} The numerous types of traditions and customs created varying ways of life for people during these times, but there are overarching themes that can be found throughout the Han and Song societies. Women had varying roles in society and religion depending

Through examination of these and other fundamental medical sources of the time it can be seen that the female gender in the medical field did not experience such inequality and oppression as they did in other parts of society.

upon the region, but throughout time had a generally less prominent role in public religion.^{viii} Politic power fell in the hands of males only, but female relatives of the ruler could exude influence over his decisions.^{ix} The powers generally focused on uniting the territory under the control of the dynasty as well as conquering new lands, and protecting their own.^x Economically these societies focused on farming, textile production, as well as utilizing the trade routes throughout the regions. Women were largely banned from the merchant lifestyle and were mainly kept to the house and lower level jobs in the market.^{xi}

The realms of politics, economics, religion, and typical daily life exemplify the common inequalities that women in the Han and Song Dynasties experienced. The Confucian principle of the Three Obedience's that daughters obey their fathers, wives obey their husbands, and widows obey their sons^{xii} exemplifies the limited freedom women had during their lifetime, as they were constantly guarded by one of their male relatives. The ideal woman was one who was obedient, subordinate to men, small and delicate, and produced male heirs. The notion that women should be small and delicate led to the common practice of foot binding.^{xiii} This debilitating custom illustrated women's passive role in society as well as making women less mobile to move outside the house, consequently reducing their freedom. Women were often blamed for adultery because they were seen as promiscuous, sexually aggressive, and dangerous.^{xiv} Women were not only secluded to their homes for a large majority of their lives, but even within their homes they were often kept to certain quarters of the house with their children.^{xv} Throughout the Han and Song dynasty it was common for women to be repressed in numerous aspects of society.

The Chinese dynasties Han and Song were not just periods of conquest and changing religion but they were also times of scientific improvement. In the early Han period the fundamental ancient Chinese medical doctrinal was written, the *Huangdi Neijing*, or the *Yellow Emperor's Inner Canon*.^{xvi} The *Shang Han Lun* or *Treatise on Cold Damage Disorders* was also written in the late Han period, by Zhang Zhongjing.^{xvii} Both of these highly revered texts outlined and explained the foundation of ancient Chinese medicine; elucidating the principles of keeping a body healthy through balance of Qi, ying and yang, the 5 phases and

how to diagnosis and treat common illnesses.^{xviii} Through examination of these and other fundamental medical sources of the time it can be seen that the female gender in the medical field did not experience such inequality and oppression as they did in other parts of society. Contrasting with the common overarching theme in the Han and Song societies females in the medical discipline were largely not regarded as inferior to men.

In medical texts written throughout these two Chinese societies diseases that affected men and women in the same way were treated symmetrically in both genders. In the book of *Traditional Chinese Medicine* the author outlines how common diseases were remedied in the time.^{xix} In the text, for the majority of the illnesses, there was no distinction made between a male or female patient because gender was not important to the treatment. For example the illness "Fever due to Blood Deficiency" had symptoms including "lower fever, dim eyesight, fatigue, palpitation and restlessness." Continuing into the causes and treatment for the illness the text describes:

Pathogenesis: Mostly due to improper diet and over-fatigue, impairment of the spleen and stomach, or hematemesis, hemoptysis, hematochezia, and insufficiency of yin blood failure of consolidating yang. Therapeutic principle: Tonifying yin, blood, qi and removing fever.^{xx}

As seen in the text excerpt it was common practice in the medical field to not allow gender to influence identification, treatment, or causes of illnesses. The fact that males and females were grouped together in medical text books was not seen in other parts of society, such as law. For example there was a different standard for what would count as adultery for a man in the Han and Song Dynasties than what would count as adultery for women.^{xxi} Also, men were granted some leniencies in other areas, such as beating a disrespectful wife. For example, when a wife was disrespectful to her mother-in-law her husband beat her to death, but the judge did not find him guilty, as beating a wife and beating a bad daughter-in-law were different.^{xxii} The medical field did not show bias towards either gender in the identification and treatment of disease.

Although generally male and female illnesses were not distinguished due to the belief that all bodies consisted of the same yin and yang and Qi, there were instances where gender

distinctions were made.^{xxiii} While gender did not affect medical practices unnecessarily, when gender did play an important role in illness it is important to note that illnesses that just affected females were studied equally to illnesses that just affected males. For instance there was specific diagnosis, symptoms, and treatment for "Penis Sore" and "Penitis" as well as specific action for "Lumbodorsal Pain during Pregnancy" as well as a "Lump in Breast."^{xxiv} Not only was there a fairly equal study in gender associated illness, there was in fact an increase in studying pregnancy, childbirth, and infant care within the medical field.^{xxv} The medical field also studied at what age a women's body was ready to birth a child. It was common in ancient societies throughout the world for women to bear children at a very young age. This made childbirth even more of a life threatening undertaking, as sometimes their bodies were just not prepared to go through the delivery.^{xxvi} The doctors of the time identified women between the ages of twenty-one and twenty-eight as the best age for having children.^{xxvii} Although the medical text books did note that menstruation began around fourteen, it was not until about eight to fourteen years after that were women as their peak fertility,^{xxviii} "her body flourishing and fertile." This new knowledge did not necessarily affect the age in which most women had children during the Han and Song dynasties, but it did show that doctors noted the difference in maturation of women and also foreshadowed the other advancements the medical field made in the area of childbirth.

During the Song dynasty there was a huge development of fuke, or what would now be considered gynecology, based largely off of documents written during the Han dynasty, including the *Yellow Emperor's Classic of Internal Medicine* and the writings by Zhang Zhongjing.^{xxix} This development mainly focused on the anatomy of women's reproductive organs and the female hormonal system. This special focus on solely women's health tribulations of that specific anatomy was something that had not been previously incorporated into the mainstream medical discipline. This new incorporation of the time exemplifies the medical field's gender equality.^{xxx} This specific field of ancient Chinese medicine focused on a wide variety of therapies for different times during a woman's life including; herbal remedies for better fertility, acupuncture and massages

during childbirth, and pharmaceutical remedies for internal disorders of women.^{xxxi} This specialization of the medical field not only assisted women in receiving more precise and accurate care, but also put these practices into the mainstream medical field, rather than keeping the procedures marginal practices or folk lore.

Sun Simiao one of the most revered doctors of ancient Chinese medicine, even nicknamed the "King of Prescriptions," focused on studying maternal and infant health. He advocated for great detail to be paid attention to the health of pregnant women and explained that mothers needed to be in a clean, calm environment during childbirth for the mother's and the baby's health.^{xxxii} This advocacy for childbirth greatly went against the typical societal norms as it was common practice for women to give birth either outside or out of the home and stay there for forty days to become "clean or pure."^{xxxiii}

Another sign that the medical field harbored a positive view of women and pregnancy was the description of the womb. "The brain, the marrow, the bones, the pulse, the gall, and the womb of the woman, these six organs have been produced by the atmosphere of the earth."^{xxxiv} These body structures were viewed as the positive, helpful, strong parts of the body and were the natural preserving elements of people.^{xxxv} The five viscera; the stomach, lower intestines, small intestines, the three foci, and the bladder were known as having "an evil odor and their name is conducting and transforming intestines."^{xxxvi} There was a more negative view of these body elements as they were thought to hoard essential body nutrients and could not be filled.^{xxxvii} It is important to note the significance that the womb was incorporated into the group of organs thought to be the essence of the earth instead included in the more negative category. It was common in other aspects of society to relate anything of the woman's reproductive system as "dirty or impure."^{xxxviii}

From the *Nu k'o hsien Fang*, a book focusing solely on disorders of women, it is clear the medical field was beginning to dispel the negative ideas that women's infertility was because of her impureness, but in actuality due to physiological problems. "People think she is infertile because Heaven detests her. They do not realize that is due to a status of her hepatic ch'i."^{xxxix} This quote exemplifies the

idea that doctors of the time were beginning to expel the negative stigma that evil women were ones who were infertile. The lack of ability to conceive was also attributed to men in the medical field,^{xl} rather than all the blame falling as a woman's problem. *The Synopsis of Prescriptions of the Golden Chamber with 300 cases* outlines the idea that males can have weak sperm resulting in infertility. "If the pulse of a male patient is floating-weak and hesitant this indicates a case of sterility, as the seminal fluid is then and cold."^{xli} This text furthers the enlightenment that the medical field brought to women's health problems. "Menstruation is a physiological activity involving the Blood. A menstrual disorder can cause edema. This is called edema caused by a blood disorder."^{xlii} This understanding of what menstruation was an improvement from the former beliefs that menstruation was a time of impurity or a form of evilness for women.

During the Han and Song dynasties doctors of the time began to encourage women's sexual satisfaction as vital to conceiving a healthy child. Many prominent doctors of the time, including Yuan Huang, Yu Qiao, and Wan Quan, promoted the idea that a happy couple would have a balance of yin and yang and would be able to conceive a child.^{xliii} It was believed that "neither solitary yang nor solitary yin" would be able to create a child.^{xliii} Quan wrote a popular manual for men on bed-chamber, explaining ways for women to reach sexual arousal. It was with these instructions that women were thought to be more fertile due to the balance on yin and yang within the couple.^{xliii} Haung wrote that "when wives are happy and harmonious, then children come."^{xliii} The medical field placed emphasis of women's sexual enjoyment to achieve conception; placing a more positive view of women's sexuality, which was not often seen in other aspects of ancient Chinese society.

The Monkey and the Inkpot expands this improvement of women's view by detailing how a garment worn by a woman would be the most effective way to treat a sexual dysfunction.^{xliii} "The part of the women's undergarments that was in direct contact with the genitals was the most effective part" to treat a sexual dysfunction because it was believed that a cloth in the closest contact with the human body would contain human Qi and be helpful in stabilizing another person's Qi, hence curing their dysfunction. These medical

standards of female sexuality, from a scientific point of view, differ from the typical societal stigma of women's sexuality during the Han and Song dynasties, often seen as sexually aggressive and dangerous.

One area of the medical field where there still was a general lack of female equality would be seen in the number of female doctors or medical professionals. Generally this was a male dominated field, most likely due to the need to for more extensive schooling where women were largely discouraged.^{xlviii} Yet, despite this disadvantage there were women in the Han and Song Dynasties who were able to contribute to the medical discipline, whose efforts are still relevant today. One woman, a self described nun, who studied alchemistic extension extensively, eventually wrote *Nundan Jiyao*, or *Collection of the Essentials of the Woman's Elixir*. In this text the author writes on the "art of producing the inner elixir, but from the female perspective."^{xlix} The concentration of the writing was how to get the essence of life from sexual congress, but the text went on about how this enlightenment is not all based on sexuality and the specific difficulties women would encounter to find this within them. The process to achieve this was a "procedure taking from yin to strengthen yang."^l Also, there is some evidence that there were many more of these writings on inner elixir and alchemy from the female perspective, but were lost in the male-dominated society.^{li} One area of the professional medical field where females did dominate was in midwifery. Midwives were given numerous names including birth attendant, delivery women, and auntie, but they were also commonly called Doctors.^{lii} Although, these women did not go through the same education and schooling as other general male Doctors, they were still looked highly upon and positively regarded in childbirth and society overall. The midwives often learned from various doctors in numerous disciplines from medicine; for example shadowing a herbologist and acupuncturist to learn all the aspects needed for delivery.^{liii} Women were also trained for the occupation from one other, and the job was passed down within a family.^{liii} These Doctors used herbs, acupuncture, and traditions like preparing of bed of ashes for the mother and cooking equipment to prepare porridge to smell in case the women fainted in delivery.^{liii} Midwifery was a common job for women within the medical discipline.

Yin and yang is the foundation of ancient Chinese medicine. The two forces were thought to balance each other, and a healthy person would have equilibrium of the two energies of nature.^{lvi} The concepts of yin and yang are often misunderstood and thought to stand for one gender or the other, but when studied this was not the case in the medical discipline of the Han and Song dynasties. Yin and yang were attributed equally to both males and females.^{lvii} For a person, no matter the gender, to be healthy, yin and yang must equal within the body. The balance of these energies are relative to one another, meaning one thing may be yin at one point, but in comparison with another object it might be yang.^{lviii} For example

an old man may be yin when compared with a young man, and a young woman yang when compared with an old woman. Something is yin or yang only in reference to an ensemble of which it is a part.^{lix}

This understanding that yin and yang were not specifically bad or good, or male or female, but it depended on the context, further shows the relative gender equality in the medical field of ancient China.

The Han and Song ancient Chinese societies were times of religious, political, and scientific influx that harbored a general inequality for women.^{lx} The Confucian principle of the Three Obediences which kept women under the protection of a male guardian exemplified the common societal view of females.^{lxi} Women

were banned from government, largely barred from economics, and often kept to the home.^{lxii} The medical field of these times offered a new perspective of women; a view of general gender equality. This scientific field did not unnecessarily use gender in the treatment of illnesses, but when gender was an important aspect in sickness, male and female health tribulations were equally studied.^{lxiii} In fact there was an increased focus of female illnesses including the study of fuke, the treatment of pregnant women, and the maturation of women.^{lxiv} The myth of female impureness as the cause of infertility was dispelled, and better explanations for the lack of ability to conceive were formed.^{lxv} Women as professionals in the medical field were not as common as males, but women were able to make an impact in the discipline such as the nun who wrote the *Nundan Jiyao* and the females who dominated the midwifery field.^{lxvi} The foundations of ancient Chinese medicine, yin and yang, were symmetrically applied to both genders, further exemplifying the overall gender equality in this scientific field.^{lxvii} The gender impartiality in the medical discipline was the beginning to a less biased view of women in ancient Chinese society. The new developments of the gender equivalent practices in the medical field helped women receive more accurate care and were possibly the beginning to a more gender equal society for women overall.

(Endnotes)

- i Dorothy Ko, *Teachers of the inner chambers: women and culture in seventeenth-century China* (California: Stanford University Press, 1994), 10.
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- iii Xinrong Yang, *Traditional Chinese medicine: A manual from A-Z, symptoms, therapy, and herbal remedies* (Berlin: Springer, 2003), 370.
- iv Zhongjing Zhang, *Synopsis of prescriptions of the golden chamber with 300 cases: A classic of traditional Chinese medicine with ancient and contemporary case studies*, tr. Xiwen Luo (Beijing: New World Press, 1995), 338.
- v Nathan Sivin, *Science in ancient China: researches and reflections* (Aldershot, Hampshire: Great Britain Variorum, 1995), VI 178.
- vi Dorothy Ko, *Teachers of the inner chambers: women and culture in seventeenth-century China* (California: Stanford University Press, 1994), 23.
- vii Edward Schafer, *Ancient China* (New York: Time-Life Books 1967), 45.
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- ix Catherine Clay, Chandrika Paul, and Christine Senecal, *Envisioning women in world history* (New York: McGraw-Hill Higher Education 2009), 123.
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- xxv Shizhen Li, *Classic of Questioning; a translation of the Nan Jing*, tr. Bob Flaws (Boulder, CO: Blue Poppy Press, 1999), 15.
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- xxxv ZJ Lu, "The Yellow Emperor's Internal Classic, an ancient medical canon of traditional Chinese medicine," *Journal of Traditional Chinese Medicine* (All-China Association of Traditional Chinese Medicine 1985), 157.
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- xlvi Charlotte Furth, *A flourishing Yin: gender in China's medical history* (Berkeley: University of California Press, 1998), 205.
- xlvii Carla Suzan Nappi, *The monkey and the inkpot natural history and its transformations in early modern China* (Cambridge, Mass: Harvard University Press, 2009), 93.
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Comments from the Student

Beginning my first college research paper started as a daunting task, but as I began the undertaking the paper became an enjoyable challenge. Writing my research paper "Gender Equality in Ancient Chinese Medicine" proved to be a demanding, but very rewarding experience. Researching ancient practices posed a difficulty in itself, but the language barrier created another challenge in finding reliable translations of the primary texts from Chinese to English. Reading about the practices and customs of Traditional Chinese Medicine was fascinating as I learned about the origins of many treatments and diagnoses still relevant today. As I studied these medical texts I noted that there appeared to be a trend in gender equality, opposing to normal societal standards of that time. This observation was especially significant as I find studies of women and gender particularly engrossing. Focusing my research on a topic that I am passionate about was the turning point of veering the paper from a difficult task, to an enjoyable process.

It's Seinfeld-ian Existentialism

Paul Deichmann

English107: Introduction to Literary Studies I

Dr. Matthew Cella

ASSIGNMENT

The primary goal of this project is to develop an expertise in a particular issue related to the course materials. Through a mixture of writing and group presentations you will engage a broad course theme which you will choose from a list provided by me. The issue you select will become your "thematic bundle"—a kind of lens that you will carry around with you (intellectually speaking) as you make your way through the literary terrain of the course. Essentially, you will be involved in a largely self-directed process of testing out and expanding on ideas related to your chosen theme that will culminate in a group presentation that will synthesize your collective findings. The advantages of this project are threefold. First, the thematic bundle will provide you with some ballast as you wade through the materials for this course; that is, it will offer you a specific angle through which to explore the course readings and will give you a solid starting point for *drawing connections* between texts. Second, it will allow you to build on your personal interests and concerns as you hopefully choose a topic that aligns with your interests. You will share this expertise with your classmates as you articulate your ideas in your writing and the group presentation. Third, through sustained thinking through a specific lens you will be able to construct a sophisticated, rich, and original analysis of the course materials in your essays and group presentation.

The bundle topics are quite broad, so there is still a lot of room for flexibility as you generate the arguments for your essays. The only other limitation/requirement, beyond working within the borders of your chosen bundle topic, is that each essay is dedicated to one of the three main genres we'll be focusing on in the course (essay 1 should focus on a work of fiction, essay 2 on a poem or poems, and essay 3 on drama).

Defining a pointless existence is at the heart of the complex movement of existentialism. This philosophy holds that many of the schools of thought meant to help us understand our world are useless because they do not explain life from the perspective of the individual. Also, it recognizes the universe as unfeeling, random and without purpose. Due to that rather depressing facet, one would not expect to see it represented in mainstream comedy. However, in one of the most successful sitcoms ever produced, existentialism presents itself boldly. Seinfeld's episode "The Pitch" contained existential undertones elicited using ingenious meta-cinematic elements. Interestingly, the nonchalant manner in which characters react to the potentially distressing implications of the episode suggest that these ideas were incorporated into these characters. In fact, this single episode helps to reveal what I stipulate to be a theme in all of *Seinfeld*.

In *The Pitch*, which aired near the end of Seinfeld's run, the main character, Jerry Seinfeld, is approached by an NBC television executive. He tells Jerry that he would love to have Jerry generate and pitch an idea for a show to a board of NBC executives (Meyer 1100). This random inciting event drives the plot that follows, as the characters struggle

to find a suitable pitch to seize hold of the extraordinary opportunity presented to them. Jerry struggles to find a satisfyingly exciting idea. His friend, George, suggests a surprising one in the following discussion:

GEORGE: This is the show.

JERRY: What?

GEORGE: This. Just talking....I'm really serious. I think it's a good idea.

JERRY: Just talking? What's the show about?

GEORGE: It's about nothing. (Meyer 1102)

Jerry and George continue in this vein, discussing a show with "no story," where everyone Jerry knows is a character, and it's simply about his everyday life. From the point where George says "This is the show," the dialogue is easily interpreted as a discussion about the sitcom Seinfeld, ergo it enters the realm of a meta-discussion as characters on a television show analyze their own production. Jerry and George as much admit that their lives have no purpose when George says: "Forget the story! ... Who says you gotta have a story?"

(Meyer 1102). Seinfeld is famous for portraying ordinary people in ordinary situations, such as “waiting for a table in a Chinese restaurant” (Meyer 1102). The show does not explore the ramifications of this show about nothing, as it is designed to procure laughter, not confusion. I however, endeavor to draw them to surface.

As George says, the show would have no point, story, or plot, because it would be an exact facsimile of life. It is a common stance of existentialists to wail against the pointless, random nature of life. George, in positing his life as a sitcom “about nothing,” implies this same understanding, but not the same level of concern. Jerry accepts George’s idea, and they pitch a show about nothing to the executives together.

However, when George and Jerry go to pitch their show, and they have a rather difficult time explaining their premise (as do most of the existentialists I have ever talked to):

GEORGE: I think I can come up with the show for you with one word. NOTHING.

RUSSEL: Nothing?

GEORGE: Nothing.

RUSSEL: What does that mean?

GEORGE: The show is about nothing.

JERRY (to George): Well, it’s not about nothing.

GEROG (to Jerry): No, it’s about nothing.

JERRY: Well, maybe in philosophy. But even nothing is something. (Meyer 1105)

George and Jerry attempt to make clear to the executives that their show is about life, which is in turn, about nothing. The executives fail to understand the concept at all (Meyer 1105-6). Jerry and George resort to pitching a show where Jerry “manages a circus.” The writer’s decision to have Jerry sacrifice his existentialist pitch and in turn present an idea for show involving the garish and over-the-top

representation of life in a circus is extremely significant. The executives in this scene represent the population who have invested themselves heavily in their existence, and are thus unwilling to consider the idea that their lives have no purpose, plot, or importance (by which I mean the majority of the human population). Existentialism is a difficult concept for many to grasp, and the writers of Seinfeld produced comedy from that phenomena.

The Pitch managed to utilize existentialism and meta-cinematic elements to create a timeless piece of comedy.

However, the ramifications of this episode reverberate throughout all the series episodes, before and after. Seinfeld portrays the random, chaotic, often humorous turns of fate, in a half-hour sitcom sensation that swept America. However, as this episode shows, all these characters are cognizant of their own redundant existence. Neither George, nor Jerry nor any other character, is flustered or concerned when they arrive at the understanding that their lives are pointless. The writers of Seinfeld made the choice to make these characters comfortable with their lives, in way that many existentialists are not. Without fail, most humans like to assume that their lives are important. We like to plan for a future where we have an impact, and the world is changed because of our presence. George’s complete lack of anything close to such an assumption enforces the idea that he lives confidently in his insignificance. In this interpretation of Seinfeld, a theme emerges that unites eclectic range of its episodes under one umbrella. Seinfeld clearly shows its viewers that life does not need to be important, or focused to contain enjoyment. It is possible, within the boundaries of the mundane to find happiness and harmony.

Existentialism is a difficult concept for many to grasp, and the writers of Seinfeld produced comedy from that phenomena.

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The Local News Dilemma

Codie Eash

English106: Writing Intensive First Year Seminar

Dr. Sharon Harrow

ASSIGNMENT

In this essay, you will write a persuasive argument that investigates a field of professional, political, or academic interest to you. You will identify a controversy that is specific to the field, and you will learn enough to formulate a solid, defensible position on the controversy. Make sure your topic is narrow and that your position is clear. You will state your position in a thesis statement, which should be followed by a brief indication of why you believe your readers ought to credit your position.

You will include at least 3 sources in support of your argument. You will follow MLA style of documentation and will include a works cited page. Be sure that your sources are well integrated into your essay; you want the sources to support your claim, so make sure that your voice dominates throughout the paper. The sources should support your argument; your argument should not rest solely on the sources. You will have to consider and address counter arguments, so be sure that you have fully considered all sides to your argument. Below are several lists to help you keep all the materials in order. Remember the skills you learned in writing your rhetorical analysis. Use those skills to try to write a convincing argument of your own. Feel free to review drafts with me during office hours but remember that you shouldn't wait until the last minute.

For this essay, you will do the following:

- You will take a stance on a specific issue that relates to you personally.
- You will identify and analyze your audience
- You will assess the strengths and weaknesses of your argument and revise your essay to account for opposing views
- You will find 3 sources from either scholarly journals, books, or popular magazines and include your research to support your position.

Local news, at one time, was a staple of American television. Apart from conventional newspapers, it was the main form of news broadcasting for families within the United States. Over time, however, this tradition has eroded away from society. These developments have brought the average American out of touch, and therefore out of mind, of world, national, and in some cases, even state-wide and important local affairs. In 1975, 75% of Americans regularly watched their local news, according to Lee Shaker of *Journalism & Mass Communication Quarterly*. In 2008, just over half of Americans could say the same thing (Shaker). Sex, crime, and violence are a cornerstone of 21st-century American television entertainment. Unfortunately, the same now applies to local news broadcasts. A place which used to be filled with education on local, national, and international governmental, economic, civic, and humanitarian affairs is now littered with the same meaningless content which makes up the backbone of cable television.

From the cliché opening lines, usually consisting of something praising the news team and how they are the number one crew in the area, to the closing lines of the eighth and final weather report, the half-hour broadcasts shown every evening across the nation present no news of incredible significance to the general public. The broadcast features stories on crime, one after another, followed by a few minutes of sports, traffic, and then weather. Then there is a 30-second clip on something significant going on in the world, which may segway into political news. The news then depressingly concludes with one last look at something already discussed, whether it was a truly imperative issue or not.

The poor broadcasting techniques of current news operations are having a negative effect on America, and the signs are showing through, particularly in the areas of public knowledge of foreign policy and political participation. Most people are not receiving news at all that is truly *newsworthy*; whatever form of current events they do receive is oftentimes

through hearsay and rumor from social networking sites rather than from trusted names in news production, on television or otherwise (Shaker). Something must be done, and very quickly, to preserve the integrity, respectability, and outreach of local news affiliates on all networks, in all 50 states, and in all municipalities. It is time to investigate what people really do and do not know, and why they might not know about seemingly important topics. How does local news affect public perception of crime and violence? How are these perceptions related to overall impressions of government and society? Even some are beginning to ask whether or not evening news serves a purpose any longer on a local level. Is it a thing of the past that should be eradicated, as is becoming the case with many printed newspapers (Shaker)? All of these questions have been asked and researched upon, and they all lead to the same elementary principle: local news is not reporting on the foremost topics that Americans need to be aware of.

To begin, the evidence shows that local news ratings are down, meaning that Americans are becoming increasingly frustrated with the content of their news reports. According to Terry Heaton of WKRN in Nashville, Tennessee, news ratings have dropped approximately one-third from the level which they sustained 10 years ago (Fine). This is an astounding statistic that speaks impeccably to the failure of local news across the country. Many times this unfortunate occurrence is a direct consequence of fear; this fear impacts so many people because of the supposed 42% of war and crime coverage on an average half-hour local newscast, say Stephen Budiansky and Stephen Gregory of *U.S. News and World Report*. More often than not, the top story covers a violent local travesty, whether it is a murder, car accident, or burglary, and it is driven into the viewers' minds as horrifying. As soon as this report is complete, they continue "exhausting these local offerings" (Budiansky and Gregory). As if people aren't frightened

enough, they're introduced to "[a] day of tragedy in the world" complete with terroristic car bombings and natural disaster-related highway tunnel collapses, not to mention the continuing wars in the Middle East involving Americans (Budiansky and Gregory). Even further into the topic of local violence, it has been found via a study by *U.S. News* of local newscasts in Los Angeles, Pittsburgh, and Greenville "that crime and disaster stories [make] up just about half of all stories reported" (Budiansky and Gregory). Aside from these stories, there was also a significant portion of unfortunate stories which were revisited, almost as if they were "recycled and imported" back into the newscast days or weeks after the initial incident (Budiansky and Gregory). All of these practices of reporting early and often on crime

rates result in low ratings (who wants to watch such depressing news?) but more meaningfully, they heighten the public's perception of crime for those who still regularly view local news. The media's "overrepresent[ation of] sensational and violent crimes" has given "the public a warped view of reality," being that most people have little-to-no experience in dealing with crime in their personal lives (Budiansky and Gregory). Joseph Lehman, corrections commissioner for Maine, in referring to local media, proposes that the

The poor broadcasting techniques of current news operations are having a negative effect on America, and the signs are showing through, particularly in the areas of public knowledge of foreign policy and political participation.

public believes crime stories "largely based on [prev]iously derived information" (Budiansky and Gregory). In Los Angeles, for example, murder was the topic of the lead story 27% of the time, even though "murders account for 2 percent of the felonies reported in L.A." (Budiansky and Gregory). This inconsistency is extremely noticeable and clearly does not represent the true news making incidences of Los Angeles or for any other municipality across the nation for that matter. This statistic places firm backing in the ideology of the cultivation thesis, one of the four approaches to the fear of crime, as examined by Ronald Weitzer and Charis E. Kubrin of George Washington University.

In their search for a better understanding of how media plays a role in viewers' perceptions of crime, Weitzer and Kubrin found some astonishing statistics, such as "40% of Whites and 47% of Blacks...were afraid to walk alone near their homes at night," according to the Bureau of Statistics. Much of this has to do with the fact that a supposed 95% of individuals get their primary information about crime from television and other media. The ways in which these viewers interpret this information on crime fit into the aforementioned four theses on the fear of crime: (1) real-world, (2) cultivation, (3) substitution, and (4) resonance. Weitzer and Kubrin cite the real-world thesis as being a separation of the media from the real world. In this thesis, "the media play little or no role because media reports are typically far removed from the audience's everyday lives and often cover atypical, serious, or spectacular crimes," so the viewers would not be as likely to fear the crimes being portrayed, unless they would come into contact with a similar situation (Weitzer and Kubrin, 498). In the cultivation thesis, referenced in the previous paragraph, audience characteristics such as race, gender, and age play more of a role in formulating one's own opinion about the crimes shown on the news. This thesis emphasizes the fear derived from misinterpreting the purpose of sensationalized crime. In other words, individuals who fall under this category are more likely to believe "that crime is...random and inexplicable" leading to a greater fear for their own sake against seemingly meaningless violent actions (Weitzer and Kubrin, 499). The third thesis the report mentions is deemed the substitution thesis, in which citizens who have no prior experience with crime will believe that the world is in fact filled with nothing but the violent actions which fill every newscast. Individuals who are wealthy, elderly, or live in a low-crime area have the greatest proportion of all people in this thesis, because they "are well insulated from crime...[and] therefore...more susceptible to crime messages in the media," and consequently substitute what they see on television as what is actually occurring outside (Weitzer and Kubrin, 500). The unfortunate trend seen with individuals such as these is that their fear of the real world leads to them staying indoors, and thereby they watch more television. This creates a cyclical pattern of them being even more involved in watching news, and thus they are in belief to a greater

degree that the world is a scary place to live (Budiansky and Gregory). The resonance thesis, which is the clear opposite of the substitution thesis, rounds out the list of approaches to the fear of crime, as noted by Weitzer and Kubrin. In the resonance thesis, those who have had some involvement with crime will be affected on a deeper level, because of their already-persistent fear from living through those occurrences. Likewise, "individuals who live in high-crime areas may be particularly sensitive to crime on television because of their direct knowledge of a crime problem in their neighborhoods" (Weitzer and Kubrin, 500). All four of these theses are widely accepted among media experts, with some taking more of a meaning in certain areas over others. Nonetheless, the article cites that the statistics discovered during the course of the research lead them to believe that "those who identify local television as their most important news source are more fearful compared to those who selected national television, daily newspaper, and 'other medium'" (Weitzer and Kubrin, 515). This concern is backed up by showing that three of the four approaches see the media as being a key suspect in the public's overall fear of crime, laying even more blame on the downfall of local news media.

As mentioned earlier, not only is the local news' portrayal of crime a significant issue, but so is the public's perception and knowledge of the United States and the world. After all, if crime is covering 42% of all local news stories nationwide (Budiansky and Gregory), or if advertising, sports, weather, crime, teasers, introductions, and music together are taking up almost 19 minutes of an average half-hour newscast (Cottrell and Fowler, 16), then there is little time to be spent on the things which *should* matter, such as the economy, politics, and government. In fact, in a study done by the University of Wisconsin, it was found that roughly six of the remaining 11 minutes in a local newscast were spent on elections, health, business, the economy, and non-election government material (Cottrell and Fowler, 16). This study was performed throughout 44 stations in 2002 and 32 stations in 2006 across 18 different big-city markets, from New York to Los Angeles, so it is an extremely widespread report on the fundamental coverage of local news broadcasts. The effects of the news not keeping the public aware of up-to-date details on things such as the economy or national

and international events have led to significant consequences, none of which are positive. For example, in Philadelphia alone, 75% of those with cable television in 2008 knew less about local political races than those who did not have access to cable, but the same could not be said when relating knowledge to national races (Shaker). This shows that the little political coverage viewers are receiving from local news focuses more on national politics than on their own municipalities. Less than the three minutes and 11 seconds spent on election coverage, if any, is spent on local topics on the average newscast (Cottrell and Fowler, 16). Speaking from personal experience, I attempted to view the positions and platforms of politicians in my hometown of West York Borough, PA, but could not find a single bit of information about them on the internet or on my local television news. This unfortunate truth is offset by the fact that one may find the platforms for presidential candidates and see them perform in debates a few years before their party's primaries, let alone the general election.

In regards to the stories which the news is *not* reporting on, rather than what they *are*, the most noticeable in terms of U.S. citizen knowledge comes in the form of international events. In their report for the International Studies Association Conference in Chicago, Illinois for February 2007, Patrick Cottrell and Erika Franklin Fowler (University of Wisconsin-Madison), assembled a report of their findings on the coverage of international news on local television stations. In this report, they discovered that 74% of Americans "claim to get their information on both *national* and *international* affairs from television...[and] more than half of Americans (59%) watch local news regularly" (Cottrell and Fowler, 2). To show what these individuals learned from watching their beloved local news, 50% could correctly name then-British Prime Minister Tony Blair, 23% could identify then-Secretary General of the United Nations Kofi Annan, and sadly enough, just 69% could correctly name the two nations which border the United States (Cottrell and Fowler, 2).

Why do these unfortunate trends exist? Cottrell and Fowler suggest that it could be due to a process called indexing, which occurs when "the media tends to mirror or 'index' to the dialogue of political elites" (3). For instance, if an argument persists in Washington

between Congress and the President over the situation in Libya, there will likely be more media coverage of Libya. Further, a particular argument's bias in the media will be based on the level of argumentativeness; if *no* significant differences exist in the situation, such as the recent vote on extending U.S. trade policy with several countries including South Korea (This isn't even hypothetical; our government actually agreed on something!), then the media coverage will be relatively one-sided. However, if the issues *are* controversial, "the media will magnify them and coverage will be two-sided" (Cottrell and Fowler, 3). These practices cause much controversy, and lead many Americans to being uninformed, especially in a case of near-unanimous or unanimous decisions. If the media is portraying events as having only one viable side, the average viewer will be under the impression that the argument only has one true side. This leaves citizens with less knowledge than they should have, as "U.S. citizens [are] being deprived of valuable inputs that could influence their views" (Cottrell and Fowler, 7). This leads to other issues such as the incumbency advantage in Congress: an October 2011 poll showed that 9% of voters approve of the job Congress is doing (CBS, *New York Times*), while Congressional reelection rates are extremely high, averaging 92% in the House of Representatives since 1946 and 79% in the Senate over the same time frame (MSNBC). The lack of responsibility on the part of media, especially locally, has a lot to do with these numbers. Since people don't hear much about their local Senators and Representatives, they'll simply support the same person election in and election out at the ballot box. Then, they'll hear from the media that there are a lot of issues with gridlock and partisanship in Washington, so they become upset with the overall job of their government, though the same individuals will be in office for many terms.

As for one of the most important foreign news contents—the military—there are even more pitfalls as to what the media does and does not report on. Many of these pitfalls are due to ratings; all television stations want ratings in order to attract advertising, which leads to profit. On a touchy situation, such as the military abroad, the news, especially locally, "does not have...independent means to pass judgment on the president" (Cottrell and Fowler, 9). If viewers do not like the tone

of their news in regards to how the United States military is represented, they will cease viewing that outlet. The media does not want to estrange their viewers from the local news' point of view; it is largely the job of nationally broadcasted shows on Fox News and CNN to do this. As professor of political science and communications, as well as author of several books on media, W. Lance Bennett claims "local news clearly caters to local audiences and world affairs stories may appear more often in local television if coverage can be tied back to the local population in some way shape or form" such as a soldier coming home from war (Cottrell and Fowler, 11). However, if people are relying on their local news, these sorts of practices lead to misinformation or lack of one's own educated opinion on the grand scheme of things in relation to the nation(s) involved as a whole. Furthermore, the media's presentation of the military is "often under the protection of the military, which has considerable influence over what reporters are exposed to and can therefore report on" (Cottrell and Fowler, 9). This is a situation where there must be some give and take. For security purposes the local media does not and probably should not have, or at least expose, too many details.

Local news has so many downfalls, as have been mentioned and elaborated upon, which brings the argument back to one of the first discussion points: can local news be saved? In short, yes, but how?

One of the easiest ways for local news to meet the needs and demands of its viewers is for the viewers to take a much more active role. People do not need to accept what is being given to them in their news if they are not satisfied. Ronald Weitzer and Charles E. Kubrin have this in mind when referencing the possibility for audiences of newspapers and internet readers to contact and discuss what they do or do not like about the news broadcasts, articles, and writings through editorials and blogs. "[T]elevision and radio news audiences are more passive and less selective in their reception of newscasts" say Weitzer and Kubrin (501). It does not have to be this way, however. Viewers must hold their media in a higher regard than they currently are. They are the consumers, and just as anyone would return a broken product to a store, the American people need to return the advertisements and breaking "news" they receive every evening. It is evident that people are afraid of crime,

so they must let their news outlets know that they do not want to hear about every detail of local murders. Viewers cannot be content with seeing the same constant, depressing news stories, unless they want to see their news go away permanently from a lack of viewers. This is another option: just let the news go away. Many newspapers have already been eradicated or have gone to online-only format. Ratings are significantly down and newspapers are slowly fading away from mainstream American media, so maybe it is time for local news to suffer the same fate if the consumers are not content (Fine).

Another option is not quite as easy to obtain access to, but nevertheless it is an option for improving news quality. Many news outlets are focused strictly on ratings, especially during sweeps weeks and sweeps months, which feature viewer surveys to hear the opinions of the local citizenry. In order to lessen the amount of advertising (8 min, 51 sec. of a 30-minute newscast in the aforementioned University of Wisconsin Study, Cottrell and Fowler, 16), and therefore lessen the amount of trivial ratings-gaining tactics, news broadcasts could be spread throughout the day on different networks. For example, one station would support the morning newscast, another station would cover the noontime showing, a third would broadcast the evening news, and a fourth would show the late-night news. In this fashion, there would be no battling for viewers of the same geographic location; Jon Fine, a columnist for *BusinessWeek*, dons the type of behavior currently in place as being "the same-show-different-anchors feeling." In a local news format based less on ratings and more on quality of information, the average viewer could walk away feeling more informed about issues pertaining to the economy, government, and local events.

One solution that could be implemented would not *guarantee* improvement, but it would be a starting point for news stations to build upon: expanding the average news slot from the usual 30 minutes to 45 or 60 minutes would allow more time for presentation of a variety of news stories, but it does not necessarily safeguard against an even larger number of crime stories and weather reports. As every teacher and professor knows from reading student essays, greater *quantity* does not automatically mean greater *quality*. When put into responsible hands, however, this could be

a respectable option for local news stations if they were to allocate time to a wider array of stories. Similar to this option, but keeping the time slot at 30 minutes, would be the introduction of a ticker across the top, bottom, or side of the television screen which would provide weather forecasts and sports scores, similar to what is found on The Weather Channel and ESPN. In doing this, the sections dedicated to sports and weather—six minutes and 21 seconds (Cottrell and Fowler, 16)—would now be able to contain more news reports on the abovementioned less-discussed points.

The boldest option for improving the quality of news stories comes in the introduction of VJ's, or video journalists, as discussed by Jon Fine, writer for *BusinessWeek*. These VJ's would be the individuals making up entire local news staffs, who would be retrained to film, collect data for, and report on stories of their findings. In this system, there would be no emphasis on reporters, which would add hundreds of experienced, newly-qualified individuals into the process of reportable developments, and therefore offer audiences a more extensive range of subjects. Al Gore's Current network, several stations after Hurricane Katrina as well as other media outlets have already or currently use new technologies in reporting, but the first local station to try this specific radically-different form of broadcasting news is WKRN in Nashville, Tennessee.

The results have been tremendous for the company, with the number of cameras in the field increasing from 84 to over 1000, not to mention that the costs have been reduced by about 60% (Fine). The most noticeable thing about this style of reporting is that the "tools of reporting and storytelling [are being put] into the hands of an entire community, rather than concentrat[ing] them within newsrooms" (Fine). Something such as this would require a lot of work and may not be ideal for every single local news network across the United States, but it certainly presents something different, and that is exactly what needs to occur; the "same old" just isn't working.

It will take time and dedication for both the media and viewers, but something must be done quickly about American local news. If a large majority of Americans are going to continue to receive their news from their local stations, the quality *must* improve. Crime, weather, and sports simply aren't cutting it. If responsible actions aren't taken soon to save the tradition that is local media, the people of this nation will continue moving further and further away from knowing what is happening in the nation and in the world. For future generations, all forms of obtaining information must be saved. Without dedication from all parties involved, however, nothing will be done. We cannot afford this. We must put an end to the local news dilemma.

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Comments from the Student

In my WIFYS class at the end of the first semester, I was asked to write an essay that showed my opinion via a persuasive argument. The topic? Any controversy of interest to me. The only stipulation was that the chosen topic had to be narrow and specific. This seems like a fairly simple task; however, I found it rather difficult to decide on a very specific topic. I wanted to do something political or governmental; my mind was fixated on political issues and I couldn't seem to shake that mindset. I'm a very politically-minded person, but everything that I attempted to use for my essay's topic was too broad. When I asked my instructor, Dr. Harrow, about my latest choice for a topic, she responded several times with "Yes Codie; that would make an excellent topic for a *book*."

Eventually, Dr. Harrow helped guide me by asking the simple question, "What is your opinion of the media?" That immediately struck a chord with me, as I believe that American news, especially of the local sort, is no longer doing its job. Several sources helped me to formulate an academic opinion on the subject, and this paper quickly became a 12-page defense for the case that I eventually donned "The Local News Dilemma."

My hope with this essay is to inform readers of the unfortunate circumstances surrounding modern-day local news. I believe that our nation as a whole is in deep trouble on several fronts. Solving the media issue and holding our news sources accountable for telling us what we need to know is just one step in preserving the education, civic participation, and to some degree, the very foundation of America.

A Blessing

Kayla Hart

English 106: Writing Intensive First Year Seminar
Dr. Thomas Crochunis

ASSIGNMENT

Draft Writing Assignment: A profile of someone, their work, and how it influenced their sense of their community, their family, themselves, or their life story.

You can focus your profile of someone and their work in any of a number of ways. You might:

* Tell what someone did on one occasion, an **incident** that could give a window into their working life, values, or relationships

* Record what someone went through during several months or years that amounted to a **phase** of that person's working life having something of a beginning, middle, and end of its own and relating to a central theme or themes

* Recount the **central theme or story** of another person's whole working life in a way that brings out the main features or significance of it.

(These alternatives are taken from *Active Voices IV* by James Moffett.)

My senior year of high school I was accepted to Mansfield University for early childhood education. Shortly after being accepted my dad was in a car accident, forcing my family to move to Dillsburg, Pennsylvania. For me that meant my dreams of going to college were crushed. My parents did not care about my going to college; their hope was that I would marry a nice man who would take care of me. Although I have not fulfilled my dreams of becoming a kindergarten teacher, I have found myself in a job where I enjoy what I do, and every day I feel blessed to be there.

In high school my first job was as a solicitor calling people to ask for donations to send under privileged children to see the circus. During that job I felt like I was bothering people and I was afraid they would be rude to me. Although it was a beneficial experience, I definitely did not want to do a job like that again so I began searching for a job that better fit my interests. After graduation I went to work for Kindercademy as a teachers assistant. I helped teach preschool, served the students' lunch, and was in charge of the kindergarten students through the afternoon. My time at Kindercademy gave me the experience with children I had always wanted and helped me realize my passion for that type of work. I always gave one hundred percent at that job; I listened to my mentors and modeled myself after them.

After working there for some time, I decided I wanted to go to Central Penn Business School for day-care management. I wanted to

open my own daycare facility, using my experiences to help me develop a superior childcare center. I worked hard to save up money, including taking a part time job at a retail store. I understood the importance of working hard to get what I wanted and knew that taking another job was the only way to get there. After saving all the money I had worked so hard to earn, I ended my job at Kindercademy and prepared to begin school. However, I did not qualify for enough financial aid, and without any guidance I gave up my dream again.

I enjoyed taking a month or two off that summer and spent it with my younger brothers and sisters, but knew I needed to find another job. I turned to Boscov's, where I had worked part time the year before. I was immediately hired by the same manager I had worked for before. Once again, I dove in and worked extremely hard. Even though it was not my dream job, I always put in my best effort and tried to gain as much knowledge as possible. My supervisor was my mentor. Within a year I was promoted to department manager. I loved the experience and I loved the challenges this new responsibility gave me. I was blessed with wonderful staff members who made going to work each day enjoyable. I worked at Boscov's as a manager for twelve years, moving around to several different departments. As time passed I met someone and married. This job provided me with the perfect opportunity to work out a schedule so that I was able to have children and care for them without the need for daycare. When my second child was born,

I decided to give up a management position and take a sales position in fine jewelry. This gave me the opportunity to spend more time with my children without sacrificing much pay. My plan was to eventually move back into a management position and someday become a store manager. My dreams of working in the education field vanished.

One day while my children were still very young, my mother-in-law informed me that The State Museum of Pennsylvania was looking to hire someone to work part-time in a hands-on space for children and their families. The museum offered me better pay and the opportunity to work with children again. The experience I had gained from working in child-care and the knowledge I had from working with the public provided me with the perfect qualifications for the job. I

felt excited and confident in beginning this new job with children. I began working in "Curiosity Corner," a hands-on learning space. The supervisor became my mentor; I watched her carefully when she interacted with visitors and taught classes. I willingly studied any materials she gave me so that I would be better informed about the objects and spaces in the room. Within a few months my supervisor was forced to resign from her job due to health problems. I eagerly stepped up and assumed

her role, taking on the responsibility of developing new activities and programs, managing the volunteers and serving the public. I listened closely to the visitors' requests and worked to enhance the area to better suit the visitors' needs. This experience provided me with an opportunity to be creative and I realized I was in the perfect job, where I always wanted to be.

My career at The State Museum of Pennsylvania has been ever changing. After six years of Coordinating Curiosity Corner, our director approached me with the idea to build a new space for young children. "Curiosity Connection" was born. I offered advice and suggestions as the space came to fruition. I had the opportunity to work with design firms and finally the fabricators. The entire

experience was extremely rewarding. To come up with ideas for the space, I visited many children's museums and studied how the families used the different areas. I also talked with educators and volunteers to gain insight into their programs and activities. The space was built to reflect Pennsylvania through an educational play experience. Some of the ideas we came up with were a farm to represent Pennsylvania's farming industry, a factory where kids could build things, a forest area, and an art area. To tie it all together we decided to build a bedroom in which tunnels would connect to the various areas of the room, enabling children to explore Pennsylvania through their "own back yard." Lastly, I hired several staff members and the children's play space opened. During the next six years this

space became a huge success. Weekends during the winter we often had to start a waiting list to admit families due to the large volume of visitors. Once again, I listened to our audience and developed many new programs such as "Noon Year's Eve," which the museum still hosts today. Most of the ideas I come up with stem from what the public suggests. I am constantly listening to their ideas and trying to improve their experiences.

I was then asked to work on a project called the "Common Canvas," which

features reproductions of post office murals created during the depression and the stories behind those murals. I had the opportunity to work alongside of an extremely talented and knowledgeable curator. I finally had the opportunity to work as a true educator on a project. During this time I was approached by a young lady who was interested in an internship opportunity. I took her under my wing and together we created some exceptional programming to enhance the exhibit. I loved this opportunity and I spent hours doing research. The exhibit was more than just post office murals; it was about the stories behind them. To really get visitors thinking about the messages conveyed in the paintings, I set up a book where people could write their own stories. To get the children interested, I made worksheets

Every day I try to give back to everyone who supported me. I am blessed to have the job I do. I have the opportunity to continuously learn new things, to create new classes and programs, and to work with such caring people.

that focused on the icons and symbols in the murals. The whole experience was really about story-telling; I thought it would be a good idea to start giving tours so I could share more of the in-depth stories with the public. It was a tremendous experience and a really big hit at the museum. Nothing could stop me now.

Then a terrible thing happened; The State Museum's budget was severely cut, and seventy-five percent of our front line staff was furloughed. Luckily, I was not one of them, but it was devastating. Everybody who was left took on numerous responsibilities. The museum adapted though; we restructured so it could function with less people. My duties changed and now I am the supervisor of the front line services while also working on a few side projects. Things were finally starting to fall back into place after losing so many people when I found myself at Holy Spirit Hospital. I had just been diagnosed with stage 4 colon cancer that metastasized to my liver. It hit my family, my museum family, and me pretty hard.

At this point in my life, I decided it was more important for me to take time off of work to focus on getting better. I used my sick leave and when that ran out, my museum family came through for me by donating some of their own leave. I tried to return to work on a part-time basis, but after nine months the chemotherapy was taking its toll on me. I wanted very badly to go back to work, but I needed to

take additional time off. My museum family came through, supporting and rallying for me until I could take a break from the chemotherapy. When I got sick I had been teaching classes for the Harrisburg School District on simple machines, such as the pulley system. Without even asking, Cherie and Linda, two other educators, stepped up and finished teaching the classes for me. Although I wanted to be able to teach them myself, I was very appreciative of having the time to recover.

I have been off of chemo for a few months and now have returned to work. During my recovery period I was afraid I wouldn't be able to do my job anymore, afraid my memory loss and my recall might be permanently affected by the chemotherapy, and afraid I would let everyone down. I have been blessed. Everything has returned to normal along with my endurance. Every day I try to give back to everyone who supported me. I am blessed to have the job I do. I have the opportunity to continuously learn new things, to create new classes and programs, and to work with such caring people. I'm not sure what my future health holds, but I have a strong purpose in life and my family means everything to me...my immediate family and my museum family. I am working in the field of education, my duties are always changing, and I really look forward to going to work each day.

Comments from the Student

The essay that I submitted for *Write the Ship* is very personal to me. It is about my mother's work experiences throughout her life thus far. During my senior year of high school, my mother was diagnosed with cancer. The chemotherapy made it very difficult for her to work and it hit our family hard, however, my mother had a very good support system to keep her going throughout her journey. The process of writing this paper was very emotional for me; there were tears of sadness and also joy running down my face. As I sat at the computer I couldn't help but think of all that she has been through and how it has affected her. I was sad because I knew how badly she felt, but I am happy because I know she is going to be okay. My mother has worked so hard to be where she is today and I am very proud of all that she has done. Through the process of writing this paper I learned a lot about my mother that I hadn't known before and I also gained insight into the type of person that she truly is. She is a hardworking woman that won't let anything stop her from doing what she loves. This whole experience has truly been "a blessing" and I am so glad that I can share her story with others.

The Inadequacy of Language in O'Brien's "How to Tell a War Story"

Vicki Johnson

English 107: Introduction to Literary Studies I

Dr. Carla Kungl

ASSIGNMENT

Your options for this last paper are practically unlimited: any topic we've discussed, any author we've read, is fair game. You can choose to work more closely with two poems by the same author, or two stories on the same theme. You can look at setting, characterization, symbolism, word choice; at the sonnet form, the sestina, the open form, or the failure of Greek drama to translate for a modern audience.

You can do a formalist, feminist, Marxist, post-colonial, psychological, biographical*, deconstructionist, new historicist reading. It should be clear what kind of reading you are doing! But let this come naturally: usually, we critics start with something that puzzles or interests us, and we want to research further. Let your interests be your guide.

I do not mind if you use the text you used for your analysis paper or explication paper as a jumping-off point for your thematic paper; this is just fine. I do NOT recommend using the same topic or thesis, however. Often students think this will be a huge timesaver ("part of the paper already written!"). But this usually is not the case. They require substantial rewriting, and this is often harder to do than starting from scratch. If the rewriting doesn't occur, the paper invariably read like a first paper with more tacked on—unorganized, lots of filler, two papers tacked together. I'm just sayin'.

The paper should additionally incorporate at least five outside sources. These should primarily be journal articles or essays from scholarly books; there are some excellent and trustworthy websites out there and once I know your topic I can help steer you to one, if you are dying to look at websites. But you'll mostly use the library's electronic databases.

Tim O'Brien, in his short story "How to Tell a War Story", approaches a subject that at first glance appears simple; he aspires to do exactly as the title suggests: tell a war story. However, his real purpose with the narrative is to prove that telling a true war story is actually impossible. Automatically, this creates a type of paradox into which he constantly feeds throughout the story. O'Brien attempts to simplify his paradox through writing style. But to explain each part of his idea to his own satisfaction, another segment becomes distorted and needs reexamined. However, his stylistic endeavors to prove a war story cannot be told are only a portion of his narrative's purpose; in actuality, his story implies a much larger concept: that language is inadequate to explain what he is searching for: the ultimate Truth.

Although it is probable that O'Brien had never read any literary theorists, he is not the only one to question the adequacy of language. Friedrich Nietzsche, a German philosopher in the 19th century asks, "Is language the adequate expression of all realities?" (262). His

question probes right at the heart of O'Brien's narrative: if language is proved to be adequate then O'Brien's story is actually capable of being told; if language is deemed inadequate, then to tell his narrative as he desires is simply not possible. Nietzsche attempts to answer his original question by offering two more questions: "What is a Word" and "What therefore is truth?" (263-264). His first question is simple for him to answer: a word is "the expression of a nerve-stimulus in sounds" (Nietzsche 263). However, before answering "What therefore is truth?", Ferdinand de Saussure elaborates in the idea of words being a "nerve-stimulus" that provides an easier comprehension of Nietzsche's answer to his second question.

Written forty-three years after Nietzsche published his essay, Saussure offered an idea of words and meanings that proves important even in O'Brien's modern narrative. He stated that a word and one's comprehension of the meaning of that word are two separate things. For an example he uses the word horse (which he refers to as the signifier), and a picture of what one knows is a horse (which he refers

to as the signified). However, he argues that they are connected despite being two separate ideas. A decent representation to explain the idea is a coin: the heads side of the coin and the tails side of the coin are different, yet they are both part of one thing—the coin. Saussure's idea is as though the word horse is the heads side (the signifier) and the picture of the horse is the tails side of the coin (the signified); together they create the coin (which he called the sign) (60-62).

To jump back to Nietzsche's ideas written before Saussure, Nietzsche's answer to his question "What therefore is truth?" (263) becomes easier to comprehend. He states that "truths are illusions of which one has forgotten that they are illusions" (Nietzsche 263). What he means by this is that to explain something as "truth" in language one must use signifiers. However, signifiers are only representations of reality; they are not reality themselves: reality is the signified. Therefore, Nietzsche is stating that "truth" can never be more than a representation of reality but one forgets the distinction between the signifier and the signified: this forgetfulness allows one to believe that the representation of truth and reality are one and the same. Nietzsche explains the same idea in other words, "He [man in general] therefore forgets that the original metaphors of perception are metaphors, and takes them for the things themselves" (264). According to Nietzsche, it is impossible to use language to state "truth" without forgetting that "truth" is a signifier separate from the signified of reality.

Again, in 1981, Jean Baudrillard questions the distinction between the signifiers of real and the real itself. However, in contrast, he argues that this distinction has been erased. He states that "It is no longer a question of imitation....It is rather a question of substituting signs of the real for the real itself" (Baudrillard 366). This seems to imply that it is actually possible for language to explain the real adequately: no longer is it simply a *representation*, but rather now it is a *substitu-*

tion. However, he also argues that this lack of distinction creates a world that no longer is reality but rather is believed to be reality: this result is a false reality that one never questions. He refers to this false reality as a hyperreal (Baudrillard 365-377).

In regard to O'Brien's narrative, this idea of hyperreal is actually found in small sections. O'Brien states "In any war story, but especially a true one, it's difficult to separate what happened from what seemed to happen... and then afterward, when you go to tell about it, there is always that surreal seemingness, which makes the story seem untrue, but which in fact represents the hard and exact truth as it *seemed*" (78). O'Brien acknowledges that reality and what appears to be reality are two separate things but he also states that when

However, his stylistic endeavors to prove a war story cannot be told are only a portion of his narrative's purpose; in actuality, his story implies a much larger concept: that language is inadequate to explain what he is searching for: the ultimate Truth.

one goes to explain an experience, of which during unrealistic things appeared realistic, one must tell the story with the unrealistic elements as though they were realistic. This meshes unreality into reality. Yet O'Brien states it must be done, therefore creating a type of hyperreal. His use of "hard and exact truth as it *seemed*" (78) differs in his use of "truth" throughout the rest of the narrative. Here, O'Brien appears to imply that language is capable of explaining the experience "exactly" as it

seemed"; he appears to agree that in this situation signifiers become a substitution instead of a representation of the experience; here he appears satisfied that language can be used to explain an experience as it *seemed* despite any unrealistic elements.

However, the rest of the narrative appears dissatisfied with the capabilities of language. The idea of a hyperreal is not the type of "Truth" O'Brien is attempting to create. Rather, he attempts to use language to find the absolute Truth, instead of the false truth that language is actually capable of expressing.

Yet, the barrier of language does not simply stop at words and their meanings for O'Brien. Within his narrative, the characters react differently in Vietnam than a civilian would in America, causing a cultural difference that

proves difficult to explain. Using an emotionless scene that provokes emotion from the reader, O'Brien writes:

He [Rat Kiley] put the rifle muzzle up against the mouth [of a baby water buffalo] and shot the mouth away. Nobody said much. The whole platoon stood there watching, feeling all kinds of things, but there wasn't a great deal of pity for the baby water buffalo. Curt Lemon was dead. Rat Kiley had lost his best friend in the world. Later in the week he would write a long personal letter to the guy's sister, who would not write back, but for now it was a question of pain. He shot off the tail. (85)

O'Brien attempts to use language to explain the scene as realistically as possible, but that does not prevent the reader from feeling pity for the innocent water buffalo. In this, while O'Brien may succeed in a response, he fails in making the reader understand the scene as the speaker felt it. This almost calm reaction of the soldiers disturbs the reader and seems unnatural, yet to the soldiers, it's just another death. The story shows that somehow the relativity of being shocked by violence is altered from that of a citizen; in turn, to explain such an idea through language becomes incredibly difficult.

The altered culture that the soldiers create also finds its way into their language. This happens in more than one way. For some words, the same signifier is kept, but the soldiers offer an altered signified. The word "humped" for an example, is commonly used throughout O'Brien's soldier language but is not a sexual reference; instead it simply means "to carry" (5). Other words are not commonly used within the language of the American culture the soldiers derive from but become common within their language keeping the same signifier and signified; the word "cooze" exists as an insult in English yet is hardly known; O'Brien's

characters prefer the word rather than other more commonly known insults. The final alteration consists of the military acronyms and nicknames that a common civilian would have no knowledge of but a soldier would use in everyday language. O'Brien demonstrates this through his use of "can of C rations", "to cut an LZ", and "HE". The acronyms seem natural within the lingo the story uses. As a result, O'Brien appears to forget that they are uncommon and may not be comprehended as he intended. This altered lingo further creates a barrier in the explanation of an experience through language: the signifieds of the words need to be explained and possibly cannot be understood without the experience itself.

However, despite language being inadequate to allow O'Brien to find the ultimate Truth within his narrative, he uses its incapability to his advantage. He constantly explains what a true war story would include only to contradict it within his own narrative: a war story has no moral, he offers one at the end; a true war story never ends, his narrative is only a short story; a true war story is not to be believed, his narrative offers a speaker that appears to be realistic. All of these prove by the speaker himself that the narrative is not a war story despite its title; this contradiction appears to state that if even the narrative that instructs is incapable then it cannot be done; language, as linguists have argued, is not adequate to describe that absolute Truth. Lucas Carpenter simply states that "[Vietnam] writers exploded the conventions of works that demonstrate the nature of America's Vietnam experience and the futility of any attempt to identify, much less communicate (especially via language), any fundamental meaning or truth attaching to or derived from the war (32). With this, O'Brien appears to have succeeded in demonstrating a true war story cannot be told; language is inadequate in expressing reality and the absolute Truth.

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Comments from the Student

When writing about Tim O'Brien's short story "How to Tell a War Story", I realized that first, my topic was tricky but second, I wanted to write it. It became a challenge rather than simply an assignment. But the problem was, I *wanted* to prove, using language, that words were inadequate. This is obvious in my essay, but I bring it up because the idea itself kept me mentally circling around the same ideas and yet for some odd reason, I could not stop. I wanted to figure out how best to use the very form I was arguing to be lacking, contradicting-or rather proving-my thesis directly from the start. But also, I was intrigued by O'Brien's writing style itself. I found myself thinking about his story in circles as well, with statements made in the later part causing me to flip back to the front and vice-versa. I found passages I didn't understand but knew were important and other paragraphs I understood as well as I believed one could understand them. But I didn't know how to argue what seemed to be to me a sort of paradox. So I turned to the literary theorists and stepped back into the deeply theological discussions on language. Through them, I could define what O'Brien was consciously or unconsciously doing in his short story. And although I can never explain my argument perfectly-for after all that possibility would disprove everything-I took the challenge of getting as close as I at least was capable of.

Benefits for Everyone

Sandy Prince
English 050: Basic Writing
Dr. Karen Johnson

ASSIGNMENT

You will compile an annotated bibliography on a topic that correlates with your service-learning project. From this annotated bibliography, you will write a literature review where you integrate three sources to provide background information about your organization, service, or a related topic. Following the literature review, you will want to discuss the service you fulfilled, the results of your service, and the significance of your experience. You will be graded on your ability to write in an academic style appropriate for your audience, use clear and effective sentence structures, format your reference page, cite your sources, employ correct grammar, write well developed paragraphs, and transition your ideas throughout the essay.

Abstract

After-school programs have grown substantially in the past several years. With the growth in number of programs there has also been an increase in different types of after-school activities. The children, however, are not the only ones who are benefiting from these programs. The staff members have multiple benefits that are similar to the benefits the children acquire from these programs.

Keywords: after-school programs; benefits; service-learning

Benefits for Everyone

After-school programs have been around for a while in many different forms, ranging from churches to storefronts. After-school programs are available to students because they help make a well-rounded education. These programs have been increasing substantially with the help of the No Child Left Behind Act. The No Child Left Behind Act was created to help fill the gap and improve the academic achievement for the disadvantaged. Hirsch (2011) notes that over time, after-school programs have expanded from community groups to organizations. These organizations have grown to a total membership of 40 million youths today.

After-school programs have not only grown in membership, but the programs also have grown in results. Many programs have different structures and purposes to them, which all lead to different results for both children and workers involved. Many people do not know how after-school programs address academic learning *and* character development in all the

participants. I have found throughout my research there are different types of programs all with their own benefits. I also found how the workers benefit from being involved as well. I will share the experience I had as a staff member in an after-school program and how I specifically benefited from it. *Overall, I am going to show you how much after-school programs mutually benefit the children as well as the workers.*

Types of Programs

Many types of programs have surfaced with the rise in after-school programs. Moore (2008) believes that each individual program has the same general goal to give a child a better future and keep them off the streets. Each program is geared toward different ways to do activities, and designed for different interests for youth. With the many different ways to engage children, the programs all have their own individual benefits. For example, programs tend to stay in an educational framework but away from pure support activities in order to encourage free expression, creativity, and communication. Most of the instructors are learning at the same time as the children. An example of an organization with these types of programs is STEM. STEM is short for Science, Technology, Engineering and Mathematics Education. STEM has a wide variety of design experiences available, and has new technology offered to help the members become prepared with job skills. Benavente (2006) explains that by encouraging free expression, members build their communication skills among other youths.

Hirsch (2011) described another type of program that is more similar to extracurricular activities rather than traditional academics. Some of examples of these programs are the Future Business Leaders of America and Upward Bound. These programs they focus on sports and job skills This type of program is found in a higher level of education like high school. Their programs help students learn specialized skills, terminology, problem solving skills, goals, and personal values. These types of programs give students the opportunity to learn a new skill or a skill of interest as well as having a final product and performance. As a part of this process, students develop ways to cope with loss and learn you do not always win. They also develop a sense of teamwork from working in a group with the same general goal. Finally, the members learn commitment and why it is important for every part of a team to work together (Sweedden, Carter, & Molienter, 2010).

Project based programs are another example of a different type of program. The country's largest national youth program, 4-H is this an example of this type of program. This style of program has students planning events or completing projects for an entry. Project based programs have strong emphasis on youth leadership, project and time management, goal setting, teamwork, problem solving, and knowledge in their content of interests. All of the skills that are indirectly learned by each individual are very important characteristics for youth to learn and apply in the real world (Benevente, 2011).

Finally, personality and character based programs are seldom taught in an educational setting. However, there are some clubs that do have enrichment activities, leadership activities, and programs to prevent problem behavior. In this type of program, staff members are more involved and know how to help children get through emotional challenges. These clubs are generally located in disadvantaged neighborhoods and allow a safe place for students to see friends and express themselves in healthy ways. Hirsch (2011) found that these kinds of programs also help children

become close with more adults than just their family, which is a critical development task. An example of this type of program is the Boys and Girls Club. The Boys and Girls Club is a non-profit organization that provides a safe place for children to learn and grow. In these programs, ongoing relationships with caring, adult professionals and student volunteers have an everlasting impact on the members and their future decisions. These programs also provide life-enhancing opportunities and character development experiences in a controlled environment.

Boys and Girls Club

The Boys and Girls Club is an organization made of children who range from kindergarten to twelfth grade. I had the opportunity to work in the Chambersburg Boys and Girls Club House. This Club House has only five full time staff members with very few returning volun-

teers. The club meets five times a week during the critical hours of 4-7pm. The club is a non-profit organization with very small budgets. With all the struggles experienced by the club, they are still able to provide 5 core subjects. All of the members provide multiple lessons each

week. These five categories all incorporate personality and character-based development for the members. The first example of an activity they engage in is Education and Career Development where children are assisted with their homework assignments to gain a better understanding of their work. With the academic enrichment the club offers, children become more engaged with their school work and in general everyday activities. Another major subject is Health and Life Skills, which is one thing the public school doesn't stress as much as needed. The Boys and Girls Club has specific programs to help the members maintain healthy, violence-free relationships, develop responsibility, and prevent usage of harmful substances. These programs are all interactive and help the members respond intelligently in their personal experiences. The Art Program in the club teaches fundamental art skills, promotes group involvement, and engages

For example, programs tend to stay in an educational framework but away from pure support activities in order to encourage free expression, creativity, and communication.

students' imagination. Art allows students to be exposed to healthy stress relievers and self-expression. Another example of a core subject is Character and Leadership Development that helps youth become responsible, caring citizens and acquire skills for participating in their community and in the advancement of their future. Youth also develop leadership skills and experience opportunities for planning, decision-making, which all contribute to their Club and community. The final category the Club offers is Sports and Fitness. This program helps to increase the members' overall fitness and health through physical activity and improved nutrition education, while learning fundamental sports skills found in most high schools.

Workers' Benefits

One might think that the main benefits from after-school programs are for the children, but in turn, workers benefit just as much as the children themselves (Anderson, 2010). Anderson has found that teaching makes you recognize other ways of thinking than your own. Teaching students allows you to think outside of your own comfort zone and try to see why students think the way they do. According to Anderson, being around students also allows teachers to realize techniques and ideas that they would not have thought of before on their own. Teaching students also allows teachers to see that they can't just preach, they also have to practice what they say. If students see a leader saying one thing but doing another, students won't take leaders seriously. Finally, students help teachers become more interested in their thoughts, actions, and activities since their students are exposing the teachers to their personal characteristics. This allows teachers to become interested in their students' writing and life.

In college, there are also many types of programs that students can become involved in. These programs can be very different than the ones offered for youth. Many times in college, students are given the chance to be a part of an after-school activity offered for local children. This type of community involvement is called service-learning. Simonet (2008) states that service-learning is a process that creates greater student engagement. I participated in service-learning with the Boys and Girls this year as the art teacher. I was there for a total of 36 hours, and I am still working there. This helped me earn a grade in my writ-

ing class, gave me experience for my major in Secondary Art Education, and helped me build character. My character has learned to adapt from a closed mindset to being more open to all people and unexpected events that life will throw at me. I am so grateful that I was given the opportunity to develop leadership skills, problem solving skills, self-confidence, and public speaking.

My Personal Experience

In my time at the Boys and Girls Club, I taught all age groups fundamental art skills. Club members learned art terminology and were able to apply them in an activity, whether it was an individual or a group activity. Art instruction also helped them become engaged with their imagination and thinking outside of the box. Throughout my time in the Club I may have taught the members, but they taught me a lot as well. For example, I was shown very quickly that the way that I was brought up was very different than most of the children who were members. I had a strong motivation that was driven from my parents always setting good examples and goals for me. With these children, it was hard to get any of them involved. Every time I was there, I was tested. I had to figure out how I could involve every single member in what I was doing. This was very hard, especially when I was new, because it takes these children quite a bit of time to develop respect for adults. I also learned how to become very flexible with my lessons. When something didn't seem to work, I quickly had to find a new way to get them involved or find something else that would gain their interests. This type of service-learning pushed me out of my comfort zone and into a whole new situation that I didn't think I could actually do. It turns out, I could. From my experience within the club I have become more aware, developed better critical thinking, and learned more efficient problem solving skills. Also, with all of these new experiences, I learned how to relate the knowledge that I gained into other aspects of my life. For example, I was brought into a situation where I had to be confident in myself. The confidence that I gained from my service-learning experience as a teacher has helped me gain confidence in my college academic work as well. I have become more involved in my classes, which has resulted in helping me become more engaged with day-to-day life activities.

Conclusion

I think it is important for everyone to be involved in helping make their community a better place. These after-school programs have outstanding and everlasting impacts on all of the people involved. If volunteers didn't help out with these organizations, the children wouldn't benefit as much as they do from these programs. The children, workers, and volunteers all will get as much out of the program as they put into it. With the help of volunteers, these programs create a multiculturally diverse staff with a variety of personalities. The more exposed children can be to learning experiences, the more well-rounded their education will be. After-School programs have and always will be geared in improving a child's life and future. Now, after-school programs are shown to provide benefits to all who are involved.

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Comments from the Student

My writing level since I came to Shippensburg University has drastically changed. When I first came to college, if someone would have told me that something I wrote was going to be published, I would not have believed them. When I came to Shippensburg I was placed in the basic writing class with Dr. Johnson. Going into the class I had no faith in my writing skills, or the confidence to speak in front of my class. In class, we went over the basic styles of writing, paragraph structure, and grammar. Never before in my life did I like writing as much as I did in this class. We had a writing fellow Matthew Thompson who we would meet with every week to help us with our writing assignments, papers, or just anything you needed help with at all. He was such a help to my writing skills and my confidence in my own work. Both Dr. Johnson and Matthew made me realize that I can write and ENJOY doing it. In the class I got to work on writing skills, build relationships with new people, and do my service-learning project, while I was learning about myself as well. This class gave me insight into my own capabilities as a writer, as an overall student in any class, and more confidence with myself in any situation life may throw at me.

Characterization in "A Good Man Is Hard to Find:" A Metamorphosis in Grace for the Grandmother and The Misfit.

Ben Ritter

English 107: Introduction to Literary Studies I
Dr. Carla Kungl

ASSIGNMENT

Your options for this last paper are practically unlimited: any topic we've discussed, any author we've read, is fair game. You can choose to work more closely with two poems by the same author, or two stories on the same theme. You can look at setting, characterization, symbolism, word choice; at the sonnet form, the sestina, the open form, or the failure of Greek drama to translate for a modern audience.

You can do a formalist, feminist, Marxist, post-colonial, psychological, biographical*, deconstructionist, new historicist reading. It should be clear what kind of reading you are doing! But let this come naturally: usually, we critics start with something that puzzles or interests us, and we want to research further. Let your interests be your guide.

I do not mind if you use the text you used for your analysis paper or explication paper as a jumping-off point for your thematic paper; this is just fine. I do NOT recommend using the same topic or thesis, however. Often students think this will be a huge timesaver ("part of the paper already written!"). But this usually is not the case. They require substantial rewriting, and this is often harder to do than starting from scratch. If the rewriting doesn't occur, the paper invariably read like a first paper with more tacked on—unorganized, lots of filler, two papers tacked together. I'm just sayin'. The paper should additionally incorporate at least five outside sources. These should primarily be journal articles or essays from scholarly books; there are some excellent and trustworthy websites out there and once I know your topic I can help steer you to one, if you are dying to look at websites. But you'll mostly use the library's electronic databases.

In Flannery O'Connor's "A Good Man is Hard to Find", the major characters, The Misfit, and the grandmother are extremely fleshed-out and complex in their characterizations. Although they appear in a short story, the two undergo an incredible transformation in their demeanor by the ending. The dialogue and interactions between these primary characters provides an extraordinary amount of detail about who they are and if they do in fact make a change in themselves at the end. A primary question to be explored, as the title of O'Connor's work suggests, is whether or not the characters are "good." Simply labeling a personal quality on a character, such as good or evil, is completely impossible. In order to determine if these characters are good or evil, and changed or unchanged, it is essential to examine their natures, dialogue, actions, and beliefs. Based on the strong evidence that O'Connor provides in "A Good Man is Hard to Find," both the Misfit and the Grandmother have a profound effect on each other's personalities, and become better people at the end of their encounter.

The grandmother does not contain many characteristics people would expect an elderly woman to have. At the beginning of the story, she is selfish, sanctimonious, and fairly pompous. In his article, Steven Tietz gives a harsh criticism of her characteristics: "The grandmother, whose manipulative tendencies are evident from the start, is presumably the sole survivor of the oldest generation. She purports to be a source of information about religion and etiquette, yet at times she seems to be a gratuitous, almost compulsive liar" (85). While it is very difficult to find any redeeming qualities in the grandmother, somehow she is still able to redeem herself in the end. Stephen Bandy contends that despite all of her egotistical shortcomings, she is perceived as harmless by readers, and even her moderate racism is overlooked and forgiven (108). She is able to overcome these slight criticisms simply because she is a grandmother, and readers may feel a personal connection through her from their own relatives, a tool well employed by O'Connor.

And yet, feelings of sympathy are generally not enormous for the grandmother, as her selfish and foolish decisions lead to the entire family's demise. It is her constant complaining that forces her son to drive to her destinations, the secret and inappropriate bringing of her cat that causes the accident, and her stark identification of The Misfit gives him no choice but to murder the family to keep his location and identity a secret. She finally begins to change her negative ways when her life is placed in the hands of The Misfit. At first it seems she is merely begging for her life, making desperate pleas like: "You wouldn't shoot a lady, would you?" (O'Connor 455). But her approach to getting out of the situation changes once she realizes how serious and murderous The Misfit and his men truly are after the death of Bailey and John Wesley. She attempts to cater to The Misfit's sensitive side by constantly telling him he is a good man. However, before she can make a change in The Misfit's outlook on life, she reaches out to him which startles him and causes him to shoot her three times.

The Misfit is one of most interesting, complex, and ambiguous characters that O'Connor has created. Despite being a criminal, his outlook on life is extremely scholarly and philosophical.

From the dialogue he provides, readers learn that The Misfit has just escaped from prison after being placed in there for the supposed murder of his father. Even his back-story is ambiguous, as he claims he is innocent of all crimes, and has a strong respect for his family. According to The Misfit: "God never made a finer woman than my mother and my daddy's heart was pure gold" (O'Connor 455). It seems that The Misfit has reverence for others especially his family, which makes it harder to believe that he would be capable of murdering someone he loved and adored. However, in connection to murdering his father, he also noted that "It wasn't no mistake. They had papers on me" (O'Connor 457). In these lines, the Misfit's ambiguous nature is present. Throughout the story, he seems to be contradicting himself on whether or not he committed the murder. On the subject of his

crime, John Desmond states: "he has 'forgotten' what he has done wrong, yet he feels the weight of some indefinable original sin" (130). Because of the evidence that he was convicted with, and his non-hesitant shooting of the grandmother, it seems unlikely that The Misfit was wrongly accused, and cannot remember his crime.

His issues and opinions on religion and Christianity also play a tremendous role in the characterization of The Misfit. While the grandmother is a strong advocate of religion, The Misfit is extremely doubtful of it. He tells the grandmother that he does not pray and says that he cannot believe in Jesus simply because he was not present at his Resurrection and has no proof. Even though the grandmother sees herself as a faithful believer in religion, it seems The Misfit has pondered the subject with far more thought than she has ever done (Bandy 114). Both wonder about Jesus' capabilities of raising the dead, and the grand-

mother even retracts her stable connection with religion by saying "Maybe He didn't raise the dead" (O'Connor 458), in a possible attempt to appeal to The Misfit. However, her retraction could also be attributed to confusion from the heat or from the fear she is experiencing from the

possibility of being murdered by The Misfit.

Although he speaks ambiguously whether Jesus raised the dead, The Misfit does believe that by doing so, Jesus offset the balance of the world which is a reason for him not fitting into society. Fitting in is a primary concern for The Misfit, after all, the reason he calls himself that is because "I can't make what all I done wrong fit what all I gone through in punishment." (O'Connor 458). It seems that the most important concern of The Misfit is understanding the world around him, and trying to make sense of everything. He is a skeptic and an agnostic, which greatly influences his behavior and outlook on life. The only way he will accept something as truth is if he has tangible proof of it happening. According to him, he was never shown any of the evidence they had on him, and that he should sign and document everything in his life so that "you can hold up

In order to determine if these characters are good or evil, and changed or unchanged, it is essential to examine their natures, dialogue, actions, and beliefs.

the crime to the punishment and see do they match and in the end you'll have something to prove you ain't been treated right" (O'Connor 458).

Towards the end of the short story, The Misfit gives a very stunning speech:

"If He did what He said, then it's nothing for you to do but throw away everything and follow Him, and if He didn't, then it's nothing for you to do but enjoy the few minutes you got left the best way you can-by killing somebody or burning down his house or doing some other meaning to him. No pleasure but meanness,"... and his voice had become almost a snarl (O'Connor 458).

Without a doubt, "This [speech] is the Misfit's philosophy of life- nasty, short, and brutish" (Bandy 114). Since The Misfit cannot accept that Jesus was his savior, he is left with the only option that makes sense to him: living life to the fullest, hurting everyone and being a criminal. "No pleasure but meanness" is his mantra, and he stands by it even with watery eyes after murdering the grandmother. Simply and supposedly being wrongly accused has given him this pessimistic and self-sufficient outlook on life. He does not want help from anyone, not even from God, and believes that he can make it on his own as long as he is cruel and independent from everyone.

The secondary characters O'Connor created are incredibly static and do not serve a vital and direct role in the action of the story. For example, The Misfit's cronies do not seem to have any mind of their own and blindly and obediently follow his directions and outlook. Currie argues "the henchmen, Hiram and Bobby Lee, do not count, they are nobodies, they do their evil acts unthinkingly, as a dog might run off with his master's sirloin steak" (149). The henchmen are merely there to follow orders, exactly like when the grandmother is constantly able to force her will on her son. The author characterized these individuals on purpose to provide such a drastic difference in personality between them and The Misfit and the grandmother, so that they would be the focus of the reader's attention. The remaining characters are certainly entertaining, but they do not contribute much to the principal issue of The Misfit and grandmother's redemptions.

The moral qualities of both characters are of great concern in determining their changes in grace after their life-changing interaction.

Because both of the main characters are ambiguous and go through a great change in the end, it can be difficult to assess them as completely good or evil. When regarding good and evil as capabilities and truths in people, they must be considered as being meshed together in human beings and this perspective is especially accurate for the grandmother and The Misfit (Desmond 129). Despite the grandmother's constant reassurance that The Misfit is good, and comes from good people, he strongly disagrees and states: "Nome, I ain't a good man...but I ain't the worst in the world neither" (O'Connor 456). This line is slightly humble for the wanted criminal, as he admits his actions are bad which cannot make him a good person, and realistically, that he also not worst man in the world. Regarding this line, Sheldon Currie believes that "he is correct. He is a moral man but not a good man" (151). This statement is accurate as The Misfit is a man of principles which he follows and lives his life by, and he very clearly understands the different between right and wrong, but acknowledging these differences and acting by them are two entirely different concepts. This stance makes him knowledgeable and ethical, but certainly not good.

If The Misfit cannot be classified as good, then perhaps he falls more so under the category of evil. He endures a perplexing evil in himself, but cannot accept it as true nature to himself, or even something that is remotely conceivable (Desmond 130). This evil he feels inside of him infuriates The Misfit and causes him to lash out and question society. Because of his defiance and murderous actions, it makes more sense to label him as something far closer to evil than good. This initial malice of The Misfit is not controlling enough to prevent a conversion in his demeanor. An inadequacy of understanding is what caused him to adapt a felonious lifestyle; if the grandmother was able to convince him to accept Jesus as his savior, and that he actually had hope to become a good person, then perhaps The Misfit could become a good person.

The grandmother and The Misfit are very similar in their location between the boundaries of good and evil. However, unlike The Misfit, the grandmother wavers more on the side of good than evil. Renner argues: "The author has characterized the grandmother so that it is virtually impossible to say anything unquestionably good about her. One cannot even fall back on the excuse that she means well

since most of what she means is to please herself by devious means" (125). These are the general inferences that are often drawn upon the grandmother: she is not good because she is selfish and manipulative, but these qualities are also not deleterious enough to regard her as evil, and more along the lines of unpleasant. In perhaps the most enduring line of the work, The Misfit notes that "She would have been a good woman, if it had been somebody there to shoot her every minute of her life" (O'Connor 459). This observation is accurate, but The Misfit may have had a greater effect on her character than he realizes. Renner proposes: "The grandmother, simple-minded though she is, makes a more constructive response than The Misfit. She is able to extend to radically imperfect humanity the touch of sympathy and acknowledgment of kinship in weakness and sorrow" (131). When she reaches out to the felon it is because she feels a strong sense of sympathy for him, saying she regards him as one of her children. While The Misfit is correct in his assumption that the grandmother would have been a better person had her life been constantly at stake, there is also the possibility that she learned a valuable lesson about the repercussions of being selfish that led to her witnessing the death of her entire family.

Flannery O'Connor precisely stated her work "'to be a parable of grace and redemption, and for the true believer there can be no further discussion'" (qtd. in Bandy 107). There are many instances in the ending that support the author's claim in meaning from her own story. For The Misfit, it seems the grand-

mother's words did have a subtle effect on him as "without his glasses, The Misfit's eyes were red-rimmed and pale and defenseless-looking" (O'Connor 459). It would be very strange for a hardened criminal to start crying unless her words gave him a new perspective on what to do with his life. By reaching out to him, the grandmother helped The Misfit by giving him an identity, as well as identifying the gap between good and evil for him (Desmond 136). As for the grandmother, her death position is described as one "who half sat and half lay in a puddle of blood with her legs crossed under her like a child's and her face smiling up at the cloudless sky" (O'Connor 459). Her death is one of grace, and she seems at peace with the world and completely innocent when compared to her previous, selfish self before her encounter with The Misfit.

Through magnificent characterization, O'Connor is able to portray such unique and disgraceful individuals and completely alter their personalities simply through their interactions with one another. The grandmother and Misfit in the beginning of "A Good Man is Hard to Find" are nothing close to the two people they become by the ending. While their philosophies on life are extremely different, The Misfit's obtained through determination and the grandmother's accidental, they are able to change each other and do not seem so different in the end. (Bandy 116). Using these two characters, O'Connor is able to provide a powerful theme that redemption and grace are always a possibility.

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Comments from the Student

"A Good Man is Hard to Find" is one of my favorite short stories, and it was very compelling for me to learn more about the two primary characters and whether each one had an impact on the other. The Misfit was my favorite character, and it was very enjoyable trying to understand his identity and determine if his retelling of his life was reliable. While writing this paper, it was important for me to equally establish the qualities of both characters and to draw as much characterization I could from such a compact work. Writing this paper was a very rewarding experience for me because it greatly helped me understand the characters and their motivations, as well as the encompassing theme of grace and redemption from the story.

More Than a Map Dot: A Description of Port Royal, Pennsylvania

Luke Strawser

Geography 141: Honors World Geography

Dr. Janet Smith

ASSIGNMENT

Places in the world are dynamic. Places change with time, with the influence of different people, and with the relationship between humans and the environment. However, places also remain constant—places have the power to shape people while, at the same time, people shape places. Places provide the settings for people's daily lives. It is in these settings that people learn who and what they are, how they think they should behave, and how they perceive the rest of the world. As de Blij points out (p. 3) "place remains a powerful arbitrator." The legacy of our place includes our language, our religion, our general health conditions, the clothes we choose to wear, our political beliefs, the embedded educational/work/family/sexual orientation expectations as well as countless other reminders of who we are and where we come from. De Blij continues (p. 4) "all of us are blessed as well as burdened by the baggage of place."

Places exert a strong influence, for better or for worse, on people's physical well-being, their opportunities, and their lifestyle choices. Places also contribute to people's collective memory—Times Square, the Mall in DC, the Grand Canyon, and even Graceland in Memphis. For most of us, there are also very ordinary places with special meaning—a childhood neighborhood, a school community, a local fair/festival, a baseball stadium, or a traditional vacation spot. *Central to the concept of place is that idea that every location on earth is a unique place. Each place embodies both physical and human characteristics that distinguish that place from every other place on earth.* Further, place helps to shape our identity. The philosopher Amartya Sen writes "there can be little doubt that the community or culture to which a person belongs can have a major influence on the way [they] see a situation...local knowledge, regional norms, and particular perceptions and values...(as quoted in de Blij, p. 19)

Place involves description—description of all things which we can see, feel, smell, and do at a particular place. Places matter because they shape us. At varying scales from local to national, we are shaped by our places. As de Blij concludes his first chapter, "place and destiny are inextricably linked" (p. 30).

This assignment asks for you to choose your home place—that place on the planet that you currently call "home" and write a descriptive paper about your place. Try to be an observer—what is the physical environment of your place. What makes up the human-built landscape? (Observing the ordinary is not necessarily an easy task. Take your time with this paper...write down ideas and come back to them later.) As Relph notes "a geographical sense of place teaches us how to interpret the complex grammar of environment. . ." (from "A Sense of Place," Edward Relph, *10 Geographic Ideas that Changed the World*, 1997). Think about what makes this place unique? What are specific details which you can describe to give your reader a true sense of your place? (Try to avoid making broad and sweeping generalizations.) In your paper, address the following questions: How do you think this place influences the lives of people who live there? How did this place influence you? Has the economic geography, physical geography, population geography, or other factors helped shape your identity? How? Have there been significant changes in your place that have affected you? Critically reflect on the power of your place.

Organization of Your Paper

- Your paper should be between 4-5 pages of text, 12 point font, traditional margins double-spaced. (please, no cover sheet or folder, just staple your paper—upper left)
- Follow a traditional expository format in first person to write your place paper, make sure that your introductory paragraph sets the stage for your paper and your conclusion serves as a summary of your main points.
- Please realize this is not an evaluation of your place—but a description— so, be descriptive! Your place paper should evoke a strong visual image of the place that you call home and all the characteristics of that place that contributed to who you are. You can add photos, maps, and even data if you feel these elements would support your description of place.

Several days ago, I was having supper with a few of my roommates. As soon as all of our plates were cleared, one of the guys began to stand up and said, "I think I'm going to head home." For an immeasurably brief moment, I was confused by what he said. Why would Ryan be leaving for home on a Wednesday evening? I quickly realized that Ryan considered our apartment to be "home." This is one way in which Ryan and I are quite different. Knowing that in his lifetime Ryan has lived in several different houses and even spent a year living in England, it was easy for me to understand how Ryan could view Shippensburg as home after he had spent the majority of the last year and a half living here.

By contrast, I have never been able to view Shippensburg this way. When I am asked about my home, my thoughts always turn to the town of Port Royal, Pennsylvania. Surely, Port Royal has unchangeably shaped my identity.

Port Royal, with its population of roughly nine hundred twenty-five people, is one of the various towns in Pennsylvania that was founded on the banks of the Juniata River. Looking towards town from a distance, one can see that it lies at the foot of Herring Bone Ridge, in the valley between the Tuscarora and Shade Mountains. The Juniata River runs on the eastern side of Port Royal, and the Tuscarora Creek is situated slightly south and

west of town. The surrounding area is composed largely of agricultural fields, woodlands, and small streams. As could be expected, the natural landscape in and around Port Royal has had a significant impact on almost all the citizens of the town, myself included.

Along with much of the rest of Port Royal's population, many of whom have lived their entire lives in the area, I have been raised with the mountains, woods, and waterways that surround the town just outside my door. I attribute my love of hunting, fishing, and other

outdoor activities to Port Royal's physical environment, and I believe that many of the town's residents could do the same. The prevalence of agriculture and agriculture related businesses in Port Royal has also

had a noticeable effect on my identity. While my firsthand experience with farming would be considered minimal by some of the people I grew up with, I have become aware that simply by being a native of Port Royal I have a certain understanding of agricultural work and possess certain skills, such as those required to bale hay, that are uncommon among other people my age. It is true that agriculture and closeness to nature are common characteristics of many communities and towns throughout central Pennsylvania. It would be amiss, however, to assume that Port Royal is devoid of any features that make it unique among towns of similar size and geographic situation.

Everything that makes Port Royal unique has also, to one degree or another, helped to shape my identity.



The Juniata River as seen from the Port Royal River Bridge.



An advertisement for the annual Sprint Car Drop event in Port Royal.

Whenever a new acquaintance asks where I am from, I typically, and sometimes mistakenly, assume that they have probably never heard of Port Royal. In fact, I am quite often confronted with the realization that my hometown is far more well-known than I would imagine, despite its small size and population. In almost all cases these people who are surprisingly familiar with Port Royal would never have heard of the town at all if it were not for the fame of Port Royal Speedway. One of the few automotive raceways in the nation that hosts racing events for full sized sprint cars, Port Royal Speedway undoubtedly draws more tourists and visitors to Port Royal than any other attraction in town. The prominence of the racetrack has also left a deep cultural imprint on the citizens of Port Royal, as evidenced by the "Sprint Car Drop" event that is held outside the speedway every New Year's Eve. Modeled after the fashion of the ball drop in New York City's Times Square, the Sprint Car Drop involves the lowering of a sprint car, exactly like the kind that would be raced on the speedway, at the stroke of midnight on New Year's Eve. While Port Royal Speedway is the most recognizable of the unique aspects of Port Royal, the track itself lies within the boundaries of the site of another of the town's traditional events. This event is namely the Juniata County Fair.

For over a hundred fifty years, Port Royal has been the town to host the county fair. Upon a visit to the fair, one can again see the importance that local agriculture has in the lives of the citizens of Port Royal. Very significant attractions for fair-goers are the judging of produce grown and entered by local residents for prizes and the presentation of the "Farmer of the Year Award." The fair also serves as an annual gathering spot where members of the local community go to meet up with old friends that they may not have seen since the previous year's fair. I would argue that anyone wishing to gain insight into the character of the town of Port Royal could best do so by spending an evening at the Juniata County Fair. In fact, the fair functions as a place where a particularly perceptive observer might note not only the characteristics of the town and its residents at present, but also the rich history of Port Royal and the longstanding historical traditions which still exercise an influence over the interactions of the town's natives.



Port Royal (named Perrysville at its founding) has a rich history dating back over 200 years.

In my opinion, the people of Port Royal are unique among central Pennsylvania residents in the way they are particularly in touch with the historical events and traditions of their hometown. As previously mentioned, Port Royal Speedway, which is located inside the fairgrounds, is the spot of well known auto racing events, but long before racecars were driven around the track, it served as a venue for horse races held during fair time. The historical traditions of Port Royal can be seen not only through the preservation of the town's track by its conversion to an automotive raceway, but also by the fact that horses are still annually raced on the track during the fair. Port Royal's citizens' connection with their town's past also exhibits itself through the widespread circulation of local legends, many of which deal with the Native American tribal groups that once inhabited the area in and around Port Royal. For example, by the time I was halfway through elementary school I had already heard the legend of the Grasshopper War several times. This colloquial legend recounts the story of a war that was fought between two local Indian tribes on the banks of the Tuscarora Creek as a result of a squabble that sprang up when two small boys, each from one of the respective tribes, began arguing over which of them should get to keep a grasshopper that they had found. Such myths abound in Port Royal right alongside true historical accounts of the town's past.

Everything that makes Port Royal unique has also, to one degree or another, helped to shape my identity. I have worked in a conces-

sion stand at the Port Royal Speedway for several years, and it is a rarity for me to be absent from a race. Woodworking projects that I built in my high school shop class have appeared on display at the Juniata County Fair. To be sure, my chosen college major of History Education is in no small way due to the pervasiveness of my hometown's historical traditions and stories. The so-called "power of place" is not a difficult concept for me to grasp since my own "place" has exercised a very strong influence on my identity. From the time I was a small child, I was always taught that there was no one else in the world quite like me. I believe that to be true. I also believe that the reason that there is no one else like me is because there is no place in the world quite like Port Royal, Pennsylvania.

Having lived in Port Royal for all nineteen years of my life, I was surprised at how difficult it was to write a descriptive paper about the town. I love Port Royal – its people, its atmosphere, its character, – and I was very grateful to get the opportunity to put my perception of the town into writing. Port Royal is a very small town (which you might gather from the essay), but I am very proud that a descriptive essay about it is appearing in this journal; I think the town and the people who live there deserve the recognition. Port Royal is celebrating the bicentennial anniversary of its founding this summer, so I am glad that I got to contribute this essay to *Write the Ship* in a year that is so monumental for the town. I hope that everybody who may read this essay enjoys it as much as I enjoyed writing it.

Comments from the Student

Having lived in Port Royal for all nineteen years of my life, I was surprised at how difficult it was to write a descriptive paper about the town. I love Port Royal – its people, its atmosphere, its character, – and I was very grateful to get the opportunity to put my perception of the town into writing. Port Royal is a very small town (which you might gather from the essay), but I am very proud that a descriptive essay about it is appearing in this journal; I think the town and the people who live there deserve the recognition. Port Royal is celebrating the bicentennial anniversary of its founding this summer, so I am glad that I got to contribute this essay to *Write the Ship* in a year that is so monumental for the town. I hope that everybody who may read this essay enjoys it as much as I enjoyed writing it.

The Alcohol Identity

Taber Timmons

English 106: Writing Intensive First Year Seminar

Dr. Erica Gailioto

ASSIGNMENT

***Smashed*: Close Reading**

4-5 Pages

The skill called “close reading” is fundamental for interpreting texts. “Reading closely” means developing a deep understanding and a precise interpretation of a passage that is based first and foremost on the words themselves. But a close reading does not stop there; rather, it embraces larger themes and ideas evoked and/or implied by the passage itself. Close reading is especially pertinent when dealing with ***Smashed*** because Koren writes her story in an effort to bring larger issues into focus. It is essential that we distinguish between doing a close reading and writing one. Doing a close reading involves a thought process that moves from small details to larger issues. Writing a close reading begins with these larger issues and uses the relevant details as evidence.

I. Doing a Close Reading

1. Getting Started: Treat the passage as if it were complete in itself. Read it a few times, at least once aloud. Concentrate on all its details and assume that everything is significant. Determine what the passage is about and try to paraphrase it. Make sure that you begin with a general sense of the passage’s meaning.
2. Word meaning: Determine the meanings of words and references. Also, note (and verify) interesting connotations of words. **Look up any words you do not know** or which are used in unfamiliar ways. (Laziness in this step will inevitably result in diminished comprehension.) What is the source of the language, i.e., out of what kind of discourse does the language seem to come? Are there any slang words, innuendoes, puns, ambiguities?
3. Structure: Examine the structure of the passage. How does it develop its themes and ideas? How is the passage organized? Are there climaxes and turning points?
4. Sound and Rhythm: Acquire a feel for the sound, meter, and rhythm; note any aural clues that may affect the meaning. Even punctuation may be significant.
5. Syntax: Examine the syntax and the arrangement of words in the sentences. Does the syntax call attention to itself? Are the sentences simple or complex? Does the syntax allow for ambiguity or double meanings?
6. Textual Context: In what specific context does the passage appear? How do these contexts modify the meaning of the passage? What role does the passage play in the overall movement/moment of the text?
7. Irony: How does irony operate in the passage, if at all?
8. Tone: What does the tone reveal about the speaker? What is the relationship between the narrator and the speaker?
9. Imagery: What sort of imagery is invoked? How do the images relate to those in the rest of the text? How do the images work in the particular passage and throughout the text? What happens to the imagery over the course of the passage? Does the passage noticeably lack imagery? If so, why?
10. Literary Devices: Note particularly interesting metaphors, similes, images, or symbols especially ones that recur in the passage or that were important for the entire text. How do they work with respect to the themes of the passage and the text as a whole?
11. Themes: Relate all of these details to possible themes that are both explicitly and implicitly evoked by the passage. Attempt to relate these themes to others appearing outside the immediate passage. These other themes may be from the larger text from which the passage is excerpted.
12. Identity: How does the passage construct personal identity? What issues of identity does it evoke?
13. Larger Issues: How does the passage bring up larger issues? What beyond the author’s personal story is raised?

14. Construct a Thesis: **Based on all of this information and observation, construct a thesis that ties the details together. Determine how the passage illuminates the concerns, themes, and issues of the entire text it is a part of. Ask yourself how the passage provides insight into the text (and the context of the text). Try to determine how the passage provides us a key to understanding the work as whole.**

II. Writing It

1. The paper should begin with a closely argued thesis, which is the result of the last step above. Include a general orientation to the passage to be analyzed, explaining the text of origin and the author. The thesis depends on the analysis already done, and the point is to relate all of the relevant details to that thesis.
2. Note that the order of the evidence presented should not follow the order of the passage being discussed. Rather, the order of the evidence depends on how it relates to your central argument. Don't let the passage walk you through your analysis; instead, reorganize the passage to suit your discussion of it.
3. The body of the paper presents relevant textual evidence in a meaningful order. Avoid being overly mechanical in the organization of your paper. That is, don't write one paragraph on diction, one on sound, one on metaphor, etc. Organize the paragraphs around issues of meaning rather than of technique.
4. Relate the passage to text outside it, but make sure your emphasis remains on the passage itself. That means you should bring in other quotes from that text, as well as quotes from other texts that may fit.

III. Details

1. The passage should be roughly 50-150 words. It should appear in format directly before or after the introduction. You should aim to refer to the passage in every body paragraph.
2. Central Question: How does the passage provide a key for understanding the text as a whole?

Typed Rough Draft due in Midterm Conferences on _____.

Final draft due on _____.

Adolescence is a crucial time for developing one's sense of self. Most people pull from what is around them or what they participate in, to find their identity. One will say, "I'm a jock." another, "I'm a feminist" and yet another will state, "I'm a Protestant." It's during this vital stage of life that Koren Zailckas, author of *Smashed*, encountered Southern Comfort. The burning liquid had no sooner been washed down her throat, then it began changing her status as a young girl. Koren, who was searching for acceptance and meaning, plunged into the world of drinking when she was fourteen. Whether it was in a basement birthday bash with classmates or on the beach with strangers, Koren now had a way to classify herself, she was a girl who drinks. When someone chooses to be defined by something or some idea, they do so with the notion that it will bring them fulfillment. Koren wholeheartedly believed that alcohol would fill her inner void. Sadly, she was mistaken and we can see that in the close reading passage below, Koren thought alcohol could provide happiness and personal value, but alas, it left her empty as the bottles from which she drank.

I do want a good life. More than anything, I want to be one of those people

I see at sundown on weekdays. I want to be as laughing as the women who window-shop with their girlfriends after the boutiques have lowered their steely security gates, or as lovely as the women who curl their hands into their lovers' coat pocket, or as self-possessed as the women who lope behind their sprightly black Labradors. I want their sound friendships, their romances, their swollen self-confidence, and yet I don't know how to achieve these things without alcohol. These are the wants I always drank to fulfill (Zailckas 322-23).

A close study of *Smashed* reveals that Koren didn't have any definite goals in life. She would amuse herself with temporary fancies, poetry or a school newspaper, but these always died out. This apathy she had for life in general stunted the growth of her character. Koren had a fear of independence, always wanting someone or something to map out her future for her. This phobia made her especially susceptible to the ill effects of alcohol. When intoxicated she need not make any decisions or worry about the consequences of her actions, she need only refill her cup and watch life go on. After one night of heavy drink-

ing with her sorority sisters she said, "I am relieved, for that matter, of the ability to make choices at all" (Zailckas 153). Koren willingly sat back, no longer an active participator in her own life and gave full control of her faculties to her idol, alcohol. She had attained a purpose, that is, to wake up and drudge through each day living for the next happy hour. With such a shallow point of existence, it's no wonder that Koren found herself depressed. Most people her age held onto goals, dreams or relationships, all she could cling to was her rum and coke. She sits sadly pondering the behavior of those around her, when she finally figures out what she wants in life. "I want their sound friendships, their romances, their swollen self-confidence..." (Zailckas 322-23). When she was no longer motivated to find a better life, Koren had unintentionally given up on true happiness.

Children are taught the importance of self-esteem, yet with so much positive reinforcement many young women still don't like what they see in themselves. Whether it's a character flaw or something in their physical appearance, there is a general outcry of dissatisfaction. Most people take these traits they find unde-

sirable and try to improve themselves. Koren, however, chose to wallow in her insecurity. She would examine blemishes of character and then ignore them with the help of a beer or two. She hated herself, but didn't have the ambition to try and change. She later confesses in her memoir, "This kind of self-loathing used to be the reason I drank in the first place" (Zailckas 264). When Koren started drinking she felt at ease with herself, she didn't feel like such a deplorable creature after all, a feeling brought on by liquor. Slowly, she became hardened to the beverages' effects and it became more difficult to recapture the feeling of sweet comfort. She no longer could find relief in drinking, so she would become thoroughly trashed in an effort to lose herself in the oblivion of drunkenness. Then and only then did the self scrutiny cease. Because Koren

used alcohol to deal with problems, she never learned to cope with her own imperfection. She couldn't love the woman she'd become, for she had no say in the matter. Alcohol had defined her for so long, she had no self-worth without it. She alludes to her longing for self-assurance when she said, "I want to be as self-possessed as the women who lope behind their sprightly black Labradors" (Zailckas 322). She stares at these confident women and envies their lives. She doesn't know how to feel serenity.

Friendship is formed when two people establish similarities between themselves. They can relate to each other through shared interests and activities. Since Koren's only lasting hobby was drinking, she gravitated toward girls who drank hard. Her companions encouraged her, convinced her that her behavior was typical and in doing so validated her destructive

lifestyle. Koren could not sustain relations with sober people, she had no way to relate to them. She began to befriend girls only by their drinking habits, as she does with Kat, "She is a girl I made friends with...for no real reason other than we both drink and we're both sensitive" (Zailckas 88). These are shallow acquaintanceships and they

quickly dissolve. Koren changes "best friends" as often as she changes flavors of vodka. Its as if there is an endless supply of miserable girls with whom Koren can get smashed. Such friends brought her no satisfaction, no genuine communion with another soul, no glimpse of a promising future. They could not show Koren the path to enlightenment because they were as lost as she was. Finally, Koren comes to the realization that she doesn't need another drinking buddy. She needs a real friend, the kind that make you, "as laughing as the women who window-shop with their girlfriends..." (Zailckas 322). She desired this type of kinship, where she doesn't need to be drunk to have a good time; she need only go for a walk and embrace fellowship with another person who is glad for her company.

When someone chooses to be defined by something or some idea, they do so with the notion that it will bring them fulfillment. Koren wholeheartedly believed that alcohol would fill her inner void.

Koren finds herself at age twenty-two unable to function without some debilitating brew in her system. She counts on alcohol to supply her with friends, self-worth and lovers. When sober she alienates herself, unable to find a reason to socialize. She has no compulsion to accomplish anything except the throwing back of shots with Vanessa, her roommate. She has become a poster child for alcohol abuse and doesn't even know it yet. She keeps viewing her problem as something she will outgrow, never dreaming that alcohol is what stopped her growth as a successful individual. Koren had turned into an empty being, cold to any joy in life. In the midst of her agony, she concludes that alcohol is no longer a substance to her, it is apart of who she is. "I already need alcohol, not physically but certainly emotionally; my relationships, self-image and ability to cope fluctuate with my blood alcohol content" (Zailckas 297). This epiphany is a small step toward recovery; she has come to terms with her unnatural dependence. She longs to be whole and alive, not some alcoholic zombie moaning at the futility of life. She wants friends, love and self-respect, she willingly admits, "I don't know how to achieve these things without alcohol. These are the wants I always drank to fulfill" (Zailckas 323). Koren acknowledges that alcohol is holding her back from having a meaningful life.

Then came melt down, Koren had reached her lowest point when she woke up in a strangers' apartment. It was like a cement block had smacked her in the face, the realization that her drinking could've gotten her injured or killed. Desperate, she goes to the internet and seeks advice from an online addiction counselor. She sees this as her last hope. Her habit had gotten out of control and she said, "This drinking is wrecking me" (Zailckas 320). All her life, thus far, she had believed herself to be a casual drinker; now she evaluates the damage and assesses that she is in more trouble than she had originally thought. She she began the process of breaking free from the "booze girl" image. It will take her a while to learn self-control. She will gradually see that relationships based on compatibility are ten times stronger than those based in martinis. She will meet a man who encourages her sobriety, instead of urging her to drink more so that he can take advantage of her drunken stupor. In all this she finds contentment in her life, it's not perfect, but it's considerably better. All because one day she cried out for help saying, "I do want a good life. More than anything" (Zailckas 322).

Works Cited

Zailckas, Koren. *Smashed: Story of a Drunken Girlhood*. New York: Penguin, 2005. Print.

Comments from the Student

Writing this essay was challenging; in the first draft I only addressed the relational problems caused by alcohol abuse. My writing focused on the author's loss of friends and significant others. My WIFYS professor, Dr. Erica Galioto, encouraged me to write about the psychological results of alcoholism. That's when I began to look at the effects of alcohol on one's personal worth and identity. I really enjoyed the tasks of reading the author's words, exploring her thoughts, and searching for instances when she reflected on her search for purpose. Although this approach required more work, it was much more rewarding. This essay also gave me the opportunity to express something I believe in, abstinence from alcohol. Personally, I have chosen to not drink alcohol at all. I believe that one can enjoy life and relationships without the assistance of alcohol. I hope you enjoyed reading my essay as much as I enjoyed writing it.

*Upper Level
Course Writing*

From Reaction to Transgression: The Shifting Function of Camp in Queer Culture

Jayda Coons
English 370: Queer Studies
Dr. William Harris

ASSIGNMENT

Final Project: This should be a critical, argument-driven paper that addresses some significant issue/problem within queer theory/queer studies and/or its application to activism, literature, or culture. This paper must be 10-12 pages, not including the Works Cited; double-spaced, Times New Roman 12, stapled, pages numbers (bottom center). Either before or after Spring Break, you should meet with me individually, outside of class, to begin discussing/planning your final project. Together we can sort through what issues interest you and how you might approach them, but please be thinking about this as early as possible—you may well change your mind and want to go in a different direction.

The Stonewall riots of 1969 are commonly referred to as the beginning of the gay liberation movement. After a group of gays in Greenwich Village resisted a police raid, the politics of gay identity shifted from the private to public sphere in a significant way; however, this shift was not immediate and definite. To explain how this identity has evolved as a result of queer theory and wider public visibility, this paper will examine literature chronologically, beginning in 1968 with Mart Crowley's *The Boys in the Band*, Terrence McNally's *The Ritz* in 1970, and Andrew Holleran's *Dancer from the Dance* in 1978, concluding with contemporary representations of gay life on the popular television show *Will and Grace*. A closer look into the evolution of camp, an element of style used frequently in queer literature, film, and television, can illustrate the politics of an emerging public presence. Its use in the years directly before and after the Stonewall riots suggests camp was a reaction to oppressive norms used only in private spaces; however, as the nature of gay visibility changes, camp has been reclaimed as both a tool of identification and a transgressive discourse that openly positions itself against heteronormativity.

Most writers agree camp is better recognized than defined, but Susan Sontag makes an effort in her essay "Notes on Camp," writing "Camp is its love of the unnatural: of artifice and exaggeration...Camp is a vision of the world in terms of style—but a particular kind of style. It is the love of the exaggerated, the 'off,' of things-being-what-they-are-not"

(Sontag 275-9). Sontag's recognition of camp as "the love of the unnatural" can place camp in a queer context—it is the groups outside heteronormative identification (what is considered "natural" by many) that camp appeals to and represents. Cathy Griggers also briefly mentions an important function of camp in her essay "Lesbian Bodies in the Age of (Post) Mechanical Production," arguing that camp has always been a political tool, a "style of everyday cultural politics and survival" (188). Neill Richardson narrows this definition later by asserting, "[O]ne of the key areas missing from Sontag's analysis was the question of gender... It is gender which camp represents in terms of artifice and stylization" (159). An understanding of these various interpretations of camp not only proves how unstable the definition really is, but also demonstrates the components of camp used in this analysis. Surely there may be holes in each of these arguments, yet the notion that camp represents a stylized interpretation of gender opens it to a queer analysis. If gender can be unstable and subject to change, perhaps sexualities can also be read through this constructionist lens. The way camp is utilized in the media and texts analyzed suggests that it plays a crucial role in destabilizing these normative gender constructions and promoting a public queer identity.

Mart Crowley's play *The Boys in the Band*, first published in 1968 (a year before the Stonewall riots), portrays characters conflicted with queer self-loathing and the question of social accommodation in queer spaces—in

essence, toning down one's homosexuality in the presence of those who are straight and therefore "normal" or well-adjusted. As protagonist Michael says in the beginning, "it's much simpler to deal with the world according to its rules" (Crowley 23). The play's setting is Michael's apartment, where he and six of his friends are throwing a birthday party for a friend, Harold. While preparing for Harold's arrival, Michael receives a telephone call from Alan, an old college roommate, who insists he see Michael immediately. Michael is cautious to invite Alan to a gay party, but because Alan basically invites himself, Michael warns the rest of the group that "he's *straight*, so...it's not that I care what he would think of me, really—it's just that *he's* not ready for it. And he never will be" (22). In his book *Queer Theories*, Donald Hall recognizes that "Foucault opened up the conceptualization of power from a simple model of oppressor and oppressed to a multidimensional investigation of oppression, reaction, metamorphosis, and group empowerment" (66). If one looks at the evolution of camp from this genealogical perspective, it becomes clear that the oppression Foucault begins with in this power sequence is understood by the other characters in *The Boys in the Band*, and most

poignantly felt by Michael. Even in Michael's private space, where gay men outnumber straight men seven to one before Harold arrives, he asks for social norms to be respected and enforced while Alan is in the apartment. Alan supports this concept of normality when he says to Michael privately, "I couldn't care less what people do—as long as they don't do it in public—or—or try to force their ways on the whole damned world" (44).

Michael's insistence on social accommodation provokes a reaction by Emory, undoubtedly the group's campiest man. The most frequent example of his campiness is his casual use of pronouns and gender-switching through name-calling. He calls Alan's wife "him" (49), the cowboy he ordered as Harold's gift "she" (55), and even refers to Bernard as "Mary" (58). His informal gender reversal is further emphasized by his effeminacy. While

serving dinner, Emory remarks, "I'd make somebody a good wife" (65). In the film based on the play, Emory's voice is octaves higher than the rest of the gay men and he doesn't walk, but sashays, around Michael's apartment. Emory's complete refusal to accommodate Alan's arrival by toning down his sexuality reveals the social pressure most likely felt by a majority of the gay population in the year before the Stonewall riots. Emory's progressive thinking questions the foundation of social accommodation and, through humor, subverts the group's intention of following through with it.

William Scroggie makes a critical point in his essay "Producing Identity: From *The Boys in the Band* to Gay Liberation" that helps explain the significance of Emory's camp humor contextually. Scroggie's essay deals primarily with the belief in pathologizing homosexuality.

He writes that "[L]ike other texts from the 1960s, *Boys* explores the etiology of homosexuality. In so doing, it relies on developmental narratives which represent homosexuality as an abnormality" (Scroggie 242). Michael grapples openly with his pathologization in the beginning of the play, and it is mostly Michael's internal conflict with his inescapable sexuality

that comprises the plot. In essence, *The Boys in the Band* offers a rather dreary outlook on the life of a homosexual male in society. Harold uses drugs, Michael frets about losing his hair and aging (among many, many other worries), and Hank is distraught over Larry's polygamy. Because each character fails to assimilate himself into the straight mainstream properly, some remain mostly conflicted or emotionally detached by the play's end. Only Emory (and the cowboy, who plays a minor and comic role) does not truly seem apologetic for his sexuality—instead, he reverts to comedy to make light of any gloomy situation. From an entertainment standpoint, he provides necessary comic relief to a play that is otherwise intense; but from an analytical perspective, because of his unapologetic spirit, the characters view him as the most abnormal. For example, Emory makes politically incorrect jokes about Bernard,

The way camp is utilized in the media and texts analyzed suggests that it plays a crucial role in destabilizing these normative gender constructions and promoting a public queer identity.

the only black character in the group. But when Michael attempts one, Bernard does not allow it. When Michael asks why, Bernard replies:

I let [Emory] do it because it's the only thing that, to him, makes him my equal. We both got the short end of the stick—but I got a hell of a lot more than he did and he knows it. I let him Uncle Tom me just so he can tell himself he's not a complete loser (Crowley 89).

This example reinforces the limited knowledge of the debate surrounding the origins of homosexuality during the play's publication in its refusal to interpret Emory's personality as his choice; instead, it insists on an essentialist identity considered outside the norm. Through Bernard's perspective, it is apparent that Emory's campiness is not just a reaction to Michael's request for social accommodation—instead, Bernard sees Emory's effeminacy as pure fate, a misfortune or biological aberration he must live with and use humor to endure.

Even though Bernard sees Emory's personality as a biological curse, queer theory today generally posits that the definition of homosexuality is a social construction. Other moments of the play support the idea that Emory's camp is merely a reaction to a suffocating and conservative society and Foucault's theory of power works well for this argument. It is difficult to imagine Emory's personality outside the confines of Michael's apartment because Crowley never leaves this private space in the play. Emory jokes about the illegality of homosexuality in the 1960s by dramatically shouting "ALRIGHT THIS IS A RAID! EVERYBODY'S UNDER ARREST!" (19) upon his arrival which brings the political realities of homosexuality during this time to the forefront, but only briefly—afterward, the group chuckles and the party begins. They are in an apartment, a relatively safe and private zone, and so the joke is nonthreatening; however, the basis of any good joke must include a bit of truth for it to be effective. Emory's quip about a gay man's reality pre-Stonewall is not meant to illicit some discussion of the oppressive system they live in—instead, through the artificiality of the scenario, the men are able to escape that system in a private space, if only for a moment.

It is worthwhile to note that this joke is not just utilized pre-Stonewall, however; in Terrence McNally's campy play *The Ritz*, which opened in 1975, a frequent visitor of a men's bathhouse uses it as well. And in this particu-

lar case, the joke is a follow-up of an even campier joke after an exchange with Proclo, a straight man who seeks refuge from his vengeful brother-in-law in the bathhouse:

CHRIS: A gay garbage man!

ABE: You never can tell.

CHRIS: That's true. I mean, look at me. If you just saw me walking down the street, you'd think I was a queen...All right, men! Up against the wall. This is a raid! (277)

This play was written a few years after the Stonewall riots but still the anxieties felt by gays are exposed through its humor. Despite its similarities to *The Boys in the Band*, McNally uses camp in the play to demonstrate queer life in a positive and self-confident manner opposite the grim self-loathing of Crowley's play. Since the play is set in a men's bathhouse, it reverses the traditional heterosexual/homosexual relationship (i.e., a lone homosexual struggling in a heterosexual's world). In this case, once Proclo is in the bathhouse he plays by the rules of the men there—in this way, the "artifice and stylization" (Sontag 275) that is typically depicted as unusual or outside the norm is inversely hegemonic. Proclo eventually adapts to the new rules and even dresses in drag at the end without complaint or fear. The straight man must perform for the gay men, a scenario quite opposite from the norm in 1975. The setting exemplifies Michel Foucault's "tactical polyvalence of discourses" present in the years following the Stonewall riots by pitting homosexual discourse against the traditional hegemonic discourse belonging to a homophobic community. Foucault writes:

[W]e must not imagine a world of discourse divided between accepted discourse and excluded discourse, or between the dominant discourse and the dominated one...It is the distribution that we must reconstruct...according to who is speaking, his position of power, and the institutional context in which he happens to be situated (Foucault 100).

Clearly, Proclo's vision of normal sexuality holds little power in the context of a men's bathhouse—he is outnumbered, and thus powerless in that particular building, but could easily walk outside and be part of the powerful majority rather quickly. Both power and resistance discourses are occurring simultaneously in *The Ritz*, much like in *The Boys in the*

Band; the difference lies in the chronology and increased visibility of homosexuals after Stonewall. Characters in *The Ritz* are refreshingly unapologetic for their sexual tastes (much like Emory) and consider themselves as well-adjusted as straight men—as Chris, one of the more progressively-minded characters says to Proclo, “They are normal. They’ve also been lovers for three years” (McNally 293). This emerging mentality is a sharp contrast to Bernard’s vision of Emory’s effeminacy as biologically deviant and certainly exposes a shift in sexuality discourse overall.

Published shortly after *The Ritz* in 1978, Andrew Holleran’s novel *Dancer from the Dance* highlights another subtle shift in queer identity through his character development. This piece is set outside of a bathhouse, and therefore a more public arena than *The Ritz*, but still remains within the gay circuit. Overall, the novel is rather somber. The protagonist Malone is afflicted with a need for monogamy and it is that desire which drives the plot. While characters in *The Boys and the Band* and *The Ritz* described a conversation between gays against straights, where the gay men must explain or defend their lifestyle to a member of the dominant heterosexual class, *Dancer from the Dance* showcases an exchange between gays and gays. This novel explores the diverse identities within queer culture and presents a dialogue between two homosexual extremes. Malone represents the struggle for a person to understand a new lifestyle he is unfamiliar with otherwise—after all, he comes from a small town with an upright family, is a part of the upper-middle class, and impressed his parents as a child with his grades and religious devotion. And yet he knows there is something different about him as he “leafed through the copies of *Playboy* that everyone kept; and he was utterly untouched” (Holleran 65). This lack of understanding paired with a bland, “normal” upbringing sets Malone up for a shocking disassociation from the queer lifestyle depicted in the novel.

The gay man he lives with, Sutherland, is quite the opposite; he is deliciously campy and quick to puncture Malone’s notion of true happiness through monogamy. His one-liners throughout the text portray a gay identity in the late 1970s that is separated completely from a heteronormative lifestyle and its beliefs. Sutherland is also, like Emory and the boys in the bathhouse, unapologetic for his sexual tastes. After Malone asks him if he ever feels

self-loathing, Sutherland responds with “My dear, you play the hand you’re dealt. . . . If Helen Keller could get through life, we certainly can.” Holleran also notes that Sutherland “turned frosty at the slightest sign of complaint, self-pity, or sentimentality” (104) when questions about his gay identity were asked. Sutherland’s comparison of gayness to the difficulties of Helen Keller is a bit extreme and confirms that he does recognize the difficulties of living as an openly gay man in 1978, just shortly after Stonewall. Sutherland nevertheless embraces his gay identity and positions it as a stark contrast to the straight values Malone trusts.

The clearest example of Sutherland’s camp is the fact that occasionally dresses as a drag queen; and as Judith Butler suggested, drag “implies all gendering is a kind of impersonation and approximation” (Hall 72) which certainly reinforces a love of exaggerated style and artifice in that community. But in the daily life of a queer persona which Holleran explores in the text—that is, one who positions himself openly against a heterosexual majority—Sutherland’s humor serves serious political purposes in undermining Malone’s obsession with monogamy, a traditionally heteronormative concept that many queer theorists disdain. Brian J. Distelburg notes in “Mainstream Fiction, Gay Reviewers, and Gay Male Cultural Politics in the 1970s” that *Dancer from the Dance* exhibits “new notions of gay identity. . . . [T]hey asserted that the relationship between gay culture and mass culture had political stakes, voicing their understanding of the way cultural texts could and should validate such gay lives” (390-1). These political stakes are obvious—by brazenly declaring his identity as his choice, and a choice that he revels in, Sutherland dismisses the notion of monogamy and normality that troubles Malone. He stands as a figure that despises straight norms and does not attempt to gain acceptance by straights through assimilation. For example, Malone states, “I want to live in a big white house and sit on my porch and see fireflies blinking in the evening, and smell burning leaves in the fall, and see my children playing on the lawn,” to which Sutherland responds, “Children require a womb . . . and a womb is connected to a vagina, and the thought of cooze makes you vomit. Such a small detail” (142). By using humor and playing up the artificiality of Malone’s dream, Sutherland is simultaneously reminding him of his queer

identity and discouraging his vision of normality. He presents the information teasingly, but it also validates the fact that Malone is indeed gay and cannot inhabit the life of a straight man and truly be happy.

Another humorous example of the dialogue between the self-loathing gay man and the confident gay socialite occurs when Malone considers moving away from Sutherland and the city, the site of the gay circuit and the only place Sutherland considers home. In an exchange between the two, Malone declares that he loves Sutherland:

'Well, I do love you,' said Malone.

'Don't talk dirty,' said Sutherland.

'But I do love you,' said Malone.

'Would you carry my child?' said Sutherland. (144)

Sutherland's dismissal of Malone's serious and sentimental statement by invoking a gender reversal in which Malone takes on a woman's role is yet another way in which Sutherland points to the futility of Malone's insistence on monogamous happiness. It is clear that Sutherland denaturalizes gender and uses camp for both comic and political purposes, much like Emory does in *The Boys in the Band*. By superficially mocking the scenario, Sutherland both escapes the troubles Malone cannot and asserts his security in being gay, even at a time when that identity was troubling for many.

It would be remiss to exclude an argument against using *Dancer from the Dance* as a politically gay-affirmative text. Many gay writers such as David Leavitt have reproached the novel because of its irresponsible representation of gay life—to him, it seems cold, chilling, "premiering a gay world in which 'only the most exceptionally beautiful gay men were entitled to erotic fulfillment'" (Raphael 11). While this is a valuable interpretation, it seems to neglect the historical context in which the text was written and the strengths of the book—namely, Sutherland's refusal to submit to heterosexual norms and his arguments with Malone on that topic. This is a revolutionary task when compared to *The Boys in the Band*, published just ten years earlier. To think of the gay text leaving the private space of an apartment or bathhouse and spanning out into the city, into public life, and maintaining a queer identity is important in the evolution of that identity.

Sutherland's camp is not only a reaction to gay oppression as it was in the earlier plays, or a method of escaping the subjugation for a moment; instead, it rests in Foucault's state of "metamorphosis," beginning to formulate into a discourse which is transgressive but still used only in predominantly gay spaces such as the apartment buildings, discothèques, and Fire Island.

While characters in these three texts present an increasingly political homosexual discourse when studied chronologically and contextually, there is still a repression of desire and public identity that takes place throughout the 1960s and 1970s in America. The bathhouse in *The Ritz* is essentially as private a space as Michael's apartment in *The Boys in the Band*, and while the gay men feel empowered within the building, outside they are largely marginalized for their sexuality. Even Sutherland does not move very far past mainly gay areas in *Dancer from the Dance*. More recently, however, queer media has moved to the highly visible television screen, and even more importantly, to mainstream broadcasting channels nearly every home in America can easily view. The popularity of *Will & Grace* in the late 1990s until its series finale in 2006 surely indicates an extreme shift in the politics of sexual identity. Certainly the show is entertaining and much of the popularity is derived from that, but an evaluation of the two gay characters in the show, Will and Jack, also reveal a shift in the representation of the publicly gay man. Both characters are publicly identified as gay, but one is decidedly more flamboyant and embraces more closely the contributions of queer theory; unsurprisingly, this character is also the campiest.

Jack McFarland's sexuality is described by Christopher Castiglia and Christopher Reed in "Ah, Yes, I Remember it Well": Memory and Queer Culture in *Will and Grace* as a "happily wholehearted identification" that "revels in the rich resources of gay memory [and] arouses strong identification with the forms of subculture it models" (159). Throughout the show Jack can easily identify with other gay men he meets through what the writers argue is a shared cultural memory of quintessential queer media, much of which is inundated with camp. Castiglia and Reed point to a specific example in which Jack and a gay man on the street share an exchange that relates to the film *Gigi*, which "allows Jack to connect with another gay man and to affirm his sexuality in a way

that merges gay eroticism with camp knowledge of movies" (163). In contrast, Will is less prone to camp (though he does succumb to the urge from time to time) and depicts what Michael Warner describes as "post-gay" in his essay "The Trouble with Normal"—essentially, a group of present-day homosexuals who have "enough of a safe place in the world...to think of their lives no longer in terms of struggle" (62). Will is a successful lawyer with a beautiful apartment in New York City, one of the most diverse and gay-friendly cities in the United States. Much of Will's conflict in the show has little to do with gay identity politics—instead, the primary conflict is between him and his roommate, Grace, and their suffocating friendship. Will and Grace are virtually monogamous to one another (and jokes about their "marriage" are often made; in fact, they even see a counselor after Will has sexual dreams about Grace); but without the element of sex, Will is obviously not an eroticized homosexual character. Jack, on the other hand, unabashedly declares his sexual relationships in each episode and certainly follows no model of heteronormative monogamy. Will often scorns Jack for his lack of commitment both in his insistence on being famous and his inability to keep a single relationship. Warner responds to this post-gay mindset by writing "[T]he frank refusal to repudiate sex or the undignified people who have it, which I see as the tacit or explicit ethos in countless scenes of queer culture, is the antithesis of identity politics" (75). Warner reminds viewers of *Will & Grace* that Will's notion of his empowerment, his "safe place in the world," and his opinion on Jack's frivolity and diverse sexual appetite is counter to queer theory which positions itself on the outside of heteronormative constructs like monogamy. Jack, through his campy worldview and willingness to experiment with different men, a rejection of monogamy as the sole purpose for interpersonal relationships, epitomizes what has become known as queer—and in this way, Jack is more empowered in his sexuality than sophisticated and successful Will. He is sexualized without "the politics of sexual shame" (Warner 74) that Will contends with, both in his dreams about Grace and his strong need for a monogamous relationship. However, as Warner argues in his essay, this is completely counterintuitive to the original purpose of queer theory and separate from Chris, Emory, and Sutherland's desire for reimagining the possibilities of human sexuality and identity.

W.C. Harris writes about camp as political activism in his essay "Queer Eye on the Prize: Homo Hands and the Activism of Camping" in reference to the show *Queer Eye for the Straight Guy*, but his analysis of the power of camp can apply to Jack as well. Harris writes, "Camp as activism works both to defuse straight male anxieties about queer desire and to stimulate those anxieties, by refusing to desexualize gay men...its rhetorical push opens a space in which others might realize such power" (126). Though Will rarely realizes this power in the show, Jack's upfront sexuality allows him to help others who grapple with identification issues and even schoolyard oppression. Castiglia and Reed refer to a moment when Jack uses humor to confront a few children harassing an effeminate boy in his son's school. According to the authors, this young boy was being "bullied into heteronormativity" and Jack stands up for the boy, asserting that "this macho bully schoolyard crap is so 1983 I could vomit." Using a joke that relies on fashion (which is generally viewed as an interest designated to women and gay men) while simultaneously devaluing the comments made by the bullies gives authority to Jack and to the boy, establishing a "shared identity that empowers and delights both participants" (Castiglia 163). In contrast to the camp portrayed in theater from the 1960s and 1970s, Jack asserts his role in a public space and uses camp to transfer power to the oppressed group. In following Foucault's "tactical polyvalence of discourses" (Foucault 100), it is clear that in the late 1990s until the mid-2000s, camp was utilized in *Will & Grace* as a counter to the oppressiveness of heteronormativity by establishing group ties.

While positive visibility in mass media itself implies a shifting perception of gays in recent years, *Will and Grace* should not be considered the guiding light for other representations of gay life. The show has made tremendous strides in showcasing confident queer identification, yet some argue that Jack must always perform his queerness in order to ensure it continues to exist, to push it to the forefront in a dramatic way rather than risk its disappearance. This anxiety could possibly *produce* the camp which has become synonymous with Jack's character, making it no longer an assertion of identity and more of a tool for survival. Likewise, Will and Jack appear to be slightly more public sequels to Malone and Sutherland, characters who deal with the same tension

between a queer identity and a dominant model of heteronormativity that permeates society. However, the popularity of *Will and Grace* is promising; a show that centers on happy, confident gay men in the public sphere would never gain a wide viewership in the years surrounding the Stonewall riots and also would be troublesome in the 1980s during the AIDS epidemic, and so a comparative assessment surely expresses optimism for future queer media. It is important to note that *Will and Grace* ended its long-running series in 2006; since then, television shows such as *Glee* and *Modern Family* have addressed the issues of gay men and teenagers living today in a positive manner. The presence of a GLBT television channel devoted entirely to offering a political and entertaining outlet for queer voices is encouraging also.

The use of camp in literature and mass media is essential to a broad understanding of queer theory because of its subtle but powerful political purposes. These functions have certainly shifted since the Stonewall era from an escapist discourse that ultimately reacted against oppression in private spaces to a public tool of political empowerment and a confident assertion of identity. Neill Richardson

remarks that “if gender is destabilized (by camping it up, for example) the scaffold for heterosexual desire is challenged” (167). In other words, to make artificial something that is considered biological in origin and endowed by nature—that is, gender and sexuality—undermines not only the perception that gender and sex are inextricably linked but also that desire is naturally heterosexual. This is why camp is utilized so frequently in queer contexts; the ability to fluidly and casually move between socially-constructed gender norms allows one to seamlessly move to and from new types of desire that are not so rigidly defined by a heterosexual hegemony. Donald Hall writes about the power of queer theory and all that it entails, including camp, asserting that “only in the process of active intellectual and political exchange are those often unspoken norms and lingering prejudices highlighted and, just possibly, altered through the very activity of exchange” (107-8). Camp is not mere humor, and is certainly not a depoliticized escape from oppression; it is a method of completely redefining what is considered normal, what is inflexibly categorized, and calls for a world of multiple layered identities that are not only tolerated, but fundamentally accepted.

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Comments from the Student

This paper is a product of my work in Queer Studies with Dr. Harris. The assignment was open-ended—write about whatever theme or topic interested us related to the literature we had read during the semester. I kept returning to camp humor while brainstorming, not only because it is wonderfully entertaining, but because I knew it did more than make the audience laugh. I sought to examine the politics of camp and how those politics have evolved over several decades in American culture.

The essay was an experiment for me. In most of my other English classes, I used literary texts and literary criticism based directly on those texts; I had not yet attempted to tie theory into my argument. This is my first attempt at weaving theory and literature together in one essay, using one to support the other, and I discovered in this process how effective that approach to understanding literature is. This paper also revealed to me new ways that popular culture can be understood critically, which is an important skill to develop in an age of inescapable visually-driven media. Camp is certainly funny, but it is also subversive and radical—hopefully this paper helps illuminate some of those connections.

De Tempore Locoque: African Americans and Classical Studies, ca. 1865-1930

Luther Scott Karper, Jr.

History 428: Issues in the Gilded Age and Progressive Era

Dr. David Godshalk

ASSIGNMENT

Students may choose one of three tracks—a historiographical track, a research track, or a curriculum track. Those students who choose the historiographical track will analyze the major themes and most recent scholarly findings relating to a specific historical topic from the Gilded Age and Progressive Era. As pointed out on the Claremont Graduate School website, “an historiographical paper is a focused study on a particular theme, problem or issue from a specific era and field of history. In essence, you will identify a particular theme and assess the secondary literature on this problem....You need to extrapolate arguments from the various authors which prove relevant to the theme of your essay....It is critical that you frame your topic clearly. Make sure that your topic does not become too broad. Unlike bibliographical essays where you summarize and assess the strengths and weaknesses of a given historical work, in an historiographical paper, there is room for you to present your own argument – do not be afraid of inserting your own voice throughout the paper” (<http://www.cgu.edu/pages/840.asp>). You should examine critically the most important scholarly writings (books and articles) on your specific topic, you should explain how these writings are connected to each other and/or have influenced each other, you should point out the strengths and weaknesses in the arguments and use of evidence of the historical writings that you have chosen, and you should propose future lines of research on the topic that you have chosen. A good historiographical paper will examine at least five books or an equivalent number of articles (at least ten).

Research-track students will create an extensive scholarly paper based on primary sources on a topic closely related to the larger themes of the course. The introduction and conclusion of the research paper should focus on introducing and summarizing a clear argument that links the researcher’s findings with the findings of other historians and researchers. In the introduction, the researcher should go beyond what the paper will cover to introduce its major points and its overarching thesis. You can argue that your findings confirm, support, or call into question other scholars’ work. You can apply another scholar’s form of analysis or ideas to a new set of primary sources. You can explain how your research adds a new wrinkle, expands, or extends the work of another scholar. You can explain how your paper relates to that of other scholars concisely in the beginning and then in a little more depth at the end. A one-or-two page explanation of the significance of your findings in relation to the work of other scholars is sufficient in the body of the paper. The researcher should discuss the strengths and interpretative problems of the primary sources utilized. Researchers should demonstrate in the body of the paper or in the footnotes that they are cognizant of the strengths, weaknesses, and limitations of their interpretations and approaches.

The title of the research or historiographical paper should interest the reader and offer a clear idea of the major themes/arguments of the paper.

The body of the paper should develop a clear argument based on primary sources or secondary sources.

Each paragraph should contribute to the researcher’s argument or offer important explanatory material. Each paragraph should begin with a clear topic sentence and have footnotes/endnotes.

Students should include proper footnotes/endnotes and place the superscript footnote references at the end of sentences and paragraphs. The researcher should scrupulously cite the origin of the material that she or he uses according to Turabian (Chicago Manual of Style Guide). For the final paper, a bibliography and footnotes (or endnotes) are required.

The writing should be fluid, concise, clear, and logically organized. The researcher should use correct grammar and spelling throughout. Make sure that you develop your points clearly and fully and that you provide evidence to support your ideas. Make sure to check your footnote and bibliography entries carefully, especially if you use an automatic footnote/bibliography generator.

Early in the summer of 1881, William Sanders Scarborough became the first African American to publish a Greek textbook for university use. Titled simply *First Lessons in Greek*, its initial print of one thousand copies sold quickly, and it was adopted for use by several institutions, including some which exclusively educated whites. Scarborough, the chair of Latin and Greek at Wilberforce University, was encouraged by both the success of his work and the many letters and articles of congratulation which were penned in reference to his text. In his autobiography, he writes that articles of praise from two particular men were of the utmost value to him: those from Professor Richard T. Greener and Bishop H.M. Turner.¹ He quotes the following from an article written by Greener, the first African-American graduate of Harvard College, which appeared in the *Christian Recorder* on September 29, 1881:

This Greek book is the first venture of one of our race in the classic field. How would our hearts have burned within us in those (Oberlin) [*sic*] days could the prophet have told us then while the Emancipation Proclamation was ringing in our ears, that an infant, or one, not long loose from leading strings would write *Greek Lessons* for our boys to learn... 'What have we done?' is the question for the race. Professor Scarborough in this modest volume of 147 pages, has done something, and merits the applause of the race.²

Turner, a bishop in the African Methodist Episcopal Church who had known Scarborough since his birth, published his laudations in the same journal as Greener, on September 22, 1881, and Scarborough quotes the following from it:

Professor Scarborough deserves the gratitude of our people everywhere for this book which by virtue of its merits must be a success... A work of literary merit like this will do more to lift our status to respect and exaltation than a thousand flaming speeches, or all the grumbling

we could do about our prescribed condition in a thousand years. We have been on the talk for generations, now is the time to be on the do. May God raise up another W. S. Scarborough.³

Though these statements came from the pens of two different men, they contain two common elements of note. They maintain the importance of action ("What have we done?" and "now is the time to be on the do") for the progress of African-Americans, and they assign Scarborough's publication of *First Lessons in Greek* to the realm of such action. In order to understand why Greener and Turner considered the publication of a Greek textbook—a seemingly irrelevant accomplishment which appears to be of little practical value to most 19th century blacks—by a single African American to have been such a monumental accomplishment for their entire race, it is necessary to explore the motivations of those who, like Scarborough, fervently supported the presence of Latin and Greek in African-American schools. The origin of African-American attraction to classical studies is complex and multifaceted, but it is not random. A careful examination of the role of classical studies in the time of Scarborough reveals that the ardent manner in which some 19th Century African Americans supported the study of Latin and Greek by their fellow citizens of color was heavily influenced by the culture and society of *post bellum* America, as well as by unique, personal influences and experiences.

After the initial elation of emancipation came a stark reminder: generations of slavery had placed African Americans at a severe disadvantage, not only in terms of physical disparity, but also in regard to 19th Century definitions of culture and civility. As a result, many of their fellow citizens of non-African descent—particularly in the South—viewed them as individuals incapable of participating in government and political life. Samuel C. Armstrong, the founder of the Hampton Normal and Agricultural Institute, from which Booker T. Washington had graduated, noted the following differences between the two races in an 1885 article in

¹ William Sanders Scarborough, *The Autobiography of William Sanders Scarborough: an American Journey from Slavery to Scholarship*, ed. Michele Valerie Ronnick (Detroit: Wayne State University Press, 2005), 75f.

² *Ibid.*, 77. For the full article, see: Richard T. Greener, "First Lessons in Greek—Prof. W. S. Scarborough," *Christian Recorder*, September 29, 1881.

³ Scarborough, *Autobiography*, 77. For the full article, see: Bishop H. M. Turner, "Prof. Scarborough's Book," *Christian Recorder*, September 22, 1881.

the *Southern Workman*: "The white race has had three centuries of experience in organizing the forces about him, political, social, and physical. The Negro has had three centuries of experiences in general demoralization and, behind that, paganism."⁴ In an earlier issue of *Southern Workman*, in 1877, he wrote:

His [i.e. the average African American's] main trouble is not ignorance, but deficiency of character...there is no lack of those who have mental capacity. The question with him is not one of brains, but of right instincts, of morals and of hard work. They [i.e. African-American pupils] need a system of training which aims at the formation of character, and of self-respect; these rest upon a foundation of morals and good habits.... Drill, training, toning up, is the important feature...it is, I believe, a well balanced, thorough-going system of culture.... In salvation by hard work is his hope.⁵

To his message of hope for African Americans, Armstrong adds a caveat of time. He states that African Americans can attain cultural and civil parity with whites "only by a series of experimental tests, which must of necessity include successive generations."⁶

While some African Americans chose to adopt Armstrong's model of "salvation by hard work," others elected to pursue what Strauss calls the "fast track to citizenship": classical studies.⁷ Scarborough heartily supported this approach to enculturation, and it appears in many of his writings. The following appears in his autobiography: "I see now, as the controversy grows concerning the classics, no young colored men of the immediate present [ca. 1920] who are even meditating on special classical study. It is a great mistake, as the race

will find out, to leave this field to others with the breadth and culture obtainable in it."⁸ This certainly does not mean that Scarborough did not recognize the potential merits of manual labor, and he often emphasized "the need of a skilled brain combined with dexterity of hand."⁹ He was, nonetheless, wary of the potential to ignore classical studies entirely while over-emphasizing manual education. In reference to the two courses of study, he writes, "The trend of opinion had eagerly turned to this comparatively new idea of disposing of the Negro's preparation for the future and I with others saw the dangers of this emphasis on industrial training to the exclusion of culture and higher training."¹⁰ Scarborough maintained that industrial training was often necessary to teach African Americans how to earn a living, but, as he said in a 1903 speech before the American Negro Academy, "something else—the higher education—must be counted upon to teach *how to live better lives, how to get the most and best out of life*."¹¹ It is not difficult to interpret this statement both as a reference to philosophical and moral insight gleaned from higher education and as a reminder that the culture obtained through the study of the classics could lead to political advancement for African Americans.

Many African Americans also studied the tongues of Ancient Rome and Classical Greece because the history of these lands resonated deeply with the black Americans of the 19th and early 20th Centuries. One of the earliest to do so after the Civil War was an amateur classicist and historian named Joseph T. Wilson. Having served the Union in both the 2nd Regiment Louisiana Marine Guard (74th United States Colored Troops) and the 54th Massachusetts Colored Infantry, Wilson was pressed by his fellow African-American veterans to write a

⁴ Samuel Chapman Armstrong, *Southern Workman* 14 (April 1885): 38. For more on Armstrong's views on the education of African Americans, see: James D. Anderson, "The Hampton Model of Normal School Industrial Education, 1868-1915," in *The Education of Blacks in the South, 1860-1935* (Chapel Hill: The University of North Carolina, 1988), 33-78.

⁵ Armstrong, *Southern Workman* 6 (December 1877): 94.

⁶ *Ibid.*, 14 (April 1885): 38.

⁷ Barry Strauss, "The Black Phalanx: African-Americans and the Classics after the Civil War," *Arion* 12, no. 3 (Winter, 2005): 49.

⁸ Scarborough, *Autobiography*, 84.

⁹ *Ibid.*, 112.

¹⁰ *Ibid.*, 103.

¹¹ Scarborough, "The Educated Negro and His Mission," *Occasional Paper* no. 8, Washington, D.C.: American Negro Academy (1903): 3-11, in *The Works of William Sanders Scarborough: Black Classicist and Race Leader*, ed. Michele Valerie Ronnick (New York: Oxford University, 2006), 226.

history of black military service. In 1890, he finished *The Black Phalanx: A History of the Negro Soldiers of the United States in the Wars of 1775-1812, 1861-'65*.

"The Black Phalanx" was more than a catchy title, and Wilson rarely fails within his history to refer to black soldiers with any other word. He uses the word not as simple synonym for "corps" or "brigade," but as a specific allusion to the phalanxes of the Greek-past. He writes, "That as a Phalanx they were invaluable in crushing the rebellion, let their acts of heroism tell. In the light of history and of their own deeds, it can be said that in courage, patriotism and dash, they were second to no troops, either in ancient or modern times."¹²

The term "Phalanx" is, furthermore, applied only to black troops. Wilson states, for example, that, "three infantry regiments of the black Phalanx and a small force of white cavalry [were left to hold Milliken's Bend.]"¹³

In the Hellenic East, phalanxes were said to be composed always of male citizens of poleis, who were, theoretically speaking, summoned to war only in times of national emergency.¹⁴ While the historical realities of this concept are far more complex than the theory behind it, Wilson clearly drew parallels between the men of the USCT and the hoplites of Greek poleis. With characteristically Hellenic fortitude, he recalls that "in no instance did the Phalanx refuse to do its duty when called upon, and at the sound of the long roll, though the black flag was raised against them, and many of their families were suffering at home, their

patriotic ardor never abated in the least."¹⁵ The men of Wilson's "Black Phalanx" were often literally fighting for their physical freedom, and he compares this to the Greek resistance of the Persian invasions of in the fifth century BCE. The black Phalanx fought at New Market Heights with "Spartan courage."¹⁶ The same allusion can be found in Wilson's other writings. In *Emancipation: Its Course and Progress*, he describes black soldiers "dying with Spartan courage in that modern Thermopylae, the

Crater at Petersburg."¹⁷

The author paints his fellow African-American veterans as a minority with heroic resolve, standing firm before those who threaten the liberty of their people, just as the Greeks of old stood before Xerxes at Thermopylae.

Other African-American classicists made similar connections between themselves and the ancients. The most common of these focused on freedom and the view that Greece and Rome were the birthplaces of democracy and liberation

from despotism. In a 1919 letter to President Demos of the American Association of the Greek Community in Chicago, Scarborough wrote in support of the Association's petition to the Grand Vizier of the Ottoman Empire, in which it requested that Istanbul (formerly the Greek city of Constantinople) be returned to Greece. The classicist explained his support in the following manner: "My long study with its language and literature has made me decidedly Greek in spirit. My admiration and good will have always been unbounded for the country

A careful examination of the role of classical studies in the time of Scarborough reveals that the ardent manner in which some 19th Century African Americans supported the study of Latin and Greek by their fellow citizens of color was heavily influenced by the culture and society of post bellum America, as well as by unique, personal influences and experiences.

¹² Joseph T. Wilson, *The Black Phalanx* (New York: Arno Press and The New York Times, 1968), 200.

¹³ *Ibid.*, 203.

¹⁴ Polybius *Histories* 18.28.

¹⁵ Wilson, *The Black Phalanx*, 134.

¹⁶ *Ibid.*, 437. For more on the Battle of Thermopylae, see: Herodotus *Histories* 7.186.

¹⁷ Wilson, *Emancipation: its course and progress* (Hampton, VA.: Normal School Steam Power Press Print, 1882), 141.

that first gave to the world the full idea of human liberty."¹⁸ He emphasizes here that it was his study of the classics which endowed him with certain Greek properties, particularly a love for the country which first produced the "full idea of human liberty." As an educated member of an oppressed minority, this was the very concept which Scarborough and his fellow African Americans were seeking in early 20th Century America.

H. M. Porter, a black, Georgian lawyer who received an MA and a Doctorate in Law from the University of Michigan, used the same phrase to explain the wonders of the ancient world. In an essay about American Freedom, he describes the manner in which freedom had blessed Greece and Rome:

In successive ages, in ever civilized country, the abiding aim has been the acquisition of ideal human liberty....Under its sway Homer sang, Demosthenes thundered, Lycurgus legislated, and Miltiades battled. Within the Grecian domain republic after republic rose and flourished. Her civil and political institutions became the pride of her people, and the envy of the world. Onward from Greece, the spirit of liberty led its way into Rome, where under different surroundings it received a growth and impetus such as the world had never known; such power as enabled her sons hundreds of years to conquer every enemy at sea, drive back the Carthaginians, and withstand the swarming hosts of vandals from the North.¹⁹

Porter states that Americans have inherited this freedom through the Declaration of Independence and the Constitution, but have ignored it, particularly in the South, where, he writes, "it was ever contended that freedom consisted in the continuous oppression of a certain class of the people."²⁰ In order to remedy this, he maintains that, "The Negro should always continue in an intelligent way, to agitate the wrongs daily perpetrated upon him... [so

that America] will yet develop and advance into genuine human freedom."²¹ The Ancient Mediterranean was a source of inspiration and insight for Porter, and he compares a future America, in which all citizens are equal, to Greece, "the envy of the world," and to Rome, where dwelled "such powers as enabled her sons for hundreds of years to conquer every enemy."

Early in his career, Scarborough maintained that men who studied the glory and freedom of the ancients were, like he was, "decidedly Greek in spirit." In 1882, he had become a member of the American Philological Association, and his interactions with the Association's members reinforced his opinion. When he presented a paper on Homer and Virgil at an APA meeting at Yale University in July of 1885, Scarborough was amazed by the treatment which he received, especially from the President of the APA, William D. Whitney. Reflecting upon the event in his autobiography, he describes his joy:

These seemingly small things in a gathering like this have been a great pleasure. They [i.e. the members of the APA] have led me to feel that though color may and does have a power to hamper and bring embarrassments at times, yet with men of letters, men of great learning, whether Americans or not, are men [*sic*] of little or no prejudice. In fact, I received from my entrance into this philological society whole-hearted acceptance shown from the first.... Only a man of my race can understand what all this fellowship and these amenities meant to me.²²

At another APA meeting, this time at the University of Virginia, in 1892, Scarborough received similar encouragement, and states: "I must say I doubt whether there has ever been a meeting held at any college where from first to last I received a more cordial reception and especially courteous treatment than here [at the University of Virginia]....The social functions were such as to make me feel that

¹⁸ Scarborough, *Autobiography*, 268f.

¹⁹ H. M. Porter, "An Analysis of American Freedom," *Voice of the Negro* 1, no. 2 (February 1904): 67.

²⁰ *Ibid.*, 70.

²¹ *Ibid.*

²² Scarborough, *Autobiography*, 94.

a Negro could be treated well by the better classes of white people even in the South."²³

Scarborough was also the first African-American member of the Modern Language Association, which he became in 1884, and he recounts having received similarly excellent treatment from its members. In 1900, he attended a meeting of the MLA in Cincinnati, and had trouble obtaining lodgings. He had brought with him several letters of invitation, which had been sent to all members of the MLA, from various hotels, yet not one of these hotels would admit him, because he was black. Because of this humiliation, Scarborough considered skipping a banquet hosted by an MLA member at the famous Burnett House, but changed his mind when his fellow academics urged him to attend. He writes, "...special effort was made to have me present, and make it pleasant for me. The members were keenly incensed at the treatment and made the hotel people understand that I, as a member of the Association, was entitled to the same privileges and accommodations as extended to others."²⁴ This incident differs from his treatment by the APA at Yale, in 1885, in that it was not their education which had motivated the white MLA-members, but rather the education of Scarborough. Through his study of language, Scarborough was able to become a member of the MLA, and this made him, in the eyes of the Association's white members, their equal.

The desire to impress whites and gain their respect with linguistic skill and scholastic attainment was a common impetus in the minds of African-American students of the classics. Scarborough, in his 1903 speech before the American Negro Academy, said, "When there is more of genuine scholarship among members of the race there will be a different attitude assumed towards it."²⁵ In his 1965 autobiography, *87 Years Behind the Black Curtain*, Richard R. Wright Jr., a sociologist with training in Latin and Greek, and the first African American to earn his PhD from the University of Pennsylvania, admits the following: "One of my main reasons for wanting to go to white

school was to show the white people that a black boy could learn as well as a white one."²⁶

This desire to impress was not one of vanity, but one of redemption and liberation. To many whites of the Gilded Age, the idea that an African American could master the tongues of Greece and Rome was absurd. The most infamous utterance of such a belief is attributed to Senator John C. Calhoun of South Carolina. Though the phrase does not appear in any of the extant correspondences of Calhoun, it is quoted extensively by others, particularly by African Americans. Alexander Crummell, founder of the American Negro Academy, claims to have heard it escape from the lips of the senator: "Nay, when I was a boy of 13, I heard the utterance fresh from the lips of the great J. C. Calhoun, to wit, that if he could find a Negro who knew the Greek syntax he would then believe that the Negro was a human being and should be treated as a man."²⁷ This opinion was not, of course, exclusive to Calhoun. Walter Hines Page, who studied Greek at Johns Hopkins under the famous classicist Basil Gildersleeve, recounts in his 1902 work *The Rebuilding of Old Commonwealths*, an encounter with another Southerner who doubted the classical aptitude of African Americans:

One morning I went to a school for the Negroes and I heard a very black boy translate a passage from Xenophon. His teacher was also a full-blooded Negro. It happened that I went straight from the school to a club where I encountered a group of gentlemen discussing the limitations of the African mind. 'Teach 'em Greek!' said old judge so-and-so. 'Now a nigger could learn the Greek alphabet by rote, but he could never intelligently construe a passage from any Greek writer—impossible!' I told him what I had just heard. 'Read it? Understood it? Was black? A black man teaching him? I beg your pardon, but do you read Greek yourself?' 'Sir,' said he at last, 'I do not for a moment doubt your word. I know

²³ Ibid., 121f.

²⁴ Ibid., 158.

²⁵ Scarborough, "The Educated Negro and His Mission," 6.

²⁶ Richard R. Wright Jr., *87 Years Behind the Black Curtain: An Autobiography* (Philadelphia: Rare Books Co., 1965), 30.

²⁷ Alexander Crummell, *Africa and America: Addresses and Discourses* (Springfield, Massachusetts: Wiley and Co., 1891), 54f.

you think the nigger read Greek; but you were deceived. I shouldn't believe it if I saw it with my own eyes and heard it with my own ears.²⁸

The words of Calhoun were the more infamous, and, regardless of the veracity of the attribution, a small—but energetic—number of black men loved to prove their manhood by meeting the senator's challenge. Scarborough was introduced at a meeting of the Congregational Club of Boston as the "author of a Greek grammar, who had thus early refuted Calhoun's statement."²⁹ Richard R. Wright Jr., inspired by men like Scarborough, sought to do likewise:

John Hope and John W. Gilbert had gone to Brown University in Rhode Island. Gilbert had won a fellowship in Greek and was a student in Athens, Greece. My father's schoolmate, Williams S. Scarborough had also gone to Oberlin College, Ohio, and graduated. He had written a Greek textbook which did much to convince white people that Negro-Americans could learn Greek...I wanted to do like Hope, Gilbert, Scarborough, Flipper, and others. I was anxious to help disprove what Senator John C. Calhoun of South Carolina had said about a Negro-American being unable to learn the Greek alphabet.³⁰

In the quest to disprove Calhoun, the rewards traveled beyond mere elevations in pride. With knowledge of the ancient tongues, African Americans hoped to transcend the trappings of manual labor and tenant farming. Many whites recognized the potential gains which could be obtained by blacks through classical education, and strove to prevent African Americans from advancing politically by denying them access to Greek and Latin. Writing under the penname "Civis," the Latin word for "citizen," Bennet Puryear, in an 1875 article in the *Southern Planter and Farmer*,

describes the potential dangers of granting classical educations to African Americans:

A mower and reaper combined is less efficient as a mower than a simple mower; is less efficient as a reaper than a simple reaper. And so that intelligence and culture, and only that, which is required for one's calling, best fits him for the duties of that calling. The bootblack is not a better bootblack, but a worse one, the ditcher is not a better ditcher, but a worse one, if he can also calculate a solar eclipse or read with a critic's ken the choral odes of the Greek dramatists.³¹

In the mind of Puryear, blacks would remain forever at work with a hoe or a spade in hand, rather than a book or a pen. As a result, he believed that knowledge of Greek would actually be a hindrance to African Americans—and their white employers—since it would decrease their ability to derive happiness from more humble work, which, Puryear believed, would forever be the black man's only option. A 1909 survey of the students of Southwestern Presbyterian College in Memphis, Tennessee, reveals the abundance of similar views, especially among those of the South. One of the students who took the survey asked, "What good does it do to teach a negro [*sic*] Shakespeare, Latin, or Greek when all that he will ever be is a day laborer and a field hand?"³² Unfortunately, such sentiments were not exclusively within the domain of white thought. Norris W. Cuney, an African-American politician active in the Republican party, delivered a commencement address in Milam County, Texas, in 1893, which contained a more positive, albeit equally restrictive version of Puryear's warning: "It is cruel to drive the mechanical genius of your boy into an early grave by having his head crammed with Latin and Greek, when he is born with the soul of invention and the deftness of the machinists."³³

Although the merits of studying Latin and Greek were not universally recognized in 19th

²⁸ Walter Hines Page, *The Rebuilding of Old Commonwealths: Being Essays towards the Training of the Forgotten Man in the Southern States* (New York: Doubleday, Page and Co., 1902), 132f.

²⁹ Scarborough, *Autobiography*, 44.

³⁰ Wright Jr., *87 Years Behind the Black Curtain*, 30f.

³¹ Civis [Bennet Puryear], *The Public School in its Relations to the Negro* (Richmond: Clemmitt and Jones, 1877), 10.

³² Strauss, 52.

³³ Quoted in Leon F. Litwack, *Trouble in Mind: Black Southerners in the Age of Jim Crow* (New York: Random House, 1998), 110.

Century America, most college and universities expected or required incoming students to have knowledge of one or both of the languages. In an 1883 essay entitled "The Utility of Studying the Greek, part 2," Scarborough outlines the extensive examinations in Latin and Greek which had to be passed in order to enter a top American university:

To enter Harvard now, the applicant is required to pass an examination in Latin grammar (including prosody [i.e. poetic meter]), Latin composition and Latin at sight; Caesar, Sallust and Ovid; Cicero and Virgil; Greek grammar (with metres), Greek composition (with accents), Greek prose (including Xenophon's *Anabasis* and the seventh book of Herodotus); Greek poetry (Homer's *Iliad*, omitting the catalogue of ships).³⁴

Harvard's entrance exams covered many other subjects as well. If a student wished to pass all of the school's required tests, he would certainly have to begin studying Latin and Greek as early as possible. W. E. B. Du Bois, who studied classical languages at Fisk and then at Harvard, began to study Latin and Greek in high school, after his principal, Frank Hosmer suggested that he pursue such a course in preparation for university study. Later, Du Bois wrote, "I did not then realize that Hosmer was quietly opening college doors to me, for in those days they were barred with ancient tongues."³⁵

These requirements continued through the end of the century and into the next one. In 1896, then-president of the University of Missouri, Richard H. Jesse, stated at a meeting of the Association of Colleges and Preparatory Schools that both Latin and Greek should be taught at all such institutions of any merit. "To secure unquestionable recognition," he continued, "a college must have...courses of study well arranged, four years' long, and embracing Latin, Greek, [and the modern languages and

sciences]."³⁶ Though Jesse agreed that universities should, of course, require the study of relevant modern languages, particularly French and German, he lists Latin and Greek first. In response to President Jesse's speech, E.W. Coy, a high school principal from Cincinnati, Ohio, noted that the Committee of Ten, a group of educators, led by Charles William Eliot, then-president of Harvard, which, when formed in 1892, proposed the standardization of American education, likewise placed Latin and Greek at the forefront of their recommended curriculum. Coy admits that, under certain circumstances, a school may be unable to provide students with instructors in multiple foreign languages. He argues, however, that Latin should be retained at all costs. "No pupil ought to go from school without a knowledge of some language besides his own," said Coy, "[and] Latin is the most desirable for those pupils to know."³⁷ Because of this place of honor granted to Latin and Greek in the curricula of the best colleges of the land, Du Bois adamantly defended the presence of the ancient tongues in African-American colleges: "Is it merely a silly desire to study 'Greek,'...or is it not rather a desire on the part of the American Negroes to develop a class of thoroughly educated men according to modern standards? If such a class is to be developed these Negro colleges must be planned as far as possible according to the standards of white colleges, otherwise colored students would be shut out of the best colleges of the country."³⁸

As attractive as the study of ancient tongues was to African Americans, it was, admittedly, limited in its potential to directly benefit a large portion of the race. Scarborough openly stated this, yet maintained that a victory for one could be a victory for all. In his autobiography, he explains this sentiment: "I felt, too, that whatever success was made by me was not only personal, but success for the race. We cannot rise as a mass. It must be done through individual efforts here and there

³⁴ Scarborough, "The Utility of Studying the Greek, part 2," *Christian Recorder* (August 2, 1883), in *The Works of William Sanders Scarborough: Black Classicist and Race Leader*, ed. Michele Valerie Ronnick (New York: Oxford University, 2006), 165.

³⁵ William Edward Burghardt Du Bois, *Dusk of Dawn: An Essay toward and Autobiography of a Race Concept* (Piscataway, New Jersey: Transaction Publishers, 1984), 15.

³⁶ Richard R. Jesse, "What Constitutes a College and What a Secondary School," *The School Review* 4, no. 5 (May, 1896): 278.

³⁷ *Ibid.*, 286f.

³⁸ Du Bois, "Negro Education," *The Crisis* 15, no. 4 (February, 1918): 174.

increasing constantly that number that can lift us up, creating a power strong enough to command recognition and respect and overcome prejudice. The handicap is mass ignorance by which we are even now so unjustly judged."³⁹ Scarborough's support of the classics was a not part of a proposition to blindly grant a university education to all, but rather an effort to present equal opportunities to those who could make use of them. "That some of all races must inevitably be sons of toil is readily admitted," wrote Scarborough, "It is only when limitation is placed upon a race that objection comes—when one race is selected for more than a fair share of experimentation in the exploitation of a theory."⁴⁰ It is an excellent point, but such logic likely brought little of comfort to those who spent their days toiling in the sun-baked cotton fields of the South.

Indeed, men like Scarborough were relatively privileged as children and were able to begin their studies at an early age. Scarborough was born in Macon, Georgia, in 1852. His father was a freeman who held an important job for a railroad company, and his mother and her baby were both freed shortly after his birth. During the Civil War, his father's job protected him from being impressed into serving the Confederate cause as a soldier. At an early age, he was taught to read and write, and even worked in a bookstore owned by J. Burke. "Here," wrote Scarborough, "I had wide opportunity to read as I wished, for he was very indulgent to me."⁴¹ Even as a child, Scarborough recognized the advantages which he held: "My lot as I have intimated, was widely different from that of [other] Negro boys, but I was in the midst of slavery even if not fully a part of it."⁴² When he went to Atlanta University to begin college-level studies, he was the sole member of his class, "alone in advancement."⁴³ Scarborough believed, nonetheless, that he understood the plight of his fellow

African Americans, even those who were not as fortunate as he had been. He was, certainly, not a pampered, carefree plutocrat, but he did hold many advantages, and sometimes failed to understand such. When he entered Oberlin College in the 1870s, he recalls his surprise that so few others of his race chose to do likewise. He wrote, "Expenses were low and several funds available for poor students. One could then go through Oberlin comfortably on \$250 to \$300 a year, and keep up society and class dues, attend concerts, and dress respectably."⁴⁴ In 1880, the average yearly per capita income in the United States was below \$200 in every state east of Colorado and south of New York, except for Louisiana, Indiana, and Delaware (states in which it was less than \$350). In Ohio, the state in which Oberlin College was built, the average yearly per capita income in 1880 was less than \$157.⁴⁵ Based on this data, it seems unlikely that many could have treaded the path of Scarborough.

As America drifted farther from the end of Reconstruction, such a course became ever more difficult, and African Americans slowly began to pursue other curricula. By the end of his career, even Scarborough, an internationally renowned classicist, recognized a change in atmosphere. In 1896, he began to notice the slow re-entry of Southerners into the APA. At that year's meeting, after he had presented a paper on Thucydides, in which he was critical of the manner in which many American educators handled the difficult Greek of the author, he recounts that a young classicist from the South belittled his conclusions. "It was," he wrote, "the first time a member had in thus [s/c] manner spoken to me of my work. But Southerners were creeping in larger numbers."⁴⁶ He later reflects upon the difference between the young classicists of his earlier years, and those of 1913, when he chose to skip an APA meeting after he had been barred

³⁹ Scarborough, *Autobiography*, 73f.

⁴⁰ Scarborough, "The Educated Negro and His Mission," 1f.

⁴¹ Scarborough, *Autobiography*, 34.

⁴² *Ibid.*, 40.

⁴³ *Ibid.*, 42.

⁴⁴ *Ibid.*, 48.

⁴⁵ Peter Shannon, Killeen Hanson, and Richard White, "Per Capita Income in the United States, 1880-1910," Stanford University, http://www.stanford.edu/group/spatialhistory/cgi-bin/site/viz.php?id=259&project_id=#swf (accessed December 5, 2011).

⁴⁶ Scarborough, *Autobiography*, 161.

from entering a Baltimore hotel in which a 1909 APA meeting had been held:

When I joined the American Philological Association many years ago the personnel of its membership differed largely from what it is today. The men and women of those days thought more of scholarship and less of prejudice; the color of a man made no difference to them....I did some of my best work in the Philological Association in those earlier days, but as the years went by, and as young men from the southern institutions, and there were many of them, became members of this association, I noticed a different atmosphere. My interest in that association became less, so that in later years the papers read by me have been fewer in number.⁴⁷

This statement and the manner in which Scarborough was treated in 1896 stand in stark contrast to the cordial treatment he had received in the South just a few years earlier, in 1892, while presenting at the University of Virginia.

Such was the fate of the classics among African Americans, and as the 20th Century progressed, an ever smaller number of young blacks chose to open the works of Cicero or Tacitus. This decline in the classics seems to have had a noticeable effect on modern scholarship on the subject of black classicists. Most modern works focus on the presence of classical allusions in African American literature, rather than on the scholarship of professional African-American classicists.⁴⁸ There are several reasons for this, but the most prominent involve the difficulties of obtaining sources and the relatively small level of interest among modern readers, both of which are results of the 20th Century decline in black students of classical authors. Scarborough

and Du Bois are by far the best known, and it is not difficult to obtain copies of either author's works. Both men were, however, multi-faceted individuals who wrote copiously on a variety of subject. Du Bois was, furthermore, not a professional classicist, though he was trained in both Latin and Greek, and encouraged other blacks to obtain a similar education. It is upon these two men that modern scholars have focused their efforts, and only smaller works exist on other black classicists, such as Edward Wilmot Blyden, who filled his letters with lengthy quotations from the works of Horace, in the original Latin.⁴⁹ There is much work to be done on the subject, particularly in regard to analyses of philological papers written by 19th and early 20th Century African Americans, yet most of the sources necessary for such work remain unpublished or stored deep within the basements of university libraries throughout America. A modern compilation of these sources and their electronic publication via the internet would greatly enable future work in the field.

Based on those sources which are obtainable, one can only conclude that the African-American affinity for Latin and Greek was one of time and place. Blacks living in America after the Civil War were free from slavery, yet many remained imprisoned by social conditions and political exclusion. Men like Scarborough hoped to spring from these shackles with ancient keys. They hoped that the study of ancient tongues would grant them equality in the eyes of whites, free them from a lifetime of menial labor, convince their fellow blacks to pursue similar studies, enable them to enter the most respected educational institutions in the world, and erase as quickly as possible the haunting limitations of hundreds of years of slavery. *Nam dum spirabant, sperabant.*⁵⁰

⁴⁷ Ibid., 266f.

⁴⁸ One recent example of this trend: William W. Cook and James Tatum, *African American Writers and Classical Tradition* (Chicago: University of Chicago Press, 2010).

⁴⁹ For more on Blyden's use of Latin, see: Michele Valerie Ronnick, "The Latin Quotations in the Correspondence of Edward Wilmot Blyden," *Negro Educational Review* 45, no. 3 (July, 1994): 101-105.

⁵⁰ "For while they drew breath, they hoped."

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El Arte del Amor: Sexual Witchcraft in Colonial Latin America

Elisabeth Davis
History 490: Women in Latin America
Dr. Gretchen Pierce

ASSIGNMENT

Final Paper

You will write an 8-10 page paper (for undergraduates), 10-12 page paper (for graduates).

- Write in the traditional five-paragraph format (granted, you will need more than five paragraphs), with an introduction, body paragraphs, and a conclusion. **See sample outline.**
- The thesis statement must be located in the introduction. The introduction should also contain all of the necessary background information as well, including the topic, the time, the place, and most importantly, the argument. **See thesis guide.**
- All quotes must be cited. All paraphrases must be cited as well. That may mean you have several citations in one paragraph. You should use the Chicago Style for your citations. **See citation guide.**
- Type your paper using 12 point, Times New Roman, double-spaced font and 1-inch margins. DO NOT double-space between paragraphs.
- Do not assume the reader knows who or what you are talking about. Explain and contextualize everything. Provide dates and (brief) explanations of historical events. Always write out the proper name of a person the first time they are mentioned and explain briefly who they were. Name and contextualize your sources. ."
- Use the PIE method to explain HOW any evidence you present (either as a quote or paraphrased) proves the point you are making. The P stands for point. The I stands for illustration (the evidence). The E stands for explanation. Here's an example: (P) The Spanish conquest of the Americas led to an abuse of native peoples, both men and women, but women were particularly vulnerable. (I) As Dominican priest Bartolomé de Las Casas explained, when an indigenous leader proposed that he might grow crops as tribute to the king, rather than provide gold, which his people did not know how to mine, "the wicked European commanders rewarded this good and great man by dishonouring him when one of their number took and raped his wife." (E) This quote indicates this abuse, and women's particular vulnerability to it, for the conquistadors punished a "good and great" male leader by raping his wife. . . . Also note that I have not just "dropped" the quote in the middle of the paragraph—I have surrounded it with my own words and contextualized it so the reader has enough background information to understand the quote.
- This is a formal paper: do not use contractions, do not write in first person.
- Avoid generalizations. Do not say "all Spaniards were power hungry," give a specific name where you have one. Do not say "women," but rather, be more specific and say "slave women," "female intellectuals," or "elite women in Brazil."
- Read your paper out loud or have a friend read it to look for awkward wording or easily missed errors.
- Spell-check!!!!!!!!!!!!

...I bewitch thee and bewitch thee again with the word of the vera cruz [the true cross], and with the angel philosophers...and shalt tell me all that thou knowst, and shalt give me all that thou hast, and shalt love me more than all other women...¹

This curse upon her lover by Brazilian witch Antonia Fernandes illustrates the various purposes of sexual witchcraft for women in colonial Latin America. Like many other women, Fernandes turned to witchcraft when she had no other alternative with which better her situation. Accusations of witchcraft against men and women throughout the Medieval and Early Modern eras were not uncommon, especially in Europe and the developing colonies of the "New World." However, in both Europe and the Spanish and Portuguese colonies, women were more likely to be tried as witches than their male counterparts. In colonial Latin America, which lasted from the 15th century until the early 19th century, witchcraft was an extremely multifaceted enterprise, which united women of every class and ethnicity. Like Fernandes, these women saw magic as the only choice they had if they wished to change their lives. Of all the various types of witchcraft practiced in colonial Latin America, sexual witchcraft was arguably the most common. Sexual witchcraft can be defined as any sort of witchcraft which seeks to bring a man under a woman's control for the purposes of challenging traditional male dominance by using items associated with female sexuality. The two most common reasons for practicing sexual witchcraft were to procure a good marriage/find a lover or to protect oneself against an abusive partner. This paper will examine the various forms of sexual witchcraft in colonial Latin America, arguing that the true purpose was for women to gain a sense of control in a world in which they had little.

A great deal has been written on witchcraft in Latin America, which tends to focus on specific countries. Ruth Behar is, perhaps, best-known for her research on witchcraft in Latin America, particularly her study of sexual witchcraft during the Mexican Inquisition. Linda A. Curcio-Nagy connected sexual witch-

craft with saints worship, particularly how upper class women attempted to attract a husband while adhering to official church doctrine. Susan Migden Socolow puts witchcraft in the context of crime in Latin America arguing that witchcraft was one of the only options women had to protect themselves in cases of everyday abuse. Laura Hobson Herlihy's work discusses modern sexual witchcraft among women in fishing communities in northern Honduras. However, none of these prominent authors provide a comprehensive survey and historiography of sexual witchcraft in Latin America.

A History of Magic and Sexuality

Traditionally, it is mainly women who were classified as witches, although various areas of Europe, such as Russia and Normandy, saw more men tried as witches rather than women.² During the Medieval and Early Modern Eras, witchcraft revolved around female sexuality. Historically, women were considered the weaker sex, who needed the guidance of males. During the late Medieval Period, they were characterized as "lustful and had an insatiable sexual appetite," to quote medievalist Jennifer Ward.³ Thus, a quintessential aspect of early modern witchcraft was the witch's sexuality. According to Brian Levack's book *The Witchhunt in Early Modern Europe*, witches were originally enticed by the Devil, who offered them sexual bliss in return for turning their back on God. Thus, their "rebaptism" had a sexual component, as they bowed before their new lord and then kissed his backside. Many of the rituals of magic were extremely sexual. The Black Mass was said to be performed over a woman's naked body. Witches were also accused of having ceremonies where they would dance naked and hold orgies.⁴ Historian Edward Bever suggests in his study of witchcraft in Early Modern Europe that these ideas of untamed sexuality originated due

¹ Antonia Fernandes, "Curse," quoted in Laura de Mello e Souza, *The Devil and the Land of the Holy Cross* (Austin: University of Texas Press, 2003), 144.

² Valerie Kivelson, "Male Witches and Gendered Categories in Seventeenth-Century Russia," *Comparative Studies in Society and History* (July 2003): 606; William Monter, "Toads and Eucharists: The Male Witches of Normandy, 1564-1660," *French Historical Studies* (Autumn 1997):563, 567.

³ Jennifer Ward, *Women in Late Medieval Europe, 1200-1500* (New York: Pearson Education, 2002), 3.

⁴ Brian Levack, *The Witchhunt in Early Modern Europe* (New York: Longman House, 1987), 37, 25.

to the sudden increase of widows and spinisters in Europe, which threatened traditional family ideas.⁵ This idea of witchcraft having a sexual component influenced many trials relating to love magic.

The 14th through 16th centuries saw an abundance of treatises on witchcraft, particularly those which associated women's sexuality with witchcraft. The *Malleus Maleficarum* was the most prominent witch hunter's manual, written by Heinrich Kramer in the 15th century. This worked not only discussed women's sexuality as an important factor in witchcraft, but also looked at how women controlled men's sexual activity through witchcraft. Like other prominent thinkers of the period, Kramer describes women as having "carnal" desires which fuel their passions for sex and thus open them up to temptation. Thus, he says young girls are targeted, who are "more given to bodily lusts and pleasures." rather than wise women who are able to control such urges.⁶ In addition to describing the aspects of women's nature which allow them to be tempted, the *Malleus Malificarum* describes the many ways sexual witchcraft is used. It particularly emphasizes how a woman could control men through witchcraft, from emasculating them to taking complete control of their bodies. The reason for these spells seems to be that the men were unfaithful to their wife or lover, and forcing the witch to resort to magic to counteract their infidelities. The men in the text find themselves so bewitched that they "could never perform the carnal act with any woman except one."⁷ It was these aspects of sexuality which inspired various cases of sexual magic in early modern Europe.

The belief in love magic was particularly popular throughout Europe, however in Spain and Portugal, the Inquisition dismissed such claims as heresy or superstition. Love potions were in demand throughout Medieval and

Renaissance Europe. For example, several shepherds were tried and executed as witches in 17th century France for using spells to seduce women.⁸ These potions were used not only to entice a lover, but also to punish one. For example, at the end of the 15th century, a witch in Italy was said to have used a love potion not only to excite her husband, but also to calm his violent temper.⁹ While Spain did have several small witch hunting panics in the early 17th century, particularly in southern Spain, more women were persecuted as heretics rather than as witches. According to Ruth Behar, love magic was more popular in southern Spain, rather than northern Spain. These women were often unmarried or had been abandoned by their husbands who used love potions to bind men to them. On the whole, however the Spanish were more concerned with the witches religious beliefs than what type of magic she used. Thus, Spanish witches were often tried as heretics rather than as witches.¹⁰

Women in Colonial Latin America

Although skeptical about magic, the Spanish brought a belief in magic, particularly love magic, to their colonies. During the colonial period, it was extremely common for women to be denounced as witches before priests or the Inquisition. However, colonial forms of sexual witchcraft were much more complex than their European counterpart because they combined both European and indigenous ideas. One of the most obvious forms this combination was that Latin American sexual witchcraft incorporated herbs and potions which the indigenous population had used for centuries.¹¹ More importantly, witchcraft in colonial Latin America was a direct result of how Europeans viewed indigenous women's sexuality. As Laura Lewis writes in *Hall of Mirrors*: "Tales of love magic illuminate not only the

⁵ Edward Bever, "Witchcraft, Female Agression, and Power in the Early Modern Community," *Journal of Social History* (Summer 2002): 956.

⁶ Heinrich Kramer and James Sprenger, *Malleus Maleficarum* (New York: Digireads.com Publishing, 2009), 110.

⁷ Ibid, 135.

⁸ William Monter, "Toads and Eucharists: The Male Witches of Normandy, 1564-1660," *French Historical Studies* (Autumn 1997): 583.

⁹ Ward, *Women*, 250.

¹⁰ Ruth Behar, "Sexual Witchcraft, Colonialism, and Women's Powers: Views from the Mexican Inquisition," in *Sexuality and Marriage in Colonial Latin America*, ed. Asuncion Lavrin (Lincoln: University of Nebraska Press, 1989), 181-183.

¹¹ Laura de Mello e Souza, *The Devil and the Land of the Holy Cross* (Austin: University of Texas Press, 2003), 149.

gender tradition [i.e. the one brought over from Europe] but also the unsanctioned affiliations women developed with the Indies..."¹² As in Europe, colonial women of lower classes were more likely to be persecuted as witches than those of the upper classes. The difference is that in colonial Latin America, most of those persecuted as witches, were indigenous or of mixed racial descent, rather than of European descent. The main reasons for this was the mystery which the Spanish saw as surrounding indigenous culture, along with the Spanish belief that indigenous women had a looser sexual morality than Spanish women. The main reason was due to the widespread concubinage in the early colonial period. From the beginnings of conquest of the Americas, Spanish men choose Indian women as their concubines, a practice which

continued into the colonial period. Likewise, traditional Indian marriage practices tended to be more of a formal concubinage, commencing with a trial marriage before the couple decided to live together, rather than a binding religious marriage sanctioned by the church. Thus, indigenous women might have multiple sexual partners, with children resulting from them. During the conquest and early colonial period, Catholic priests worked hard to force monogamy upon the indigenous populations central and south America. They blamed these practices on the perpetual lusts of indigenous women, and would often imprison them within missions in order to protect them from themselves.¹³ In addition to the widespread concubinage of the period, the racism of the period also worked towards the image of the lusty indigenous woman.

The two most common reasons for practicing sexual witchcraft were to procure a good marriage/ find a lover or to protect oneself against an abusive partner.

After the initial conquest of the America, when indigenous women had the chance to advance socially, a strict social hierarchy set in distinguishing the conquered from the conqueror, inspired by race. This social hierarchy allowed for the violent abuse and rape of indigenous women. According to Susan Migden Socolow's study on women in the Spanish and Portuguese colonies, men of all classes and races targeted indigenous women as sexual partners. These women were the most common victims of rape in the colonial period.¹⁴ Men justified their actions by racism. These women were the conquered, and they were women. In many situations the indigenous women who were raped were servants, an occupation often associated with a lack of sexual morality. In the Spanish eyes, they were sexually promiscuous,

particularly through their cultural traditions. In addition to the loose morality of these women through their informal marriages, their traditional clothing was seen to invite male aggression. By Spanish standards, these women dressed proactively, "unclad from the waste up and the knees down."¹⁵ Thus men of all races felt justified in their abuse of indigenous women.

It is the combination this racism and marital practices during the colonial period which led to the association between women and witchcraft. According to Ana Mariella Bacigalupo, this led to the assumption that indigenous women were more likely than Spanish women to be "seduced" by the devil and thus, turn to witchcraft.¹⁶ If a woman had several sexual partners, either through rape or concubinage, then the devil could easily seduce her. As

¹² Laura A. Lewis, *Hall of Mirrors: Power, Witchcraft, and Caste in Colonial Mexico* (Durham: Duke University Press, 2003), 109.

¹³ Susan Migden Socolow, *The Women of Colonial Latin America* (Cambridge: Cambridge University Press, 2000), 38, 48, 49.

¹⁴ *Ibid*, 41.

¹⁵ *Ibid*, 48.

¹⁶ Ana Mariella Bacigalupo, "The Struggle for Mapuche Shamans Masculinity: Colonial Politics of Gender, Sexuality, and Power in Southern Chile," *Ethnohistory* 51 (2004), 512.

Bacigalupo writes, "Spanish soldiers and priests condemned all bodily experiences and associated femininity [particularly indigenous femininity] with lasciviousness and lack of will and control."¹⁷ It was this idea of feminine sexuality which influenced various practices of love magic.

Sexual witchcraft colonial Latin America revolved around the mystery of the woman's body. As Martha Few argues in *Women Who Lead Evil Lives*: "In practices of love magic, the human body, in particular, the female body and physical manifestations of female sexuality, became a ritual weapon in women's conflict's with men in daily life..."¹⁸ Potions and charms often contained the witch's menstrual fluids, semen, the water from which witch washed her sexual organs, and pubic hair. To quote Few again: "The use of body parts linked specifically to female sexuality spoke to many people's fears about women's ability to control men through witchcraft and magic."¹⁹ These items were often mixed into a chocolate drink or other food items, which women would then serve to the person they wished to bewitch, connecting the sensuality of chocolate with mystery of the female body.²⁰ Yet it was not only women who used the mysteries of the body to bewitch a person: men were known to use potions made from chocolate and their own bodily fluids in their sexual conquests.²¹ However, it was women who were more likely to be denounced, and feared, for this type of magic than men.

Love magic was one of the most feared forms of witchcraft. Colonial authorities saw it as a way for women to upturn the social order. To quote Susan Migden Socolow: "Love magic clearly threatened the social order, for its goal was to tie a man to a woman, making him weak, unable to resist or exercise his free will...The power of witches clearly made them dangerous because they knew how to reverse normal male-female relations."²² Laura A. Lewis adds to this idea, writing that "Autonomy

officially belonged to men and Spaniards. In the sanctioned domain, Spanish men routinely denied this right to women and to non-Spaniards by enclosing them...Women who turned on men through unsanctioned power were said to be robbing them of such autonomy."²³ Sexual witchcraft sought to overturn this male dominated society, in which women were under their jurisdiction, by challenging traditional gender roles. Yet perhaps more importantly, many women turned to love magic because they saw it as a way to find affection. In many ways, women in Latin America were extremely isolated, primarily through the lack of power described above. Thus, love magic proved to be an area where they could find the tenderness they craved. On the one hand, many women found their "relationship" with the devil to be a source of that affection. Ruth Behar writes that "[women] made pacts with the devil, who by their own accounts, acted as a kinder, more loyal, and more interested companion than their true-life husband."²⁴ On the other hand, women used love magic in a more practical manner to find a man who would love and care for them. Thus, in a world of isolation, love magic came to be a way for women to gain a sense of control and a sense of compassion. Through love magic, women sought to arrange marriages which were on their own terms, to entice lovers and force said lovers to be faithful, and to tame violent husbands.

To Arrange a Marriage via Magic

Marriage and legitimacy dominated women's lives in colonial Latin America. The Catholic Church was the most prominent institution in both the Spanish and Portuguese colonies and stressed the importance of sexual chastity through marriage for women of all classes. Church officials feared that women, particularly those of the lower classes, would fall into sin if left to their own devices. To counteract this perceived natural inclination to sin sexually, the church preached that women

¹⁷ Ibid.

¹⁸ Martha Few, *Women Who Lead Evil Lives* (Austin: University of Texas Press, 2002), 54.

¹⁹ Ibid.

²⁰ Socolow, *The Women of Colonial Latin America*, 158; Few, *Evil*, 53, 55.

²¹ Few, *Evil*, 55.

²² Socolow, *Women of Colonial Latin America*, 156.

²³ Lewis, *Hall*, 109.

²⁴ Behar, "Sexual Witchcraft," 191.

should thus be married as soon as possible.²⁵ The idea of legitimacy was intertwined with these marriage customs, as only children born within wedlock could inherit property, and thus advance their positions in society. According to Ann Twinam, the colonial elite used these ideas of marriage and legitimacy to form an honor code which defined their position in society: as "...not only a heritage of racial and religious purity, but a family history of proper action, as signified by generations of sanctified marriages and legitimate births."²⁶ Society's obsession with legitimacy fueled the need to find a suitable partner in colonial society.

Despite being constrained by these intertwining systems of marriage, legitimacy, and honor, colonial women did not have a say in their potential partners, which resulted in confining marriages.²⁷ Women were often married to the highest bidder. Once married, these women passed from under the control of their father's to under the control of their husbands. This often resulted in bad marriages where the husband might be absent, unfaithful, or abusive. Even in the lower classes, women were completely subjugated to their husband's control.²⁸ As Ruth Behar argues: "What political power and economic control lower-class women, especially married women, had was negligible, and they were frequently victims of a husband's aggression both in the countryside and the towns."²⁹ Marriage was seen as a sacred sacrament and was binding. The only way a woman could escape from an abusive relationship was to claim *la mala vida*.³⁰ According to Richard Boyer's study, *la mala*

vida was claimed in cases of extreme marital violence when the woman had no other way of gaining protection from her abusive spouse. Women would claim *la mala vida* in order to seek protection from colonial authorities or church authorities. They might also seek to gain permission to leave an overly abusive marriage. While the marriage was not officially absolved, women often left their hometown to start a new life. To claim *la mala vida* did not always ensure that a woman would be protected from an abusive marriage—indeed many were returned to their husbands.³¹ Thus, in this world of forced marriages and extreme marital violence, single women often turned to magic to either find a lover who would treat them well, or a spouse of their own choosing.

For women of all classes, bewitching a man as a lover or a spouse involved the use of potions and charms. An example of this is shown in the trial of Juana de Mayo. On October 31, 1668, de Mayo, an indigenous widow, was tried for witchcraft in a court in Lima. During the trial, she denounced herself and others for their use of love potions and charms to make men desire them:

...and *doña* Josepha [a woman de Mayo denounced as a fellow witch] gave her [de Mayo] some powders made from red seashells which they call *mollo* [i.e. a spiny oyster] so that men would desire her. And asking her how they gave the women the powders, and why she gave them... [s]he said she gave them to her innocently so that men would desire her...She also said that she tricked a

²⁵ Louise M. Burkhart, *The Slippery Earth: Nahuatl-Christian Moral Dialogue in Sixteenth-Century Mexico* (Tucson: The University of Arizona Press, 1989), 158.

²⁶ Ann Twinam, "Honor, Sexuality, and Illegitimacy," in *Sexuality and Marriage in Colonial Latin America*, ed. Asuncion Lavrin (Lincoln: University of Nebraska Press, 1989), 123.

²⁷ It is important to recognize that this theory has been disputed in recent research, most notably by Patricia Seed's book *To Love, Honor and Obey in Colonial Mexico. Conflicts of Marriage Choice, 1574-1821*. Seed argues that women in the early colonial period had a greater say in their choice of a marriage partner than they did in the later period. Seed particularly cites evidence from church documents, which proclaim the need for love within a marriage and condemn arranged marriages. Despite this compelling argument, most of the research and evidence agree that women were forced into marriages, particularly those of the upper classes. From: Michael C. Scardaville, "To Love, Honor and Obey in Colonial Mexico. Conflicts of Marriage Choice, 1574-1821 by Patricia Seed," review of *To Love, Honor and Obey in Colonial Mexico. Conflicts of Marriage Choice, 1574-1821*, by Patricia Seed, *The Americas* (October 1989), 244; Silvia M. Arrom, "To Love, Honor and Obey in Colonial Mexico. Conflicts of Marriage Choice, 1574-1821 by Patricia Seed," review of *To Love, Honor and Obey in Colonial Mexico. Conflicts of Marriage Choice, 1574-1821*, by Patricia Seed, *Journal of Social History* (Spring 1990), 631-632.

²⁸ Richard Boyer, "Women, *La Mala Vida*, and the Politics of Marriage," in *Sexuality and Marriage in Colonial Latin America* (Lincoln: University of Nebraska Press, 1989), 271.

²⁹ Ruth Behar, "Women's Powers," 186.

³⁰ Literally "the bad life."

³¹ Boyer, "*La Mala Vida*," 262, 264, 270-271, 280

mulata called Anita who belongs to a nun...with the avocado pit powders because she came to ask her for them, and she gave them to her so that men would want her if she threw the powders on their heads.³²

While de Mayo's case emphasizes the use of potions to obtain a lover, many women used potions to force their lovers to marry them. For example, Melchora de Reyes, a mulata seamstress living in Guatemala, bewitched a lover through various potions. The lover then promised to marry her, but later abandoned her. After being abandoned, de Reyes realized that her honor was at stake for if the affair was discovered she could be ostracized by society, which in turn could harm her business. She thus sought out more potions, which she mixed in a chocolate drink. She managed to give it to her ex-lover in the hopes that he would return and marry her.³³ Although the use of potions as a bewitching tool was extremely common, women also sought out other forms of witchcraft in order to have faithful lovers and find spouses.

Like potions, spells were also used to bewitch a lover. Some were like the one quoted at the beginning of this paper, which seeks only to bewitch a lover and force him to be faithful. Others sought to make a lover return after the affair had ended. For example, a spell from Brazil compares the witch to a caged bird, as she is caught within the constraints of domestic life while her husband or lover is free to roam. She thus curses him to return: "... thou knowest not how to take leave of thy nest and offspring that be born from thee, and even as thou goest far, thou returnst there [to the nest] at once...[so] even if far he be, soon shall he return to me."³⁴ Spells of this nature addressed the problem of what happened when the relationship resulted in children, meaning that in order for a woman to save her reputation, and procure a future for her children, she

would have to force the father to marry her and take responsibility for his actions. They were also used when the couple was married, but the father of the children was abused. This led to the woman attempting to bring him back through witchcraft so that he would be present to provide for his children.

Despite the use of potions and spells to ensnare a husband, many women, particularly those of the upper classes, turned first to the church for help in binding a man to them, rather than going to an indigenous witch for a potion.³⁵ Rather than marry someone they did not know or like, many women living in Colonial Latin America found nothing wrong with calling upon a saint to grant them the man they desired as a husband, or to bind a lover to them. Veneration of the saints was also used to punish an unfaithful lover and an abusive husband.³⁶ Thus, prayers and rituals were dedicated to various saints, such as the Virgin Mary or Saint Cyprian, which combine sexual desires with pious Christianity. The following Brazilian prayer, dedicated to Saint Cyprian, shows this combination of Catholicism and sexual magic: "My glorious Saint Cyprian...I beseech thee...that thou bring me so and so on his hands and knees...that he shall desire to take me in..."³⁷ Even the Virgin Mary was prayed to in order to secure a lover: "Forgive me, Our Lady, if thus I offend thee, but my need forceth me...I beseech thee, grant my eyes what my heart desireth..."³⁸ In these cases, there was a fine line between outright magic and religious worship, meaning the church could not condemn such practices as witchcraft, though it did label such practices and prayers as heretical.

The most prominent form of the mix between love magic and saint veneration can be seen in the cult of Saint Anthony. Saint Anthony was the patron saint of lovers and marriage, however he was only evoked in order to find a husband.³⁹ The prayer to Saint

³² "Case of Witchcraft against Juana de Mayo and Her Collaborators," in *Documenting Latin America: Gender, Race, and Empire*, ed. Erin E. O'Connor et al, (Boston: Prentice Hall, 2011), 161-162.

³³ Few, *Evil*, 55.

³⁴ Maria Joana, "Curse", quoted in De Mello e Souza, *The Devil*, 149.

³⁵ Socolow, *The Women of Latin America*, 156.

³⁶ Linda A. Curcio-Nagy, "Rosa de Escalante's Private Party," in *Women in the Inquisition*, ed. Mary E. Giles (Baltimore: Johns Hopkins's University Press, 1998), 263.

³⁷ "Prayer to Saint Cyprian," quoted in Souza, *Devil*, 145-146.

³⁸ "Prayer to the Virgin Mary," quoted in Souza, *Devil*, 145.

³⁹ Curcio-Nagy, "Private Party," 261.

Anthony is similar to those described above for it asks the saint to bind the perspective husband permanently to the one praying:

Father Saint Anthony of captives, you who are a sure fastener, tie, through your love, he who would flee me: attach him to your habit or with your sainted cord, like strong and hard bars, so that so-and-so who wants to run from me will be impeded and make it, my good-fortuned Saint Anthony, so that he marries me without delay.⁴⁰

In addition to devotional prayers to the saint, women also used ritual magic in the guise of saint veneration. Linda A. Curcio-Nagy describes a “bind ritual,” known as an oratorio,⁴¹ which combined elements of witchcraft, the cult of Saint Anthony, and the Catholic marriage ceremony. The oratorio mimicked the marriage ceremony, as the couple knelt before an altar dedicated to Saint Anthony and exchanged vows. The couple then bound the vows with a special dance in front of their guests. This was followed by feasting and general celebrating, similar to a wedding feast.⁴² The interesting part of the ritual is that during the exchange of vows, the woman might kneel before the man and place a scapular, defined by the Oxford English Dictionary as “[a] short cloak covering the shoulders” used primarily by Benedictine monks,⁴³ over his head. Curcio-Nagy suggests that this represents the woman anointing her lover as *her* chosen spouse, taking that power of choice in a marriage partner from a male’s hands into her own. However, this symbolism can be taken farther, as the placement of the scapular can be seen as a physical form of bondage, again calling upon the saint’s powers to bind the lover physically to his betrothed. The Cult of Saint Anthony, along with the use of spells and potions, was an outlet for women who felt a lack of control in their destinies. Whether the

promises made during the ritual were kept or not, just as whether or not the spells and potions discussed above actually worked, these women found solace and a sense of control by trying to change traditional views on marriage and love through the use of sexual witchcraft.

To seek Protection via Sexual Witchcraft

As Martha Few writes, “Sexual witchcraft was not only practiced to attract men, it was also used to *desenojar al hombre* (to free the man of anger)...”⁴⁴ Many women, particularly those of the lower classes, found themselves not only in abusive love affairs but also violently abused by their husbands. They thus turned to witchcraft as a way to protect themselves. During the colonial period of Latin America, women rarely went to court to seek protection against men.⁴⁵ Women, especially those of indigenous, African, or mixed racial descent were “the most marginal and oppressed position in colonial society,”⁴⁶ according to Behar, meaning that they were isolated from official colonial authority which could have protected them against their abusive husbands. Some women tried to flee this abuse by running away from their husbands to their families, but most ended up being returned to their husbands. Divorce was unheard of, though some couples could be legally separated in examples of extreme abuse. According to Socolow, “[p]ermanent separation was granted only in extraordinary cases of physical abuse, such as the case of the eight-month pregnant native woman in rural Cuzco who was tied up and nearly beaten to death by a husband who then fled with his lover.”⁴⁷ These cases in which separation was granted were extremely rare, as colonial courts almost always ruled in favor of the husband.

On the whole, when a case of physical abuse was brought to the court, the judge tended to rule on the side of the husband, rather than the wife. Women were often seen

⁴⁰ “Prayer to Saint Anthony,” quoted in Curcio-Nagy, “Private Party,” 261.

⁴¹ Curcio-Nagy, “Private Party,” 262.

⁴² Ibid, 258, 264.

⁴³ *Oxford English Dictionary*, s.v. “Scapular.”

⁴⁴ Few, 55.

⁴⁵ Socolow, *The Women of Latin America*, 147.

⁴⁶ Behar, “Women’s Powers,” 197.

⁴⁷ Socolow, *Women of Latin America*, 150.

as deserving of the abuse because they had misbehaved in some way or another.⁴⁸ Those who actually succeeded in fleeing their abusive husbands were often misused by other men as well as colonial authorities, as they had no husband or male familial member to protect them. They could not remarry as they were not divorced or widowed, though some emancipated women did have common law marriages with other men. Indeed, it was extremely difficult for a woman to start a new life after she had been separated from her husband.⁴⁹ Thus, rather than fight against a prejudiced system, women turned to sexual magic in order to protect themselves from their abusive spouses and lovers. As Behar writes, in cases of violence: "Hers was a supreme example of the power of the powerless, and she threatened him- as did the women who used sexual witchcraft menaced their victims- by inverting the social order and putting the dominated on top."⁵⁰

Again, sexual magic of this kind revolved around the mysteries of the female body and feminine sexuality. Potions, which combined the witch's body parts and chocolate, were commonly used. For example, Maria de los Angeles was a Spanish seamstress whose husband beat her. She bought powders which she mixed with her genital bathwater and a chocolate drink. She then gave it to her husband in the hopes of calming his violent temper.⁵¹ Other women used body parts taken from their husbands in their potions. In 1715, Magdalena de la Mata was brought before the Inquisition on charges of witchcraft. De la Mata had been brutally abused by her husband and when she could not take it anymore, she consulted an indigenous witch, begging for an herb or potion. The witch gave de la Mata a cure which would make her husband impotent, emasculating him a way which she hoped would cure his anger: "...take an egg,

pierce it with a straw, and in it place a few of her husband's hairs; then...bury the egg on the ground where her husband urinated."⁵² While de la Mata was discovered and persecuted as a witch, no records exist of if her husband was ever brought to trial for his abusive behavior. Whether these worked or not is unknown, however these practices were among the few that women used in order to attempt to control their husband's temper and violent behavior.

Sexual Witchcraft After the Colonial Period

Not much has been written about the use sexual witchcraft after the colonial period. As the age of Enlightenment came to Latin America, the church began to lose its power, meaning that superstitions such as witchcraft were often discredited by the new governments of the Enlightenment. However, sexual witchcraft survived in various pockets of society continuing into the modern era. For example, the song "La Bruja" recorded in 1998 by Conjunto Jardín, is a folksong dating from at least the 1930s which describes the various ways a witch bewitches and punishes her lovers. In the song, the witch is extremely lusty and has slept with most of the men within one family: "Now then, damned witch/you already sucked my son...Now you're going to suck/my husband's bellybutton."⁵³ However, when the lover becomes unfaithful to his lover- by returning to his legal wife- the witch punishes him:⁵⁴ "When I find/your husband sleeping/I rip off his legs/and I run away."⁵⁵ The lyrics of the song shows the continuing fear of sexual magic to bewitch men in the modern period.

In addition to bewitching lovers, love magic as a way for women to protect themselves has continued to the present day. A recent study by Laura Hobson Herlihy, published in 2005, on contemporary Miskitu women shows the prevalence of sexual witchcraft on that society. Miskitu women are of Afro-indigenous

⁴⁸ Ibid.

⁴⁹ Socolow, *Women of Latin America*, 149; Richard Boyer, "Women, La Mala Vida, and the Politics of Marriage," in *Sexuality and Marriage in Colonial Latin America*, ed, Asuncion Lavrin (Lincoln: University of Nebraska Press, 1989), 270.

⁵⁰ Behar, "Women's Powers," 197.

⁵¹ Few, 55.

⁵² Behar, "Women's Powers," 185.

⁵³ Conjunto Jardín, "La Bruja," *Nuevo Son Jarocho*. CDBY.

⁵⁴ The original Spanish lyrics are "Cuando a tu marido/le encuentro durmiendo/le arranco las piernas/ y me voy corriendo."

⁵⁵ Conjunto Jardín, "La Bruja," *Nuevo Son Jarocho*. CDBY.

origin, and live in fishing villages in Northern Honduras, Herlihy discovered that these women frequently use some form of love magic, which they refer to as praidi saihka, or Friday magic,⁵⁴ to “charm men, women elders, children, and even dogs into loving or desiring them [with] a love potion...Women most often use this or other potions to charm lobster divers into giving them cash or presents...”⁵⁷ The reasoning behind this reflects the hardships of the society: Miskito women are often abandoned by their husbands and lovers and are thus forced to provide for themselves and their children without any support from their husbands and lovers. Most men in the area work as fishermen or in agricultural fields and are thus gone for long periods of time, meaning that women are left on their own to provide food and care for their children, while other men have multiple families in different ports. Thus, Miskito women thus have to find a way to survive in any fashion they can, including through sexual charms and potions, for they cannot rely for steady outside support. Thus, these women attempt to force the men to become responsible for their actions and families, through methods extremely similar to sexual witchcraft of the colonial period.

Conclusion

Laura A. Lewis writes “...witchcraft helped free people from their sanctioned places in the colonial hierarchy while bringing others under their control.”⁵⁸ A case study of sexual witchcraft in colonial Latin America validates this conclusion due to its use in marriage traditions and abusive situations. Although taking a lover was not considered honorable, many women did, and used spells to bind him to themselves, often in the hopes of marriage. It is because women traditionally had little choice in their future spouse that they thus sought to bind a man they deemed worthy to them through potions and the veneration of various patron saints. Witchcraft was also used in bad marriages, when women saw no other option with which to protect themselves from their spouses’ abuse. By turning to witchcraft, women not only challenged their prescribed gender role as subservient to men, but also actively took a part in changing it. It would take several centuries for women to gain equal rights as men, however by challenging the patriarchal system on an individual level, these colonial witches began a trend, which continues to the present day, of women demanding respect from an oppressive society through the means open to them, including witchcraft.

Comments from the Student

“El Arte del Amor” was probably my favorite paper to write. I spent a great deal of time studying various spells used by Latin American witches, learning about their belief in magic and their extreme pain at being deserted by the men they loved, or the men they wanted to be with. It was a humorous yet extremely sobering experience and my favorite part of writing my paper. As much as I loved reading these sources, it was also frustrating as there was a language barrier. I do not speak French or Portuguese, meaning there were many sources which I could not get hold of. After I read these and many other sources, I began to write. Writing is always a challenge to me, as I worked to balance my own biases with my professionalism. It was difficult writing about women whose situations I understood. Thus, when I asked my boyfriend to read my first draft, he described it as a “manual for why one should be a witch,” rather than an analytical piece of research. This led me to do more revisions in order to keep my personal biases out of my work. After I finished my work, I was delighted that my professor was so impressed with it that she recommended I submit it to conferences.

My paper is important to me because these women’s experiences are largely forgotten. They occurred during the same period as the witch hunts in North America and are thus overshadowed by these hunts. It is important, for historians especially, to write about these women, whose beliefs and actions reflect a culture and beliefs of Colonial Latin America that was different from the one which the Catholic Church and State officials promoted.

⁵⁶ Laura Hobson Herlihy, “Sexual Magic and Money,” *Ethnology* 45 (2006): 150.

⁵⁷ *Ibid*, 151.

⁵⁸ Lewis, *Hall*, 109.

No Homo?

Nate Blass

English 330: Shakespeare

Dr. Deborah Montuori

ASSIGNMENT

The analytic paper with *scholarly* secondary sources is required and will count for 30% of your semester grade. Papers must follow MLA documentation format and must use *recent scholarly sources*, preferably listed on JSTOR and/ in the MLA Bibliography (see criteria below). The MLA documentation format and the MLA Bibliography database are standards for research and writing in the field of English. If you do not have a current copy of the *MLA Handbook*, you may wish to purchase one. If you do not know how to conduct a scholarly search of the MLA Bibliography database (**not** the simple Academic Search Complete you may have learned in College Writing), stop by during my office hours; I can show you in about five minutes. Papers that do not meet MLA standards for documentation and sources will be marked down.

For this paper, I would like you to generate your own thesis. Since you will be conducting research for this longer paper, I want to give you the opportunity to explore an issue, theme, play(s), character(s), or critical approach that particularly interests you. However, I want to approve all topics and theses in advance. It is important that your paper makes an **argument** rather than just making an observation (i.e., don't simply "look at" an issue). For example, several of the plays assigned address expectations of women's behavior. Your task is not just to define the accepted female gender role or characters who conform to or deviate from it, but to support a thesis—a conclusion about gender roles, what Shakespeare hoped to say about them and why, how an Elizabethan audience might react, etc. See me or email me if you are stuck; I'll help you to find and focus on a thesis.

Homosexuality in Shakespeare is a popular topic in modern scholarship, as many critics have noted the relationships between Antonio and Bassanio, Antonio and Sebastian, and even the dynamic between the poetic persona and the addressed in Shakespeare's sonnets. Some critics, like Diana Ireland Stanley, argue that these dynamics are not homosexual or homoerotic; rather, they are homosocial. They are regarded as business as usual in Elizabethan times. Despite such an objection, I challenge that, in *Twelfth Night* and *The Merchant of Venice*, Shakespeare is portraying homosexual relationships between characters, and that he is showing them to be the more natural relationships while, in the end, bowing to societal norms in his plays' conclusions.

I will pause here to clarify a few terms that will be used in this essay. First, my use of the term *homosexual* coincides neither with the modern category of the homosexual nor the historical category of the sodomite; instead,

it describes the nature of the actions, words, etc., as intimately shared between members of the same sex. Or, as Valerie Traub explains, it is "a dynamic mode based on the sum of one's erotic *practice*" rather than a "fixed identity" (qtd. in Stanivukoc 139, emphasis Traub's).

My use of *heterosexual* is to be taken the same way—regarding practice, not identity. Second, when discussing *Twelfth Night*, it is to be noted that the use of *Cesario* implies Viola dressed as Cesario, while the use of *Viola* implies Viola's biological grouping as a female, regardless of her costume at the time. Finally, I often use the term *love* for the feelings between

characters. Though skeptical of how legitimate the claims of *love* really are, I use the term in accordance with the fact that Shakespeare uses the term in the characters' dialogue.

Stanley makes a number of arguments in order to assert her notion of strict homosociality in place of homosexuality. She writes, "The twenty-first century reader often takes for

This assertion illustrates the fact that, while modern-day readers could be over-sexualizing the text, it is still likely that the text implies and/or explicitly portrays homosexual relationships.

granted that any intensely personal relationship must include a sexual element," but that "Shakespeare's culture most valued the equal and morally uplifting platonic relationship of two men" (115). Though Stanley contends that modern-day readers incorrectly sexualize the relationships between male characters in classic writings, James O'Rourke writes that "the practice of sodomy [was an] open secret in Tudor England" (286). He continues, explaining that Francis Bacon's "openly secret homosexuality" was hidden by the Earl of Essex's men; however, it stills cost him the position as Attorney General. This assertion illustrates the fact that, while modern-day readers *could* be over-sexualizing the text, it is still likely that the text implies and/or explicitly portrays homosexual relationships. The amount of activity involved in the relationships might be hyperbolized by the reader, but the existence of the couples is probably not.

O'Rourke also writes in his 1572 publication, *Discourse upon Usury*, that Thomas Wilson "charges Italians with a propensity 'to sin horribly in suche sorte as is not to be named'" (378). The sin that is not to be named, of course, is sodomy. Further, according to Parliamentary history, in the fourteenth century, "Lombard merchants" (Italians) were charged with "the shamefull [sic] sin of sodomy" (378). In keeping with O'Rourke's argument, it is clear that those attending *the Merchant of Venice* would have understood Antonio's innuendos as homosexual in nature. Given the history of Englishmen with the assertion that Italians are inclined to perform sodomy, any expectation of a strictly homosocial relationship between Antonio and Bassanio must be questioned.

In *the Merchant of Venice*, Antonio and Bassanio have what seems to be a clear homosexual relationship, especially once the reader takes into account the stereotype described by O'Rourke. One might argue that the strings become unraveled when Antonio agrees to back Bassanio's loan so that he may go to Belmont and court Portia. However, it is more likely (given Shakespeare's penchant for eventually following societal norms) that Antonio has simply accepted the fact that both he and Bassanio must marry women, and that it is more beneficial for Bassanio to marry Portia so he can move up the social ladder and receive a considerable dowry. By securing Bassanio's chance to court Portia, Antonio pledges his life for Bassanio's happiness, a move he does not regret even when he is moments away

from murder at the hands of Shylock. Antonio addresses Bassanio:

Say how I loved you; speak me fair in death.

And when the tale is told, bid her be judge

Whether Bassanio had not once a love.

Repent but you that you shall lose your friend

And he repents not that he pays your debt;

For if the Jew do cut but deep enough,

I'll pay it instantly with all my heart.
(4.1.283-89)

Here Antonio shows his undying devotion not to a friend, though he uses the term, but to his lover. Why else would Antonio say he would pay with all his heart (besides the obvious pun)?

Bassanio's response is even more telling: "life itself, my wife, and all the world / Are not with me esteemed above thy life" (4.1.292-3). Antonio becomes the sacrifice for Bassanio: Because Bassanio has courted Portia and is now entrenched in the social order, Antonio is left alone on the outside of that order and so becomes expendable in the eyes of it. The latter point is actually most telling of their sexuality, according to Alan Bray:

If someone had acquired a place in society to which he was not entitled by nature and could then because of it perhaps even lord it over those who were naturally his betters, the spectre likely to be conjured up in the minds of an Elizabethan was not the orderly relationship of friendship between men but rather the profoundly disturbing image of the sodomite, that enemy not only of nature but of the order of society and the proper kinds and divisions within it. (11)

Because the wealthy merchant Antonio gave his poor "friend" Bassanio a loan that eventually puts Antonio into a type of exile, Bassanio once again takes on the figure of the sodomite (the first instance being simply that the men are Italian).

Another indication that there is homoeroticism between Antonio and Bassanio is the role of Portia in the play. Portia's transvestitism

serves not just to save Antonio's life, but also to show her control. She is the most powerful figure in the play, dressing as the doctor in order to ruin Shylock's plan for revenge. Her wealth is unmatched (Antonio did not have the money on hand to loan Bassanio), her chastity is protected by her father's will, and her wit and wisdom outdo Shylock's and trick Antonio and Bassanio. By all accounts, Portia plays a masculine role regardless of her costume. One of the most obvious displays of her power is when she is dressed as the doctor at the trial. She exercises her power not only to give judgment to condemn Antonio to death, but then to save his life. In her female garb, Portia tells Bassanio to "Swear by your double self, / And there's an oath of credit!" (MV 5.1.259-60), implying that she sees the homoeroticism between the two men, and that she will not tolerate it. Later, she gives a letter to Antonio telling him of the safe return of three of his ships. He responds, "Sweet lady, you have given me life and living" (5.1.302). Portia's power over both men implies that each of them is performing feminine (and/or homosexual) roles. As the doctor, she even tells Bassanio, "know me when we meet again" (4.2.432). Out of context, the comment is harmless; however, in the context that Portia later tells Bassanio she will know the doctor if he comes to the house (5.1), it becomes clear that Portia propositioned Bassanio and that he relinquished the ring accordingly, thereby showing his homosexuality. The reconciliation of Portia and Bassanio at the end, though, implies the reconciliation of the heterosexual marriage between them.

Stanley's argument might still be that the male relationships are decidedly not homosexual. How could they be anything but homosocial when the men do not even fight for each other? There are two points to contend here: First, no matter what the relationship between men, they could not be in an open relationship with one another. The most likely outcome of an open homosexual relationship between two men would have been sodomy charges against both. The other point of contention is that the homosocial relationship is supposed to be between men, not women.

Stanley's assertion of homosociality presumes male-male relationships. But what of the female-female relationships? The most obvious of these is, that of Viola and Olivia in *Twelfth Night*. The relationship between Olivia and Viola does not have the same dynamic

that the men's relationships have, as Olivia experiences unrequited love. The significance here is that, when introduced to Olivia, Viola is dressed as Cesario. The implications of this are two-fold: Olivia rejects Orsino's advances (delivered to her by Cesario) and instead falls in love with Cesario, who is really Viola; Cesario later rejects Olivia. In each case, according to their costumes, heterosexual love is rejected (first by Olivia, then by Cesario). A clearly viable argument here is that Viola rejects Olivia because she's in love with Orsino and she is a woman, thereby rejecting homosexual love. Should the latter point be pursued to that end, however, there is still evidence of homosexuality. While Viola rejects Olivia perhaps because she is a woman, Olivia falls in love with Viola despite that. The key to this assertion is that Olivia *falls in love with* Viola. She believes that she is truly in love with Cesario (Viola), not just infatuated. The only analog to the latter situation is Orsino being in love with Cesario. Clearly Viola/Cesario's desirability knows no biological bounds.

As mentioned, the consequence of Olivia's estimation of her love is that she falls in love with a woman disguised as a man. Stanley refers to Montaigne in writing that "marriage... was a forced relationship based upon social expediency rather than emotional completion" (118). This is not the case for Olivia and Cesario. Olivia says of Cesario, "I love thee so that, maugre all thy pride, / Nor wit nor reason can my passion hide" (TN 3.2.132-3). Though Viola's costume makes Olivia's words heterosexual, her feelings are homosexual. She loves Viola, but she marries Sebastian because she thinks they are the same person. In doing so, Viola has created the relationship Montaigne describes—one lacking emotional completion. By favoring a completely loveless heterosexual marriage between Olivia and Sebastian over a homosexual, (though admittedly one-sided) relationship between Olivia and Viola, Shakespeare bows to societal norms by partially reconciling heterosexual relationships. However, one key relationship remains.

The love between Viola and Orsino is the most complicated in the play. Whereas Olivia's love for Cesario is unrequited, Viola loves Orsino and Orsino loves Cesario. The complication arises in the fact that the boundary between homosexuality and heterosexuality is almost completely destroyed. Viola loves Orsino, therefore establishing heterosexual

love, but Orsino loves Cesario, making their love for one another an ambiguous cycle.¹ The exchange in act two, scene four between Cesario and Orsino shows clearly that Viola loves Orsino. Such love is not quite as clear from Orsino's perspective until the end of the play, when Orsino remarks, "I'll sacrifice the lamb that I do love, / To spite a raven's heart within a dove" (5.1.120-1). It is apparent from the context of these lines that Orsino can be speaking only of Cesario, and thereby reflects his feelings in a homosexual manner. Shortly after, he addresses the unmasked (but still costumed) Viola: "Cesario, come— / For so you shall be, while you are a man; / But when in other habits you are seen, / Orsino's mistress and his fancy's queen" (5.1.362-5). Significant, of course, is the fact that Orsino calls Viola *Cesario* despite the knowledge that she is, indeed, a woman. Here we again see the homosexuality involved in the relationship between the two. Orsino acknowledges that the performative nature of Viola's garb means, to quote Feste, "That that is, is" (4.1.11). In his estimation, Cesario is Cesario until fully changed into Viola. This becomes more important with the realization that, despite her masculine role, Orsino decides to marry her. Or, perhaps

he decides to marry her because of said role. Again, the point is not in arguing that Orsino is a homosexual, but that he shows homosexual desire towards Cesario in his decision to marry him. That he still chooses to call Viola by the boy's name even after the decision to marry simply cannot be explained away by any notion other than homosexuality. Equally important is Shakespeare's decision to appear to reconcile the non-normative relationships and return the characters to heterosexuality. As the readers can easily see, though Shakespeare gave the appearance of returning to societal norms, the characters at the end of *Twelfth Night* do not have the intimate, loving marriages they expected or were hoping for.

The evidence of homosexuality in the two plays is essentially undeniable. Though Stanley contends that the modern reader is simply placing a modern lens on the play in order to sexualize the homosocial relationships, the historical evidence combined with close-reading of the passages shows otherwise. Though homoeroticism and homosexuality seem to revert to heterosexuality, in the cases of *Merchant* and *Twelfth Night*, it is clear that they only appear as such, and actually keep the homosexual relationships in play.

¹ This cycle becomes even more problematic when we consider the real-life aspect of the performance. Even Shakespeare's most clearly heterosexual relationships on the page are homosexual relationships in real life, as young boys took on the roles of females. Theater was often frowned upon partly for this reason, as Shakespeare's Globe was placed outside of the jurisdiction of the city in order to avoid penalties for unlawful acts. As Karin S. Coddon writes, "the theater was positioned as much in a site of limited resistances as of limited allegiance" (312), allowing Shakespeare to turn conventions of Elizabethan play into scathing remarks on society. So, taking into account the performative aspect of the relationship leaves us with a larger breakdown of gender roles and societal norms. In reality, the relationship shown on stage is between a man and a young boy, regardless of whether the boy is, at the time, playing the role of Viola or Cesario. Looking at the pairing in that sense, there is no way to read anything but homosexuality.

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Comments from the Student

While Shakespeare has never been one of my favorite writers, I have found since high school that his works are often the ones on which I most enjoy writing. One of the reasons for this is that they frequently contain a number of somewhat disparate plots that come together in the end. The various plots provide a number of things to investigate, from the effects of masking on the actors and characters to the interaction between the scenes as they are organized in the play itself. Another reason for my interest is that, given the age of his works, the research for each work often includes a historical aspect. Though I generally regarded the claims of homosexuality in Shakespeare's works as suspect, reading the articles by Bray and O'Rourke presented compelling evidence to the contrary—especially O'Rourke's historical citations. The subsequent analysis of Shakespeare's word choices and plot devices was highly entertaining, and in this case the analysis also led to a multi-layered logic problem that was even more interesting. Had my class not been required to read both *The Merchant of Venice* and *Twelfth Night*, it is unlikely I would have ever explored the arguments on which my thesis was based. Thanks to Dr. Montuori, the opportunity presented itself, and I am grateful that opportunity led to the inclusion of my work in this publication.

Debilitating Gender in Shakespeare's *Richard III*

Olivia Dougherty
English 330: Shakespeare
Dr. Deborah Montuori

ASSIGNMENT

The analytic paper with *scholarly* secondary sources is required and will count for 30% of your semester grade. Papers must follow MLA documentation format and must use *recent scholarly sources*, preferably listed on JSTOR and/ in the MLA Bibliography (see criteria below). The MLA documentation format and the MLA Bibliography database are standards for research and writing in the field of English. If you do not have a current copy of the *MLA Handbook*, you may wish to purchase one. If you do not know how to conduct a scholarly search of the MLA Bibliography database (**not** the simple Academic Search Complete you may have learned in College Writing), stop by during my office hours; I can show you in about five minutes. Papers that do not meet MLA standards for documentation and sources will be marked down.

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As a handicapped, tormented villain king, Richard is one of the most complicated characters that Shakespeare presents to his audiences. Disabled physically from his limp, Richard exercises control through language, which compared to a more masculine approach like brute force, is feminine in nature. Countering Richard's physical "weakness" and inclination toward femininity, the female characters in the play are also handicapped, though this inequality is solely due to their gender. Lady Anne, Queen Margaret, and Queen Elizabeth struggle in expressing strength when society connotes their gender with weakness and inferiority. Shakespeare presents this complicated dynamic between a physically weak, yet verbally strong male and socially restricted women in order to question the sex and gender hierarchy in Elizabethan society. By showing a distinct progression between the three women and their interactions with Richard, Shakespeare skews the preconceived notion of femininity, thus suggesting a movement toward gender equality.

To begin, it is necessary to understand the relationship between the play's central character, the Duke of Gloster, and the various women he is accompanied by. Paige Martin Reynolds argues in her article "Mourning and Memory in *Richard III*" that there is a strong correlation between Christianity's assertion of purgatory and Shakespeare's representation of female mourning in *Richard III*. Reynolds notes that though their grief shows strength in female expression, the women are rarely written without Richard being present, which is "juxtaposed alongside" their mourning (Reynolds 20). A surface analysis may suggest that Richard's presence is used to objectify women, in that they are unable to be at the theatrical center of the plot without an overarching masculine accompaniment. However, a closer look reveals that Richard's disability and physical weakness skews his masculine pronouncement. By situating the disabled masculinity next to the overwhelming sense of female camaraderie, Shakespeare pairs a flawed male next to strong, yet undeniably

feminine, women, thus posing the question of strength and power amidst physical durability and gender inequalities.

In addition to Reynolds's argument about Protestant and Catholic's views of disability in Medieval England, other critics develop the religious assertion in conjunction to the stigmatization of Richard's disability. Abigail Elizabeth Comber's "A Medieval King 'Disabled' by an Early Modern Construct: A Contextual Examination of Richard III" analyzes the perception of disabilities during the time period, ultimately concluding that these social prejudices stigmatize Richard's limp as stemming from sin. Based in the Christian perceptions of evil and sin, Richard's disability, Comber ascertains, may also act as an exaggerated physical metaphor for England's governing body, which was weak and corrupt during the time period (Comber 189). The disability itself is viewed as weak and sinful, which when posited next to the historical relevancy, could be attributed to Queen Elizabeth's debilitating ruling of England, in that she, as a woman, has the power to have children and pass the power of the crown to a male child, yet fails to do so. These Christian views

of sin relate to the play's premise: Richard's diabolical plans to attain the throne, a deed conducted through a more feminine approach with manipulative words rather than a more masculine pursuit of brute force. The play, as embodying Christian ideologies, puts forth weakness in the body politic when power stems from a person suffering from lack, whether physically or gender induced.

Furthering this sense of lack, Richard's disability arises from the premature delivery of his mother. This issue is referenced frequently by not only Richard and the Duchess of York, but also the other women in their curses and shifting of blame when addressing Richard's sinful ways. The play begins with a lengthy speech from the Duke of Gloster himself, in which he laments, "I, that am curtail'd of this

fair proportion, cheated of feature by dissembling nature, deform'd, unfinish'd, sent before my time into this breathing world, scarce half made up" (1.1.18-21). Richard suggests that he is inadequate in physical brevity, which thus makes him disadvantaged compared to the other male characters in the play. In this justification, Richard establishes a precedence of deficiency, lacking what is needed to function in society. Mothers, as the facilitators in the maintenance and survival of human race, are targeted when inconsistencies, like Richard's disability, go awry for *mankind*. The blame, then, is pushed to Richard's mother, who created him unfinished, thus contributing to his maliciousness.

Charged with dismantling and threatening nature, the Duchess of York faces much of the responsibility and guilt for Richard's sinful actions. In "'Was ever woman in this

humour won?':

Love and Loathing in Shakespeare's *Richard III*," Jack E. Trotter discusses misogyny as a representation of Richard's self-loathing. Trotter argues that Richard is "cheated of feature" because he is left malformed by his mother (Trotter 34). The malformation brings about the hostility within

By situating the disabled masculinity next to the overwhelming sense of female camaraderie, Shakespeare pairs a flawed male next to strong, yet undeniably feminine, women, thus posing the question of strength and power amidst physical durability and gender inequalities.

the families, in addition to the women's shared bereavement and agony from the prospect of the country's downfall. No character takes on more of the blame than the Duchess of York. She states, "He is my son; ay, and therein my shame" (2.2.29). The pain of dishonoring her family and country weighs heavily on the Duchess of York, in that her son's hatred toward himself and the better mankind brings about an end to the then current ruling family. Shakespeare's use of language in the Duchess's line can present shame in one of two ways. First, the shame could be a metaphor for Richard himself, which because of the parallel sentence structure, seems to be the most plausible: "my son" equals "my shame." However, analysis may imply that the use of "therein" indicates that the Duchess is the one

who is to be shamed, thus accepting Richard's mistakes as part of her as his mother. If this internalization of her shame is the case, the Duchess of York signifies the primary basis of the feminine weakness in the play.

Similar to Richard, all of the women suffer from lack. Whereas Richard is handicapped, due to his mother, the female characters are handicapped due to gender perceptions. Fundamentally deficient in the physical sense of lack, females, without penises, are cheated and malformed, thus suggesting their inability to do good and hold positions of power. Without a strong phallic presence on the throne, an England with a female crown, critics argue, will suffer from incapable leaders, ultimately collapsing to a more powerful presence outside the English body politic. William N. West discusses a similar idea in his article "What's the Matter With Shakespeare?: Physics, Identity, Playing." West argues that Richard is "weirdly part of the female world of matter and mothers, [yet also] weirdly excluded from it," thus suggesting Richard's femininity. This argument can present itself in two ways: Richard is feminine in his weakness stemming from his deformity, yet excluded for his wicked ways, or Richard is feminine in his manipulative language, yet excluded for his genetic sex. Regardless, there is a strong correlation drawn between the self-loathing qualities in all characters driven by the sense of lack, or absence.

Although many critics argue that the play is a misanthropic representation of gender roles in Elizabethan society, it is important to note the strong presence of a variety of female characters, which ultimately makes the role of women in Elizabethan society indefinite and unclear. In Nina S. Levine's article "'Accursed Womb, the Bed of Death': Women and the Succession in *Richard III*," the idea of objectified women paired with female power during the reign of Elizabeth I is discussed in conjunction with the apparent victimization of the female characters in Shakespeare's play. Levine argues that throughout the play, these characters alternate between two "opposing moral stereotypes," which include "victim and aggressor, nurturer and murderer," all of which solidify the play's misogynistic undertones (Levin 21). Though I do agree that the women fluctuate between these multiple roles, I would argue that the play itself is not misogynistic, in that it does not victimize female characters,

but rather highlights the feminine struggle between assumed exterior traits and limited interior strength.

I found the women to be projecting different images of womanhood which seemed to range from that of naivety and delusion to intelligence and strength. Breaking the women into these categories seemed to pit Lady Anne and Queen Margaret against Queen Elizabeth. My impression of these women stems from their choice of language and their interactions with one another as well as the male characters, specifically Richard. By analyzing the three women and their individual interactions with Richard, it is evident that there is a clear progression from naivety with Lady Anne, delusion with Queen Margaret, and strength with Queen Elizabeth. Each woman embodies distinct attributes that reflect an external fight against masculinity, and yet an internal struggle with finding a way to properly express herself as a strong woman.

The first categorical interaction is a dominative relationship of male over female. Many critics argue the overpowering masculinity as representative of the time period. Ian Frederick Moulton's "'A Monster Great Deformed': The Unruly Masculinity of Richard III" posits Richard's masculinity in the context of the tragedies of the play itself. Moulton argues that the "aristocratic masculine aggressivity" is embodied in Richard's disabled body, and ultimately, his weakness in physical strength in conjunction with his emasculated hatred of women brings about his demise (Moulton 258, 266). Richard's disrespect for women contributes to the interactions that he has with each of the three central female characters: Lady Anne, Queen Margaret, and Queen Elizabeth. However, the dominative relationship is problematic due to Richard's flawed masculinity, which is paired with the heightened feminine emotional reactions of mourning as well as an assertive contempt through indignant curses.

The interaction between Lady Anne and Richard solidifies the dominative relationship of male over female. Though Lady Anne is at first strong and decisive in her disdain for Richard, this attitude is quickly tarnished when Richard manipulates her into thinking that he is infatuated with her. Richard does so by blaming femininity on the whole for causing his actions. He states, "Your beauty was the cause of that effect; your beauty, that did haunt me in my sleep to undertake the death of all the

world, so I might live one hour in your sweet bosom" (1.2.121-24). Richard shifts the blame to Lady Anne's physical appearance in stating that it was her beauty that caused him to act in unbecoming ways. Just as Richard's mother was blamed in his deformity, Lady Anne is another woman targeted for Richard's unfulfilled life. The socially feminine nurturing attributes, which are represented in the Duchess of York as a mother, and the aesthetic nature, which is represented in Lady Anne's appearance, are manipulated into something that negatively impacts culture and society. Shakespeare may be commenting on the problematic inconsistencies of a female's role in a patriarchal, pre-female ruling society. Due to the male-dominated culture, society is incapable of accepting a flawed masculine leader.

Richard, though handicapped, is undoubtedly the masculine leader that society has difficulty accepting, and his interaction with Lady Anne solidifies his overt attempt at manliness. The sexual banter that occurs between the two is rather strong throughout the entire scene of Lady Anne's wooing. For example, the Duke of Gloster states, "Yes, one place else, if you will hear me name it," in which Lady Anne responds by saying, "Some dungeon," and the Duke of Gloster finishes the meter with "your bed-chamber" (1.2.108-10). The sexual innuendo posits Richard as a victim of Lady Anne's femininity, which further suggests that being a woman is used as a manipulative tactic. Richard's misogynistic language speaks to the place of women in Elizabethan society. Richard, always finishing the iambic pentameter of the split lines, is presented as more powerful than Lady Anne. However, the strength of this power is debatable considering Richard's flawed character, which suggests that Richard's erroneous, yet domineering presence over Lady Anne in the beginning of the play will foreshadow his eventual fall.

Nevertheless, Lady Anne is naïve in the sense that she fails to maintain her sanity and own perceptions of Richard. She begins with a strong assertion that she would rather die than be with Richard, but this statement quickly falters at the end of the scene with their marriage agreement. Shakespeare presents an interesting approach of courtship and wooing because it is not readily accepted or forced, but rather, it occurs in a manipulative form that succeeds due to Lady Anne's delusion. Ultimately, the

sense of fluctuation between affirmation and compliance is solidified later in the play. Lady Anne speaks with Queen Elizabeth, and during their moments of pity, she explains her mistake in allowing Richard to overcome her senses. She explains that her "woman's heart / grossly grew captive to his honey words" (4.1.77-8). Shakespeare portrays Lady Anne in this delusion light in order to create an image of pacified femininity. Due to her female heart, she was wooed by Richard's shallow comments about her physical appearance. Lady Anne's tainted acceptance of Richard's fabrication serve as the base level of female roles in Elizabethan society. Though interiorly strong at first, the superficiality or manipulative language used by the vaguely masculine Richard overpowers the promise of Lady Anne stepping out of the preconceived gender roles.

Similar to Lady Anne's flawed female representation, Queen Margaret fails to present women in a distinguished and intelligent light. Through the entirety of the play, Queen Margaret dwells on the future of the English nation, and her meticulous curses directed at Richard, though supportive for the female community, are nevertheless delusional and immature. She begins by speaking as a woman, stating, "Thyself a queen, for me that was a queen, outlive thy glory, like my wretched self!" (1.3.103-4). Despite being high in the ranks of the throne, Queen Margaret posits herself as lesser than her glory-filled days as a mother in this particular curse. Outliving glory may be perceived in the context of the death of her son or the downfall of her country. In the case of both her son and country, Queen Margaret's grandeur lies in her role as a mother, garnering connotations like nurturer rather than provider. In addition, a mother, in the simplest of terms, serves as the sustaining factor in mankind, so without her son, Queen Margaret believes that her life is now deplorable. Her pity for herself, though acceptable and understandable, is nevertheless delusional when it takes the form of affliction or outlandish cursing.

After this transaction of diminishing royalty and control, Queen Margaret goes on to engage in childish banter with Richard. At the end of her curse, she states, "Though rag of honour! thou detested —" which Richard strategically interjects with saying, "Margaret," thus making the curse to be imposed, at least linguistically, onto Margaret rather than

himself (1.2.34-5). The interaction is childish on both ends. Richard, as the instigator of sorts, initiates a witty response to Queen Margaret's final affliction. However, Margaret foolishly falls into the word trap, angering her further amidst an already absurd and melodramatic presentation of emotion. Richard's reversal of Margaret's curse suggests his dominance over her via a manipulation of language. Whether this authority is masculine or not remains to be seen. I would argue that the supremacy, feminine in nature despite being executed by a male, suggests the development from passive to gradually more receptive amongst the female characters in Shakespeare's play.

Furthering the progression of female power, Queen Elizabeth is presented as the most powerful woman in the play, and is arguably even more assertive than Richard himself. Queen Elizabeth, as an exception to this portrayal of women, interacts with Richard in a way that provides an interesting commentary, and perhaps a historical element of foreshadowing that will add a unique layer to the role of women in the play. The dynamic between the two characters presents a powerless image of Richard. Queen Elizabeth is witty and intel-

ligent. Her language, in a sense, keeps up with Richard. Shakespeare uses stichomythia to show Queen Elizabeth's dominance over Richard. Richard begins by saying, "Now, by the world, –" and Queen Elizabeth answers, "'Tis full of thy foul wrongs" (4.4.81-2). This interaction continues throughout the scene, with Queen Elizabeth ending each in iambic pentameter. Whereas Queen Margaret failed to dominate this sharing of lines, Queen Elizabeth successfully has the last word in each line, thus suggesting that she exemplifies the growing power and control that a female will eventually have in England, which is interestingly personified as a woman.

Though weak physically due to his limp, Richard shows power in his linguistic manipulation of the characters in *Richard III*. The female characters, also disadvantaged, struggle in internalizing and expressing strength in a restrictive society. The progression of these interactions helps to introduce a new layer to the traditional argument about unequal gender perceptions during Shakespeare's time. Ultimately, Richard's stray from masculinity paired with the women's initiatives toward power and control alter the role of females in literature and society.

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Comments from the Student

As students, we are often told what to write and how to write it. Fortunately, Dr. Montuori provided a loose structure for our final Shakespeare paper that aimed to pair literary theory with a theme or idea from one of the plays we found interesting. Having the opportunity to explore an idea that was of personal interest while at the same time still having guidelines and restrictions for the final paper allowed me to write with purpose and intrigue – a great feeling for an English major. I chose *Richard III* mainly because I was fascinated by Richard's character. Shakespeare's layering of language in the play seemed to really speak to gender dynamics in society. Richard was both cunning and ruthless, yet at the same time weak and disadvantaged. I was intrigued in the way Shakespeare used physical deformity and absence in both a handicapped Richard as well as his female characters to address power in a masculine and feminine form. Plus, it is always an added bonus when you can talk about women who exercise power and intelligence without the phallus; though, this thought process could simply stem from my desire to stick it the Man... or men; I am thinking Freud and Lacan!

Modernist Mayhem

Jessica Heiny

English 237: British Literature II

Dr. Mary Libertin

ASSIGNMENT

Your essay: Rather than an identification exam, which you had on the Romantic Period and on the Victorian Period, you will reveal your understanding of the modernist period in an *essay*. You will also show your skills in writing a literary analysis, including finding a sophisticated thesis and supporting it with specific information from primary and secondary sources and using correctly the MLA documentation style. Your audience is college level English majors and/or imaginary professors of English who will be basing your acceptance into graduate school on the strengths of your essay. You should be convincing and interesting. It is worth 200 points, or twice the length of your five-page take-home final on the Victorian period.

More specifically, your prompt is from the course syllabus, August 2011, page 2: *"Analytical essay with some research (10 pages)—a close analysis of how one or more works fit the theme of modernism in the 20th century period."* Notice the focus on two elements: (1) the theme of modernism and (2) how one or more literary works fits the theme. *Your definition of modernism* can come from Woolf's essays and/or the introduction. Of course, you may also use a definition of modernism from other sources. To make your essay more interesting, you may narrow your focus on the theme of modernism: consider a literary technique, such as free indirect discourse, stream-of-consciousness, self-reflexivity, the role of the narrator, or another of your choice. *You must choose at least one literary work; of course you can use any combination from either author.* You will use the MLA documentation style and follow the detailed steps/essay activities listed below. Your 10 sources should follow the guidelines in the section below. If you have questions be sure to ask as soon as possible.

She sat down and thought of an essay topic regarding her assignment on modernism. As she filed through pages of literary works by James Joyce and Virginia Woolf she asked herself what makes these two authors seem brilliant. As the pages turned she thought: *what is the connection between Joyce and Woolf? And then it came to her: these two authors are modernists.* Modernism brought change to the principles of fiction. *Would I tell fellow peers about the connection I had found?* She jotted down the intended framework of her essay and revealed her inner thoughts on paper. The story she was about to write revealed aesthetics in modernism and the structure of a modernist's work. She asked herself what the significance of gender is to the literature and how personal experiences affect a successful story. *As my thoughts formed together and my mind became clear... I decided it was time for me to tell the story of James Joyce and Virginia Woolf through my thoughts and the authors' words.*

In the opening paragraph a literary technique known as free indirect discourse is used. As the essay is developed, a further discussion

of how the technique applies to modernism will be revealed. From the modernism era, Joyce and Woolf are two authors that define success through experience. In an earlier time period, aesthetics were known to contribute to knowledge through experience. For modernists such as James Joyce and Virginia Woolf, aesthetics contribute to their experience but do not define what *it* is. Joyce and Woolf differ in gender but use similar techniques in their works and have connecting lifestyles that brought them to success. James Joyce and Virginia Woolf became landmarks in the modernism era through their advances in literary techniques and personal experiences that produced a new type of fiction.

The modernism era was a breath of fresh air for literature. Joyce and Woolf break free from the conventional standards of fiction to create a literary world full of discourse and artistry. Virginia Woolf says, "every secret of a writer's soul, every experience of his life, every quality of his mind is written large in his works" (Merriman 1). In modernism objects and language become the meaning, the interpretation. Instead of focusing on text as clues to context,

*Aesthetics produce beauty
in the modernist era.*

the modernist allows the reader to be inside the minds of the characters and the authors. Joyce and Woolf “probe the complex relation between artistic production and memory and develop a theory of influence that locates a unique, phenomenal experience of the world” (Elkins 521). A modernist view changes the standards of fiction and opens the mind of the reader to a view of something uncanny.

Differences between Joyce and Woolf are evident within gender. Woolf, a feminist success, battles against standards of a patriarchal society to speak truth about a woman’s value. In her writings of *A Room of One’s Own* her personal experience living as a woman is portrayed in fiction. She states:

You have won rooms of your own in the house hitherto exclusively owned by men. You are able, though not without great labour and effort, to pay the rent. You are earning your five hundred pounds a year. But this freedom is only the beginning; the room is your own, but it is still bare. It has to be furnished; it has to be decorated; it has to be shared (Stallworthy et al 2155).

Her life expressed in a few pages of a literary success exposes the truths of the power of words. Woolf began to express her freedom through her literature and revealed strength of women that men deemed weakness. Gender was a difference that Joyce and Woolf would never be connected by as modernists; Woolf despised Joyce yet was ironically more similar to him than she would confess. As a female in a patriarchal world, Woolf would not allow the superiority of Joyce’s gender overcome her strengths as a female modernist. The similarities between Joyce and Woolf overpower the difference in gender; a major tie between the two is the idea of aesthetics contributing to their literary techniques in modernism.

Aesthetics produce beauty in the modernist era. The aesthetics of Joyce and Woolf allow the “self to get back into pure duration...it comprises the means to transcend both history and reality” (Goldman 8). Two artists are united by the aesthetics of life and the invention of a modernist era. Joyce and Woolf connect the reader to the world but also give the reader a sense of self; a word triggers the memory of the audience and opens the door for interpretation. Modernists do not rely on aesthetics but do utilize the concepts of aesthetics within their literary structure. The world of modern-

ists depicts history and culture yet reveals private thoughts relating to aesthetics.

Modernists rebelled against the conventions of realism and the period of aestheticism. Aesthetics facilitated the works of modernists through art in reality and art in a mystical manner. Through the ideas of the aesthetic period, modernists stretched art into something imaginative and unfamiliar. A modernist believed previous generations had reached “a cultural dead-end” (Rahn 5). The aesthetic period had the reigns of literature for long enough and artists such as Joyce and Woolf took control of the literary world and turned it from restriction to expression. Modernists were more aware of their surroundings and did not rely on experience to define beauty; they allowed beauty to define an experience and art to enhance the imagination.

Art never defined the twentieth century because modernists believed that turning literature into works of art took away from the brilliance. The new language of modernists produced fresh fiction; Virginia Woolf wanted to “capture her thoughts as she thinks of them but before she thinks about them” (Tidwell 88). Language to modernists was something crafted from the heart and not from the mind. It is as if Joyce and Woolf write publicized diaries to externalize internal thoughts. Ideas from the aesthetic period support the concepts of modernism but do not shape the new expression of language. James Joyce and Virginia Woolf use old literary techniques from aesthetics to produce a new literary foundation for modernism. Walter Pater, a literary figure from the aesthetic period, is “given credit for inspiring Joyce’s epiphanies” (Tidwell 84). Although the modernists removed the reigns from the hands of aesthetic figures, modernism shed light on the old ideas to turn them into new experiences. The abnormal experiences within the lives of Joyce and Woolf form a new language in fiction.

Experiences to Joyce and Woolf did not define art; personal experiences of both artists were those of darkness but written success. Depression encompassed the minds of the modernists yet their literary works were innovative and successful. So it is known that experience did not create a beautiful thing; experience created a beautiful mind. By using the term beautiful, it is not defining something attractive; that which is beautiful is defined by the darkness in the unsound minds of James Joyce and Virginia Woolf. Joyce and Woolf

were modernists with striking minds and new ideas. The two artists created successful literary works through beautiful minds and repressed experiences.

Woolf lives a life full of dark desires and troubled thoughts. A life with a dark past led to a bright literary future. She believes readers should find useful information in "that cloud of fertile, but unrealized sensation, which hangs about a reader" (Burris 387). The thoughts of the author that are not most evident are the ones that produce the most fruitful work. Virginia Woolf digs in the heart of her mind and into the soul of the reader; she believes the most inspiring thoughts come from deep within. Her madness created her success. The most innovative works came from the time of her lunacy. Woolf eventually takes her own life as she "walked down to the river bank, filled her pocket with stones, and left her walking stick on the ground" (McManamy 2). When she left this world, she left artistically. Her departure from the world was described as a "suicide while the balance of her mind was disturbed" (McManamy 2). In the most unstable state of mind, Woolf became a famous modernist. Although she despised James Joyce, the two had more in common than just literary techniques.

James Joyce battled with depression in the most significant times of his life as an author. He described his artistic attributes to his literature as "as a mountain that he tunnels into from every direction...not knowing what he will find" (Bloom 61). Just as his fellow modernist Woolf created beauty out of darkness, Joyce turned the darkest times of his life into beautiful art. Joyce had "come to terms with the life he rejected...he had to come to terms with the meaning of his own growth as a man dedicated to imaginative writing" (Stallworthy et al 2164). An author accepted his unwonted life through exceptional literature; his expression of language connected him to the world that he felt so distant from. Joyce had similar techniques that compared to Woolf in the twentieth century. He may have been disconnected from others but one strong relation he had in the world was to Virginia Woolf; the relation was strong but the distance remained. Internal thoughts of both Woolf and Joyce interrupted their published literary works.

The lives of Joyce and Woolf are hidden in the pages of several of their publications. Joyce writes about the city of Dublin in *Finnegan's Wake*; the characters of *Finnegan's*

Wake "become a collective Dublin...this complex personification becomes the logical next step for an author obsessed with the city of his birth" (Bloom 59). The city of Dublin is personified in Joyce's publication and is transformed from a location in reality to a character in fiction. A critic of Virginia Woolf states that her diary "reflects precisely an effort not to be swept away by her inner life, but rather to hold on, as firmly as she can, to external reality" (Tidwell 83). Her inner thoughts are expressed through a publicized diary in order to weaken the distance between the author and the world. In Virginia Woolf's *A Room of One's Own*, she discusses the hardships women writers of fiction deal with. As a woman that writes fiction, Woolf includes her reality within a publication of fiction itself. When Virginia Woolf traveled to collect material on the subject of women in fiction, she was asked to stay off the grass of the public library "as only fellows were allowed to walk on it" (Ollson 67). In *A Room of One's Own* Woolf she says "only the fellows and scholars are allowed here...the gravel is the place for me" (Norton 2094). She reflects upon her personal life in her written literature. A private thought is publicized by the modernists to leave an impression on the reader.

Joyce and Woolf divide themselves from the timeworn literary techniques of fiction and produce a new language from their own reality. Woolf's publication of *A Sketch of the Past* illustrates her first known memories in her childhood. She recalls the memory and describes "lying and hearing this splash and seeing this light, and feeling...of feeling the purest ecstasy I can conceive" (Stallworthy 2156). The memory of her past suddenly becomes an overpowering feeling in the present form; the reader can imagine the experience through Woolf's dominant diction. These intensifying moments are remembered only in the mentality of her madness. The dull techniques of fiction are revived through the depiction of a sensual past, present, and future. Joyce redefines fiction through the discourse of his publications; he converts reality into a fictitious exaggeration full of representations of art and beauty. James Joyce states, "few artists have drawn so heavily—so clearly and in so much detail—on the fabric of their own lives in weaving their fictions" (Levitt 959). His epiphanies invent a new-fashioned approach to fiction. In Joyce's novel *A Portrait of the Artist*, his alter-ego is the protagonist who "rather than em-

bodying the aspirations of the culture, defies cultural pressures and stands alone" (Neill 3). By being outcasts in the conventions of culture and fiction, the two modernists succeed in their language of rebellion. James Joyce's epiphanies and Virginia Woolf's moments of importance are spoken best through the literary technique of free indirect discourse.

The power of language is strengthened by the use of free indirect discourse. Joyce and Woolf interweave reality into fiction by introducing the internal thoughts in the minds of both authors and fictional characters. Free indirect discourse is "designating a stylistic technique that integrates into a dominative voice the linguistic traits of another, leaving the reader to determine who is speaking" (Fargnoli & Gillespie 278). Therefore, the reader indulges into the mind of the author and the character; the reader becomes involved in the fiction through the interpretation of the discourse. Free indirect discourse allows the thoughts of the author and the characters to be interwoven. The literary technique minimizes the distance between the reader, author, and character; it lures the imagination of the reader's mind into the production of a realistic fiction.

James Joyce and Virginia Woolf invent the practice of free indirect discourse and apply it to their publications. Woolf engages the reader into the mind of the character Cowper in *The Common Reader*; he says, "where then was that thirsty sorrow that grows inevitably, so Cowper said, beside human happiness" (Koutsantoni 162). By using free indirect discourse, Woolf presents Cowper's "sexless nature by elaborating on his personality and her perception of love" (Koutsantoni 162). The thoughts of Woolf and Cowper are introduced through the powerful tool of free indirect discourse; the individual reading the text compares the author's thoughts to the character's words. Joyce's publication of *The Dead* introduces a character by the name of Gabriel. Gabriel think to himself, "one feels that one is listening to a thought-tormented music...very good: that one was for Mrs. Ivors" (Stallworthy et al 2182). As Gabriel's thoughts come to life through Joyce's words and the character's mind, the reader sees Gabriel as highly-animated character. The reader relates interpretation to the thoughts of the character and the expression through the author. Modernists such as Joyce and Woolf used free indirect

discourse as the "primitive bond between the narrative voice and the consciousness of the character" (Yee 34). Distance from the conventions of fiction is redeemed by the connection of the reader, author, and character through the power of free indirect discourse. Free indirect discourse became the powerful tool of the modernist era.

Modernist writers such as Joyce and Woolf constructed a new type of fiction. They "argued for the importance of writing about the perfect moment of existence and of trying to capture the impression of the moment" (Tidwell 84). Moments of pure bliss are described through modernist's discourse; a vivid description stems from the originality of techniques in fiction. As modernists, Joyce and Woolf:

attempt to come closer to life, and to preserve more sincerely and exactly what interests and moves them, even if to do so they must discard most of the conventions which are commonly observed by the novelist...record the atoms as they fall upon the mind in the order in which they fall, let us trace the pattern, however disconnected and incoherent in appearance...let us not take for granted that life exists more fully in what is commonly thought big than in what is commonly thought small (Stallworthy et al 2090).

Modernism encompassed an exaggerated reality through the use of free indirect discourse and representations of a fantastical truth. Differences between the modernists Joyce and Woolf actually made the most significant connection. A woman such as Woolf was inferior as a writer in a male-dominated society; ironically, the issues of gender contribute to the successful, yet similar techniques of Joyce and Woolf in writing fiction. Woolf was not quick to admit her admiration of Joyce but at a point in her literary career, she deemed James Joyce as one of the most notable predecessors of modernism (Norton 2089). Similarities between Joyce and Woolf allow them both to be named noteworthy architects of the modernist era. The conventions of fiction were pushed aside to introduce an imaginative form of the mind through language and life. Aesthetics merely influenced the modernists through the concept of beauty lying within in the eyes of the beholder. James Joyce and Virginia Woolf constructed a new foundation for fiction; the

thoughts of the character through the author's words designed the framework of free indirect discourse and shed light on fiction in the form of modernism.

As the chapter closed on the details of James Joyce and Virginia Woolf's lives, an essay revealed the distinctions of modernism. *I knew that I had collected enough significant evident to support my thesis.* As I finished writing down my thoughts out loud reminisced on the limitations of a woman writer in the twentieth century. After reading Woolf's publications, I thought to myself *what a feeling of freedom through the power of a woman's voice.* It is a

voice that was once silenced by man, a woman that was only given a path through the gravel and not the grass; a woman that was once restricted is now able to roam freely through her words. My thoughts were transformed into written language and the concepts of modernism contributed to the outline of my final assignment. I asked myself if the words of my creation were enough to support my topic and finally, *I am satisfied.* It was time to reveal the depths of modernism through the brilliant minds of modernists James Joyce and Virginia Woolf.

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Comments from the Student

For a British literature class, I was asked to write an essay dealing with the modernist time period. After compiling a list of ideas, I decided to combine the ideas of aesthetics and modernism by spotlighting two brilliant British authors. One of the most difficult elements of my paper was the topic of free indirect discourse. In the introductory paragraph, I incorporated my own free indirect discourse to reveal a modernist's touch. The best experience I had with writing this essay was the research. Leafing through pages of literary resources gave me insight into the world of modernists; specifically, I learned about two authors that shaped the modernist period through writing about all that life entails.

Silenced

Jennifer Himes

English 467: Seminar in Drama
Dr. Thomas Crochunis

ASSIGNMENT

We have worked with a number of plays in which speech and silence are used by playwrights to create greater dimensions to character psychology, thematic intensity, audience response, and theatrical rhythms. Choose a particular playwright's way of using speech and silence and discuss particular instances that you think show best what this writer does with these elements.

Plays are a unique medium because they have the ability to transform with every new performance merely by actors changing the way they read the lines. This fluidity in performance allows for a multitude of interpretations based on voice inflections, pace, timing and a slew of other subtleties that may or may not be intentional. Conversely, because how a line is spoken is so important to how a performance is experienced, the silences in a play must be equally as important. Silences then become an important tool in conveying meaning. Silences versus voices become particularly important in Neil LaBute's *Fat Pig* not simply in terms of dialog, but how the voice of society influences those dialogs. LaBute uses the silences and voices in his character's conversations to represent how the voice of society can silence individual desires.

At its heart, *Fat Pig* grapples with how societal ideals, specifically those of body image, enact pressure on intimate and platonic relationships and how society silences any one that would contradict those ideas. Tom's struggle with his own voice and the voice of society is evident in his very first line, which begins with ellipses. These pauses dominate Tom's lines, especially as he tries to respond to Helen's attempts at self-deprecating humor. Tom's discomfort and inability to find an appropriate response to her jokes is the effect of the warring internal voices of society and Tom's own desires. Helen is blatantly breaking every rule society has created for body image.

Instead of feeling ashamed, she jokes, and instead of ignoring her weight as Tom is trying to do, she repeatedly draws attention to it. It is in the moment when Tom tells Helen she should not make jokes about her weight and she asks "why not?" that Tom realizes society does not have an answer (14). Watching Helen confront society in such a bold and confident manner with her own voice allows Tom to also speak with his own voice that desires Helen.

This shining moment where Tom is capable of acting on the voice of his own desires is

short lived. In the company of Carter and Jeannie, Tom, who had been very open and honest with Helen, is suddenly very closed off and defensive. The presence of Carter and Jeannie makes clear to Tom that the consequence of his romantic involvement with Helen is to be ostracized from

The audible, literal and metaphorical silences in the play convey just how powerful society's voice can be.

his society, and therefore Tom censors himself by lying about who Helen is and what she means to him. The title of this act, "Getting Back to Business," very aptly summarizes how society resumes control of Tom's voice as he continues to refuse to admit anything about Helen. The physical presence of society, manifested in the voices of Jeannie and Carter, smother and surround Tom, forcibly silencing his desires, in the staging of the play. Tom's voice remains shaky throughout the remainder of the play as Jeannie and Carter and even Helen continually confront him as she attempts to get Tom to make their relationship public. At one point Carter, voicing society, tells Tom he has a choice:

All I'm saying is this. . . Do what you want. if you like this girl, then don't listen to a goddamn word anybody says. Not *one*. (Beat.) But you've got your whole life to be a positive person, okay? To do some good in the community and be a bighearted fellow or whatever. Overlook people's flaws and plant *saplings* and shit. But you're only young once. Handsome and youthful and vibrant. So don't fuck it up, that is all I'm telling you here. Don't take a complete dump on your one moment in the sun. . . (Beat.) Not for somebody like her (72).

Essentially, Carter is telling Tom to pick his voice. If he wants to be with Helen, then he should be with Helen and he should let no "*one*," society included, silence that voice. But if that is what Tom wants to choose, then he is in Carter's opinion, giving up the perks society can get him for not breaching social ideals all for a woman whose very appearance contradicts all the ideals Carter and Jeannie's society stand for. Ultimately, according to Carter, Tom can have Helen or he can have the support and benefits of society, but not both. Carter even goes so far as to say that he knows Tom will "do the right thing" (73). Carter has simplified any confusion Tom has felt about his relationship with Helen in relation to his place in society dramatically in this moment. Carter has taken a complex psychological, social and emotional issue and reduced it to a this-or-that scenario that heavily favors the side of society, which has all the perks and benefits over the relationship-with-Helen side that would lead to nothing but constant struggle.

The end of the play shows what choice Tom has made. He has decided that his voice, the one that loves Helen, is not strong enough to combat with the all-powerful voice of society.

Again, Tom's dialog is broken up by pauses until he gives his final speech. This speech is given in the voice of society, and it allows him to readily admit that he gives up and is letting society speak for him simply because it is easier. Not even the strong voice of Helen can keep him from succumbing because somewhere along the way, she too lost her own voice, which had showcased her confidence, to a voice that claims she is ready to give up everything just to keep Tom. The last stage direction, "Silence. Darkness" signals the end of the battle between Tom and Helen's voices and society's voice (84). Society has won.

The contrasting silences and voice that LaBute evokes in *Fat Pig* enable the play to effectively dramatize Tom's internal struggle between his desires and society's standards. Tom's voice is repeatedly thrown up against the voice of his society and is eventually drowned out by it. What is worse is that the silencing of Tom's voice also leads to the silencing of Helen's voice. In this play, silence can be the difference between happiness and unhappiness. Had Tom been able to silence society, or at least ignore it, it is possible that he and Helen would have had a happy life together. Instead, because the voice of society was louder and more aggressive, Tom has condemned both Helen and himself to unhappiness simply because that was the easier option. The audible, literal and metaphoric silences in the play convey just how powerful society's voice can be.

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Comments from the Student

Overall, I really enjoyed writing this essay. I prefer to write short, close reading papers over longer, analytical papers. I hold to the theory that in literature most of the meaning can be found in the words of the text without doing a lot of outside research. I struggled writing this essay at first because I tried to look only at what was there as opposed to considering what wasn't or couldn't be a part of the script. I quickly learned that writing about plays would be slightly different, because thinking about plays solely as words can prove to be incredibly limiting. The written word is only a part of the script. With plays, there is so much to consider besides the writing of the play, like all the ways that play could be performed.

This paper marks the point in my Seminar in Drama course where I could finally say that I understood plays. The process of writing "Silenced" allowed me to see that plays are multidimensional art forms and knowing that is the difference between writing an ok paper about a play versus a good, solid paper about a play.

"You Are Now In Bedford Falls": The Reality That Shaped Frank Capra's Fictional Ideal in *It's A Wonderful Life*

Julie Lark

English 343: Film Criticism

Dr. Michael Pressler

ASSIGNMENT

I call this a project rather than a paper because it is not something that you can slap together in the final week of the course, but an assignment that will require a long-term commitment. As the capstone of your work, it will consist of an introduction and anthology of critical essays using Belton's book on *Rear Window* as a model.

To get started, choose as your subject one of the films listed below. I've selected these for several reasons. First, each has classic status and a good base of criticism for you to uncover in the research process. Second, they are all movies open to analysis and interpretation from a variety of critical perspectives. And finally, since these are movies that I know well and have read (and in a few cases, written) about, I can guide you in your research and help you to clarify and refine your ideas.

The approach that you take to the film will depend on what interests you most about it and, even more important, what you think is worth writing about. Don't worry if you've never seen the film before—a fresh viewpoint can be an advantage.

GENERAL REQUIREMENTS:

1. Only one student may write on each film—first come, first served.
2. Like the Belton book, your anthology should include an introduction to the film and the essays you have included; five or six articles on the film expressing various critical approaches; a short selection of contemporary reviews or excerpts of reviews of the film; and a selected bibliography for the film.
3. Your introduction must be *no less than 10 nor more than 12 double-spaced typed pages* (not including footnotes, although these should also be paginated) and must conform to acceptable standards of college writing in being grammatically correct, well organized, and carefully proofread for spelling and punctuation. Either MLA or Chicago format can be used for citations, footnotes, and bibliography (see me if you want info on these).

GRADING CRITERIA:

Your anthology will be graded on the quality of your writing and critical thinking in the introduction, as well as the selection of essays and reviews you include. The latter, along with your selected bibliography, should demonstrate your familiarity with all the important primary and secondary materials that are available for the film.

Primary materials consist of the film text, production materials (including treatments, screenplays, and shooting scripts), and any first-hand accounts by screenwriters, filmmakers, actors, and technicians. Other items such as costume and scene designs, storyboards, and advertising materials can also be regarded as primary.

Secondary materials consist of criticism written about the film, literary works or actual events on which the film is based, contemporary historical background relevant to the film, and any second-hand accounts of its production, exhibition, or reception.

Frank Capra's *It's a Wonderful Life* tells the story of George Bailey, an ambitious dreamer who lives out his seemingly insignificant life in the small town of Bedford Falls. The film begins on Christmas Eve, opening with a sweeping view of the snow covered houses of Bedford Falls as those within are heard saying prayers for the discouraged George.

The camera pulls us away from the cozy little town and into the heavenly realms where we are introduced to Clarence Oddbody, George's guardian angel (second-class), who is being sent on a mission to prevent George from committing suicide. If Clarence is successful in this mission, he will get his wings, gaining first class status.

The next three-quarters of the movie are framed by the narrative of the superior angel, Joseph, telling Clarence the story of George's life. From them, we find out that as a boy, George saved his younger brother, Harry, from drowning in a freezing lake, losing the hearing in his left ear as a result of catching a cold he contracted from jumping in the lake. We also learn of George's courageous intervention when Mr. Gower, the town druggist, nearly poisons a child during a grief-induced alcoholic stupor. These events immediately set George up as a hero among the people of Bedford Falls.

As time goes by, we find out that George has given up his dreams of becoming an architect and travelling around the world "building things" in order to take on the mantle of the family business, a floundering Building-and-Loan Association. This sacrificial act establishes George as man of principles, an unsung hero who unknowingly holds the community together. It is his idealism that keeps the Building-and-Loan afloat, affording his hard-working neighbors the comfort and dignity of living in decent homes while his greedy competitor, Henry Potter, schemes to get his hands on the Building-and-Loan and gain a monopoly over the citizens of Bedford Falls.

Meanwhile, George marries his sweetheart, Mary, has four children, and lives a rather conventional life in an old fixer-upper at 320 Sycamore Street. While George seems to live out the American Dream, we are often reminded that he has to sacrifice his own personal dream to achieve it. He is continually forced to choose between fulfilling the needs and desires of others in the community and leaving Bedford Falls to fulfill his own desires. It soon becomes apparent that Bedford Falls is built on good intentions and sacrifice--George's sacrifice. Without him to carry on the Building and Loan Association, Potter's bank would take over and turn Bailey Park into a high-rent slum.

After a sizable deposit for the Building-and-Loan is lost, George believes he is worth more dead than he is alive and decides to end it all by jumping off a bridge. His final effort to leave

Bedford Falls, and this earth, forever is thwarted by Clarence who jumps first, forcing George to save him. In return, Clarence grants George his wish to have never been born, and George finds out just how much his life is really worth to the entire community of Bedford Falls. The terrifying spectacle of Bedford Falls turned into Pottersville reveals what life would be like for his friends if he had escaped Bedford Falls all those years ago. In the end, George returns to reality to find that he has been saved from ruin by the efforts of his friends and family who have raised the funds to cover the lost deposit, and Clarence is promoted to Angel, First-Class, wings and all.

On the surface, *It's a Wonderful Life* is an wholesome and sentimental tale which promotes the all-American ideals of faith and community by using unmistakably Christian iconography and an idealized vision of rural life in a small town. However, the subtext of the film reveals a complex picture of postwar America and the tensions inherent in the changing landscape of the nation. What is offered is a glimpse of the history of the first half of the nineteenth-century through snapshots of George's life. These episodes serve as a reminder to viewers of how small-town America clung to its innocence during the roaring twenties,

how the community pulled together during the Great Depression, and finally, how the war effort impacted folks on the home front. Throughout this condensed history lesson, the community remains stable because it adheres to established gender roles and the virtue of individual sacrifice. Through *It's a Wonderful Life*, Capra puts these defining institutions to the test and ultimately reaffirms their value as essential to the future of America.

The late and revered Jimmy Stewart (George Bailey), once wrote that "from the beginning there was a certain something special about the film," While today's audience acknowledges the film's exceptional qualities, that something special was not immediately apparent to viewers and critics, who snubbed it when it was released in 1946 (Jimmy Stewart Remembers *It's A Wonderful Life*). The recep-

What the film offers modern viewers is, in many ways, a fixed place in history to point to and say, whatever happened to good old Bedford Falls and where have all the George Baileys of this world gone?

tion was so cool, in fact, that Liberty Studios barely recouped production costs for *It's a Wonderful Life* at the box office, and the film was initially dismissed by the majority of critics for putting what many perceived as an unrealistically sentimental gloss on life in small-town America, often derided as Rockwellian propaganda.

It's a Wonderful Life did not gain its current status as one of the most beloved Christmas movies of all time until some thirty years after its initial release, when the copyright on the film expired, allowing the networks to air it on television without paying royalties. By that time, Americans, who had become increasingly jaded by the greedy drives of capitalism and the "breakdown of the family," welcomed Capra's nostalgic view of the country's imagined past. What the film offers modern viewers is, in many ways, a fixed place in history to point to and say, what ever happened to good old Bedford Falls and where have all the George Baileys of this world gone? Of course, these are only an illusion, nevertheless, the film has been woven into the cultural fabric of America's identity to the extent that it has been produced and reproduced into an icon of the modern American Christmas.

Later critics and academics have defended *It's a Wonderful Life* by arguing that the film presents a Rockwellian vision of small-town America and then deconstructing the illusion to reveal all of the frustration and angst that plagued postwar America. In this view, the fact that the movie begins and ends with a Christian motif in many ways disguises the complexities of the story contained within the narrative frame of supernatural beings, as Joseph and Clarence perform the role of all-knowing guides rather than the Sunday school teachers we expect them to be. Beneath this ethereal surface, the subtext of the story reveals the apprehension many Americans felt about the inevitable social consequences of WWII.

When Frank Capra returned home from filming propaganda films for the war effort, he found a disillusioned America, frustrated by the dissonance between the elevated war-time ideal of home and country and the reality of the mundane circumstances of everyday life. The script for *It's A Wonderful Life* looked to Capra like the remedy for the postwar malaise because it offered a vision of America which elevated the everyday lives of ordinary folks. Capra hoped *It's a Wonderful Life* would

remind those feeling disaffected that personal integrity is just as heroic on the home front as it was on the front lines. For this reason, he considered it his best film, as did the principal actor, Jimmy Stewart.

The script for *It's a Wonderful Life* was developed from a simple story printed on a family Christmas card entitled *The Greatest Gift*, by Philip Van Doren Stern. The film that resulted embodies the ethical principles of the common man that were associated with Capra's earlier films, *Mr. Smith goes to Washington* and *Mr. Deeds Goes to Town*. However, what sets *It's a Wonderful Life* apart from Capra's earlier works is a psychological realism that grounds the characters in a more balanced vision of the American dream than the pious ideologies of his pre WWII films.

George Bailey's psychological drama is many faceted, creating a complete picture of the broken-spirited individual and the mundane forces that eventually chisel away at the character of the ordinary citizen. Close-ups during key scenes reveal the impotent rage George feels as, one by one, his big plans slip away. The community of Bedford Falls becomes both antagonist and protagonist for George as each one of his neighbors and family members subtly manipulate the decency of his character. In various ways, they all seem to have conspired to keep him from leaving Bedford Falls, Mary being the most obvious offender. In her very first scene as a young girl, she foreshadows their eventual union by secretly making a promise into his deaf ear to love George for the rest of her life. Later, after reuniting with George at a graduation party, she secretly wishes on a stone hurled through the window of 320 Sycamore Street to someday live in the crumbling Victorian house, thus sealing George's fate with broken glass—a poetic representation of his broken dreams.

Eventually Mary pulls George into the confines of conventional domesticity, making him the object of her wish fulfillment. Nevertheless, it is Mary's ingenuity that saves him (and consequently, all of the citizens of Bailey Park) in the end, when she gathers the townspeople and their financial resources to save George from Potter's trap. This scene echoes an earlier scene in which Mary sacrifices her honeymoon funds (gifted to her by friends in the community) to stave off a run on the Building and Loan. It is no surprise that both crises are orchestrated by Potter. However, it is a bit of a surprise that through her own agency,

Mary rises to a position of power and defeats the tyrant at his own game. When faced with financial setbacks, Mary uses the social capital available to her through the community. In this way, female subjectivity is contained in its reliance on, and service to, the community.

This containment of female independence reconciles anxieties caused by the emergence of women into the workforce during the war. Having more access to the public sphere granted women an irreversible independence which left returning veterans in a new and uncertain position. Many felt emasculated by the overwhelming presence of female authority that exceeded the boundaries of the domestic sphere, eclipsing the workplace. With male authority in such a precarious position, it seemed necessary to reaffirm the masculine role within the newly feminized sphere of small-town America. Mary effectively does this by asserting her own power and reassuring George's position by making *carte blanche* financial maneuvers on his behalf on two occasions. First by purchasing the house at 320 Sycamore Street, presenting it to George as a wedding gift, then, by using the honeymoon fund, she saves the Building and Loan. She consistently uses her financial savvy to prop George up and intensify his position of power.

For his part, George reluctantly submits to Mary's practical wishes as well as all of the other demands made on him with a less than heroic demeanor. He has a sarcastic edge ("Say brainless, don't you know where coconuts are from?") that at times borders on crass ("Don't you know you're bothering people?"). What's more, his brutal temper rules him in moments of weakness, leaving him prone to abusive tantrums. George's rampages leave everyone from Mary and the children to Zuzu's schoolteacher in tears. Nevertheless, we forgive his tendency toward extravagant tantrums because these moments, played by Jimmy Stewart with a natural finesse, make us believe that he is the real thing, an everyman.

George's position as everyman is reinforced by the truth of the frustrations which weigh him down, making him bitter. The effects of his frustration and bitterness are reflected in Potter, who is the malignant antithesis of George, the physical reality of George's personal demons. Potter shares all of George's ambitions and desires morphed into a wheelchair bound tyrant, trapped as he is in an impotent body, much the same way George is

trapped in his situation. He builds his capitalist empire while George builds the community of Bedford Falls. In many ways they are two sides of the same coin.

Capra employed the double as a reinforcement motif for other characters as well. From the very beginning, Mary and Violet are set up as foils during the unforgettable drugstore scene. Mary's secret promise of eternal love, whispered into George's bad ear, is a direct contrast to Violet's habit of outright flirtation. The tension between these two female "types"—Mary, the virtuous ideal within the domestic sphere, versus Violet, the overtly sexual temptress—speaks volumes about society's censure of female independence. Sure, the men like to look at Violet and flirt, but the bank examiner speaks for all of them when he expresses distrust of her after catching George alone with her.

Furthermore, Uncle Billy and Clarence are both childlike in their bumbling ways, and while Uncle Billy unwittingly commits the act that sends George over the edge, Clarence purposely saves him from his plunge. Thus the characters are reinforced by their destabilizing mirror image, the Other that possesses the ability to destroy the individual and the community at large if not kept in check. Uncle Billy's incredibly predictable flub is the catalyst that starts to unravel the loosely tied strings holding the fabric of the community together. The fact that the welfare of the entire town relies on silly old Uncle Billy to make a sizable deposit feels a bit forced. Nevertheless, we believe in the genuine nature of the enabling familial relationship which suffers fools in business because, well, he is family, after all. We're all in on the unspoken understanding that this is how family businesses are run, for better or for worse. We look out for each other the way George looks out for Uncle Billy, and for that, we love George all the more.

This depth of characterization is one of the film's greatest achievements, revealing that the inhabitants of Bedford Falls are quite a bit more complex than the folksy, salt-of-the-earth archetypes that they appear to be at first glance. As the years go by, through repetitive gestures carefully scripted to maintain individual identity among the characters, each one is revealed to contain his or her own set of virtues as well as conflicting faults, glimpsed in Bedford Falls and then fully realized and intensified by the vices of Pottersville. Old

man Gower, the bereaved druggist, becomes the town sot, ridiculed for his addiction. Violet is transformed from a flirtatious bombshell (a role marginally accepted by society) into a seedy dime-hall dancer and overall threat because of her overtly sexual behavior. Mary, without George to fulfill her dream of raising a family at 320 Sycamore Street, is stripped of her wholesome beauty and becomes a lonely old maid. Furthermore, in one of the most chilling scenes of the movie, the lonely and bitter old Mrs. Bailey, who does not know George in the altered, soulless reality of Pottersville, accuses him of being a drunk and sends him away.

The town is truly heartless without the stabilizing presence of the Bailey men to maintain the tentative balance of power which provides the townspeople with the dignity to respect themselves and each other. The transformation from Bedford Falls to Pottersville is a noirish nightmare, complete with destabilizing camera angles and shadowy lighting techniques to emphasize George's deranged mental state. The cozy, rural charm of Bedford Falls at Christmas gives way to every imaginable urban vice represented by signs advertising gambling, prostitution and liquor. In this context, hedonistic vice is clearly the child of capitalism, represented by the tyranny of the National Bank of Potter. Capra leaves viewers with the sense that the virtue of sacrifice is a heroic quality for which the individual must strive.

In fact, the necessity of the individual to submit to the greater good of the community is a recurrent motif. George is constantly forced to choose between the life that he desires and the needs of his neighbors and family. In choosing the latter, he ironically fulfills his wish to "build things" by building Bailey Park, which sustains the community of Bedford Falls. By contrast, Potter's selfish desire for wealth creates a bottomless pit of greed which threatens to destroy the community. Bailey Park is the ideal, with its egalitarian principles of an America that has leveled ethnic and class distinctions to focus on the priorities of the family. It's a place where the working class can take part in ownership and enjoy the psychological benefits of this power. When

they all band together and own a stake in the dream, the people of Bedford Falls clearly have an interest in the welfare of their neighbors. According to Capra, this vision is only possible if every individual within the community shares a unity of purpose.

The Baileys' insistence on protecting the rights of the working-class man against the monopolizing National Bank of Potter did not escape the notice of J. Edgar Hoover's FBI. The film was quickly caught up in the fervor of anti-communist zeal that swept through Hollywood in the 1940s and 1950s. The juxtaposition of the Bailey's egalitarian Building and Loan against Potter's evil capitalist empire was seen as a negative commentary on the system of free enterprise. It seems that Potter made an impression as the very embodiment of the soulless corporation threatening to destroy the traditional community with its capitalist greed and consumer manipulation. George's decidedly anti-capitalist rhetoric about providing affordable and decent homes for working men to live and die in provides a model of hope for the future. In the end, we are left with the message that friends and family have more value than riches, as the community gathers around George, each contributing a portion to the overflowing basket of money. It is the friends, not just the money, which save George.

Beneath this heartwarming Christmas miracle, there is a persistent sense, even after Clarence gets his wings, that humanity is ever on the verge of an abyss and in need of salvation. After all, old Potter is still lurking outside of the final frame, seething with vengeance and waiting for his next chance to destroy George. And are we to believe that George is suddenly going to be content with his life? If the film is defined by the obvious themes of family and community, it is also equally defined by George's disillusionment and frustration. The tensions that are played out through the film are presumably resolved by the revelation of what would have happened to Bedford Falls if George had chosen a different life. Thankfully, the credits roll before he has a chance to reconsider his precarious position and sink back into his old funk.

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Comments from the Student

Frank Capra's *It's A Wonderful Life* happens to be one of my favorite movies, no matter what season it might be, so I took this project on with enthusiasm. Over the years, I've taken part in many discussions with my family in which we've dissected the characters and plot, so I'm quite familiar with subversive elements that may not be immediately apparent to folks viewing it as just another nostalgic Christmas film. During these conversations, Clarence always comes out as the silliest, and therefore weakest link in the cast, and Mary is overwhelmingly the hero and backbone of the community. We agree to forgive George for his less-than-stellar skills in the parenting department because he is a selfless defender of the poor (or perhaps just because he is played with such sincerity by the unimpeachable Jimmy Stewart). Naturally, with all of this *deep* analysis under my belt, I thought I was already somewhat of an expert on the subject. However, I quickly learned that there are many experts out there who view the film in completely different terms than my own. The challenge in writing about a film that I hold so close to my heart was to break away from my own assumptions and embrace critical viewpoints that do not resemble mine. This challenge also turned out to be the greatest part of writing the essay as it gives me a new appreciation for the complexities beneath the surface of this seemingly simple story.

What are the Physiological Effects of Sleep on Weight Management?

April Lininger

Exercise Science 321: Exercise Physiology I

Dr. William (Turi) Braun

ASSIGNMENT

This assignment entails a brief literature review. You are to select a research question that is pertinent to

exercise physiology and locate, read and use a minimum of **four original research studies** (scientific journal publications) that address the specific question. Suitable references will contain Methods, Results and Discussion sections. Review papers may be used to supplement your paper in addition to the required **four** original research papers. Write a synthesis paper that describes the rationale for this research question, the studies that have been conducted and how their findings have helped to answer the question. Based on the papers you read, you should generate an opinion statement/conclusion that explains the position you adopt. Justify your position by citing findings (this means that you reference statements using each of the four or more papers) from the papers you have read.

Do not use direct quotes from the papers you use. You must interpret and convey their work rather than recite their words in your paper.

What are **limitations** to the papers you have reviewed? What additional types of research **should be conducted** to come closer to obtaining a solid answer to the question? This paper should be 6-7 pages in length. The paper will be graded based on written quality, content, scientific rationale/support for your position, referencing and discussion of research limitations. *Avoid plagiarism at all cost.* If you are unsure, ask.

Make this project enjoyable by pursuing a topic that interests you (and that can also be researched).

Please note: only papers that you reference are to be listed in your bibliography. As above, there should be a minimum of four of these!

The United States is known for a great many things and, unfortunately, these days, obesity is one of them. The recommended amount of sleep typically prescribed is seven and a half hours, yet many Americans receive only five or less hours of sleep each night (Cizza et al, 2010). There are of course those who manage to get nine or more hours of sleep as well, although this trend is not nearly as prevalent. Does sleep duration effect weight management? What are other possible physiological effects of not adhering to this important sleep recommendation?

Obesity is currently one of the leading causes of morbidity and mortality and continues to be on the rise worldwide (Cizza et al., 2010). Over the last 40 years, self-reported sleep duration has shortened by almost two hours in the United States. In particular, the proportion of young adults sleeping less than seven hours a night has more than doubled. Simultaneously, the incidence of obesity has nearly doubled. A relationship between higher

body mass index and shorter sleep duration has been established in at least three epidemiologic studies (Spiegel et al., 2004). Both conditions are highest among lower socio-economic classes, women, and minorities (Cizza et al., 2010). The pervasiveness of obesity in those over 60 is just as prevalent as it is in other age cohorts. Older adults also suffer from a high rate of diabetes, hypertension and heart disease, all of which are typically related to obesity, whether directly or indirectly. Furthermore, sleep difficulties increase with age, thus, increasing the likelihood of sleep reduction among this cohort (Patel et al, 2008).

Conversely, excessive sleep duration, lasting more than eight hours, has also been associated with increased mortality, suggesting a U-shaped curve between sleep duration and morbidity/mortality, which is, at least partially due to age (Cizza et al, 2010). This same relationship exists between sleep duration, either too much or too little, and body mass index (BMI) (Bjorvatn et al., 2007).

Furthermore, research has shown that people who practice short or long durations of sleep have an elevated risk of heart disease, and increase the possibility of having a stroke, and/or developing type 2 diabetes, hypertension, and respiratory disorders (Nursing Standard, 2011).

Sleep is, without a doubt, a very important commodity. Along with regular exercise and proper nutrition, sleep is a vital component for good health. Many are aware of the short-term ramifications of sleep deprivation, such as fatigue, irritability, impaired cognitive capabilities, and daytime sleepiness, but there are seemingly far more devastating long-term effects. Studies suggest that sleep deprivation is both a neurobiological and a physiological stressor. Chronic sleep deprivation has been found to increase the following: appetite, general inflammation of the body, blood pressure, and cortisol, insulin and blood glucose levels. Collectively, these responses may be conducive to long-term weight gain as well as other harmful conditions (Cizza et al., 2010).

For example, short sleep duration has been found to be an independent risk factor for hypertension.

One possible explanation for this is that sleep deprivation may increase sympathetic nervous

system activity (Bjorvatn et al., 2007).

In the past decade, sleep and its connection to weight gain has been the subject of intense research. Sleep study participants who slept less than five hours of sleep per night noticed greater abdominal fat accumulation. In a different study, dieters obtaining adequate sleep levels lost weight, but when these same dieters were subjected to sleep deprivation, the weight they lost consisted chiefly of muscle rather than fat (Logan, 2011). In yet another study of similar focus, results showed that sleep curtailment decreased the proportion of weight lost as fat by 55%, when subjected to 5.5 hours of sleep compared to 8.5 hours of sleep, and increased the loss of lean tissue mass by 60%. This was the result of "enhanced neuroendocrine adaptation to caloric restriction, increased hunger, and a shift in relative substrate utilization toward oxidation of less fat" (Nedeltcheva et al., 2010). However, this study was limited by its duration and sample size (Nedeltcheva et al., 2010), so the accuracy of the findings would benefit from

further corroboration. Notably, an increase in muscle loss, as opposed to fat loss, due to insufficient sleep could compromise future weight loss and weight loss maintenance (Taheiri & Mignot, 2010).

Sleep is crucial to maintaining energy balance. Hormones leptin and ghrelin provide signals that aid the central regulation of food intake. Circulating leptin levels, which provide energy information to the hypothalamus, rapidly decrease or increase in response to minor caloric shortage or surplus, respectively. Such changes in leptin levels have been linked to reciprocal changes in hunger. Ghrelin, on the other end of the energy balance regulation, stimulates appetite. In a study of sleep curtailment in young, healthy males, sleep restriction was connected with decreased leptin levels, increased ghrelin levels, and increased hunger and appetite (Spiegel et al., 2004). In particular, there was an increase in the appetite for calorie-dense nutrients with high carbohydrate content such as sweets, salty snacks and starchy foods. Contrastingly, one's appetite for

fruits, vegetables, and high-protein nutrients were minimally affected. The spike in hunger that resulted during sleep deprivation was strongly correlated with the influx in the ghrelin-leptin ratio.

Sleep is without a doubt, a very important commodity.

There have been similar studies that have also concluded with mirrored results for the hormone response relationship, with the additional observation of elevated BMI. This study only included twelve young men and did not take into account energy expenditure, which is a limitation. It is unclear whether sleep restriction increases the energy requirements of maintaining wakefulness (Spiegel et al., 2004). A lack of sleep could result in daytime fatigue that might interfere with attempts to improve physical activity. There is more to learn about the relationship between sleep duration and day-to-day physical activity. There are conflicting research studies regarding the stages of sleep that are vital for metabolism. More research is needed in this area as well as the role leptin plays in interacting between sleep duration and metabolism, as not all research has pointed to decreased levels (Taheiri & Mignot, 2010).

As seen in the previous studies, short sleep duration seems to manipulate appetite hormones, but little is known about whether this

influences metabolic measures like cholesterol and triglycerides. In 2007, the Hordaland Health Study was conducted to measure such factors (Bjorvatn et al., 2007). The results of this study, like all of the recent studies, found that short sleep duration was linked to elevated BMI and increased occurrence of obesity. Additionally, levels of cholesterol, triglycerides, systolic and diastolic blood pressure were greater in those with short sleep duration. The levels of "good" HDL-cholesterol, not surprisingly, decreased in individuals with short sleep times (Bjorvatn et al., 2007). All of these qualities are often associated with a higher BMI.

There were a number of limitations associated with this study. To begin with, the blood samples were obtained without fasting. Consequently, the values of triglycerides are less reliable, with the possibility of them being altered by recent food intake. Another limitation could be merely the fact that the data is limited to only 40 to 45-year olds, making generalizations about other age groups practically impossible. Also, the amount of test subjects for a couple of the different groups was somewhat low (less than 200), possibly making this data less reliable and diminishing the statistical impact for these sleep duration groups. Finally, sleep was not objectively measured, as the self-reported logs did not take into account such things as awaking during sleep; thus, the reported sleep durations may be slightly overestimated. Naps taken during the day were also not taken into account in totaling the sleep durations. Furthermore, self-reported logs were often reported back in whole numbers for the amount of sleep obtained, when decimal or fractional responses would have been more accurate (Bjorvatn et al., 2007).

Several studies have been conducted concerning children and young adults who sleep less and consequently gain weight, thus, those who sleep less are more likely to be obese. However, self-reported sleep studies have been unable to identify a similar association among older adults, which gave cause for the following study. The lack of support for associations to be made among the older population is most likely the result of substantial misclassifications. Sleep disorders such as insomnia and sleep apnea are common among the older populations, resulting in a misperception of time spent asleep. A study done by Patel et al. (2008) showed that among those aged 67-99, the risk of obesity was 3.7 times greater in men and 2.3 times greater in women

who slept less than five hours, compared to those sleeping 7-8 hours a night, which corresponds to those who had an increase in their BMI. Short sleep duration was also correlated with central body fat distribution and increased body fat percentage, and despite making adjustments for those with sleep apnea, insomnia and daytime sleepiness, these associations remained to be true. Although the results from this study indicate a stronger relationship was made between short sleep duration and obesity in men, direct comparison should be avoided because the women in the study were nearly ten years older (Patel et al., 2008). Even so, the same trend was seen in both genders.

In conclusion, short sleep duration has been found to be connected to an increased risk of obesity in both children and adults. However, the problem with a lot of these studies lies in the fact that it is unclear how much and for how long sleep may be limited before an effect on weight may become evident (Cizza et al., 2010). Additionally, most studies that focus on sleep and how it affects weight are cross sectional and, thus, are unable to determine whether the shortened amount of sleep or the high weight came first. It is also unknown whether people are able to adapt to sleep deprivation lasting longer than 14 days (Taheri & Mignot, 2010). Short sleep duration is connected to a number of harmful physiological symptoms that are often related to obesity. Prolonged sleep restriction can lead to endocrine and metabolic changes associated with insulin resistance (diabetes) and weight gain. Short sleep duration has been repetitively found to be linked to elevated BMI, hunger, decreased levels of leptin and increased levels of ghrelin, which are hormonal changes known to stimulate appetite, often increasing one's appetite for calorie-dense foods with high carbohydrate content (Spiegel et al., 2004). A U-shaped curvilinear relationship has been found between sleep duration, whether it is below six hours or above nine, and increases in BMI, as well as mortality/morbidity rates (Bjorvatn et al., 2007). In summary, obtaining adequate amounts of sleep seem to be crucial for several health-related variables that are related to weight control (Bjorvatn et al., 2007). Sufficient amounts of sleep may be a critical part of successful weight loss and should also be a part of the maintenance phase, just as much as diet and exercise (Taheri & Mignot, 2010).

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Comments from the Student

College students are particularly notorious for staying up late, whether they are out late having a good time or "burning the midnight oil" working on school work. I often take part in the latter, and had always been told that not getting enough sleep was detrimental to my health, but never knew the specifics or the extent at which it was. I don't like procrastinating on assignments that ultimately force me to lose sleep, but my workload, in combination with my perfection tendencies, often dictate such a habit. I ironically lost sleep, and ultimately pulled an all-nighter, writing this paper on sleep deprivation. The information is intriguing and I found myself able to validate a lot of the findings with my own personal experience. The research discussed in my paper makes me now think twice about what I do with my time and what things (if any) are truly worth sacrificing my sleep and ultimately my health.

A Classroom of Different Proportions

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Teacher Education 260: Educational Psychology

Dr. Becky Overholt

I observed three very different classes in my three hours of observations. I have decided to cover each lesson and analyze each classroom separately. My overall experience from the observation in a local high school classroom was very informative, interesting, and even entertaining. Each class had something very different to offer as an observer looking at the inner workings of the classroom.

The first class I observed was a 12th grade Honors Humanities course. I was very surprised by this class for both bad and good reasons. Unfortunately, the teacher was very scattered—she could not find her notes, or her attendance sheet, and then she spent 10 minutes looking for books for another teacher. I would think of this as a solitary incident, but she told me that almost every day starts like this day started. She did not initiate the beginning of class until roughly 10 minutes after the bell rang. Luckily, the teacher had an organized student teacher and an excellently behaved classroom. That day, a group of 5 students were presenting speeches that they had worked on for roughly two weeks. While the teacher was running around, the students took the initiative to prepare themselves for the presentation by opening each of their PowerPoint's and getting themselves organized. As an observer, the actual content of the speech was not my primary focus; however I found that the structure of the speech and the overall presentation was essential in understanding how a teacher interacts with his/her students. I could tell that the teacher gave out guidelines for the students to follow—I only know this because every presentation followed the same format. The students went above and beyond for this particular presentation.

They had two extra students from the “audience” act as robbers that stole pictures from each of artists that they planned on presenting. Then, the robbers had a conversation between the presentations as a transition from presenter to presenter. Also, I found that this particular group of students did very well in their speeches. In fact, I have not seen many college speeches executed as well as the students from a 12th grade Honors Humanities class!

As I have already stated, I was very surprised by this classroom. This classroom definitely exhibits the qualities of a social constructivist classroom (both Vygotsky's and Piaget's theories).

The speech could be considered a situation of situated cognition, whereas the learning situation is very close to a real-world situation that one can experience in the workplace. I really like that each student was required to research his/her own artist, but a group of students had to work together overall. This is definitely something that we see in college level classes and even in the workplace.

I think this was the most social constructivist of the three classes. The students lead the class effectively, managed their own time, worked well in groups, and then they even told the teacher when they were all ready to present.

This example of cooperative learning is essential to understanding group work in the future—and the presenting group executed the elements of group work perfectly! I could see Vygotsky's approach in the element of the student-centered classroom where the students ran the classroom for the last two weeks. However, I could see the support from the teacher for students to explore and understand both their topic and group interactions on their own (Piaget's theory). Lastly, I believe the classroom says a lot about a teacher. This classroom was full of giant posters of artwork, information for the students, and lastly, stu-

dent projects. I could see very little of the walls by this time in the year. I could definitely see that the teacher cared about their projects, and chooses to display the works. I can see this as a form of reward used in the classroom.

The second class was with a different teacher in the same classroom. I did not find out until the end of the class period exactly what class I was observing, and I was incredibly surprised (not exactly in a good way, either) to find out that this “floater” teacher taught 12th grade Honors English. She began promptly at the bell, encouraging students to get to their seats so she could begin class. Then, she warned the students that she will not be there the next day—she even tells them exactly what they will be doing so there is no confusion when the substitute teacher is present. To initiate the class, she gives the students two possible choices to work on for the remainder of the class: they can work on their group project, or they can work on their individual book report. The remainder of the class time was spent on their choice. The teacher walked from group to group to ask if there are any questions, and to help the students start to work on task. Then, the teacher sits in the middle of the room in one of the desks where many students begin to talk to her. The teacher had very little control of exactly what the students were doing. A few examples include seeing students with a Nintendo DS, two students with their Apple iPod, a group studying for a Latin quiz, and many students looking at pictures and playing games on the class laptops. The teacher eventually moved from one side of the room to the other to ask students about their progress of work. I noticed that she scanned the room and looked at every student’s computer to see what they were doing, however she never reprimanded a student for what they were doing. I’m not sure this class was effective at all. In my notes I asked myself a lot of questions.

- Does the teacher sit in the center of the room for easy access to each student? Does it really work?
 - Is there any critical thinking going on?
 - What is the purpose of allowing a full class for working (either group or individual), if the teacher sits in the center of the room and talks to students about things not related to the projects?
 - What is anyone doing to cover the essential question? (EQ: What arguments can be made about *Lord of the Flies*?)
- Should a teacher have an essential question every day?
 - Should an answer be obvious by the end of the class period?
- While the teacher entices conversation, is the enticing effective in getting the students on task or hindering students work habits?

I’d say that I was not thoroughly impressed with the execution of this class. I believe that the teacher was attempting to use a constructivist classroom; however, unfortunately, she is still unsure how to create that type of atmosphere. I am not sure a social constructivist classroom can be achieved by allowing students to reign free because students *will* get off task—especially with laptops and other electronic devices to keep them busy. I think if the teacher had structured the class in a way to encourage progress, more students would have benefitted from the class period. A simple worksheet that each student should fill out at the end of class in order to get out the door may include questions like: What did you complete today? What do you want to complete by tomorrow at the end of class?. These questions are simple enough to entice a quick response, but shows that the teacher still has the power over the classroom. Unfortunately, it looked like the students controlled the classroom. I thought that the class was not mature enough, or maybe that they did not have the necessary background knowledge on group work, in order to make the class effective for themselves.

The last class I covered was an AP English class with the same teacher from the Humanities class. During this class period, the student teacher took the power from the teacher and worked with the students. On this particular day, the class was ending *Macbeth* and beginning *Hamlet*. The student teacher finishes up *Macbeth* by allowing the students to finish giving their presentations from their project folder. One student did a Glee Skit based on *Macbeth* and the other student created play-dough animals of each of the characters and put on a short version of Act 3. Then, the student teacher lead began *Hamlet*. Instead of leading them straight into the reading, this day was dedicated to the introduction of the main theme. In order to do so, the student teacher told the students that they were going to put on a skit with a few of their classmates. She said, “think about feeling really guilty about something that you did, but

do not want to give up what you have acquired. The skit should be about you talking to a therapist or support group about the action, and what you should do.” The role-play turned out excellent. The students were very creative and wanted to participate.

I thought that the students were incredibly mature for being high school students or that the students were very well conditioned. I definitely saw the student-centered ideals in this class. By allowing the students to fill in the blanks for the skit, the students were allowed to include their own creativity without any sort of fear of being rejected or made fun. I think the students felt very comfortable with their classmates. I think this was the most social constructivist of the three classes. The students lead the class effectively, managed their own time, worked well in groups, and then they even told the teacher when they were all

ready to present. I think this class is definitely dedicated to critical thinking about the texts that they read and the teacher only kept the students on track when needed. Otherwise, the teachers could spend time working on grading for other classes or prepare for the next class. The essential question was broad enough that students could probably answer the question at the end of every class with something different. (EQ: How can we create our own production of *Hamlet*?) I think conditioning fits somewhere into the mix of this particular class. In order to create a classroom based on critical thinking, the teacher must initiate critical thinking until the students begin to analyze on their own. Now, I can see the students think critically, especially in the projects that were turned in for *Macbeth*, even though they are having fun.

Comments from the Student

As an English Education major, I always enjoy spending time in the classroom for its opportunity to learn about teaching from actual teachers. I spent three hours in observations over three different English class levels for this particular essay. I enjoyed seeing the different levels of the English classroom because, as a teacher, I will definitely be involved in all three categories.

Since this is an essay focused on observations, I'll let you read the essay to get the details about my experiences. While I do focus on the good and the bad aspects of the classroom, I also ask questions that I do not answer in the essay specifically because I am not sure how to answer some of them. These questions are not uncommon in the actual classroom. A teacher should constantly questions himself or herself in hopes to find the answers to these questions in order to better himself or herself in the classroom. Hopefully, this essay shows the necessity of student observations of teachers—specifically what works in the classroom and what does not work in the classroom—in order to entice the continuous questioning process that elicits a good teacher.

How Bernie Madoff "Made Off" With America's Money and Trust

Matthew Miller

Honors Business 440: Seminar in Business and Society

Dr. Wendy Becker

ASSIGNMENT

There will be frequent assignments in the form of in-class exercises and/or take-home assignments. All take-home writing assignments must be typed, using normal fonts, 12-point type case, 1-inch margins. Further details will be discussed in class.

APA reference style is used for all research citations in your written work for this class. Online APA sites are available, such as <http://www.ccc.commnet.edu/apa/>. In this class, both content and writing style of the paper will be evaluated, including grammar, spelling and punctuation.

Special Topics Paper & Presentation

Each student will complete a two-part project, consisting of a class presentation and a research paper. This project will give you a chance to apply the theories and concepts that you have learned in this class. You will present your research to the class during the final weeks of the course. Topics are varied and must be approved by the professor. Below are the general guidelines for your paper and presentation; more specific details will be discussed in class.

1. Search the primary academic literature using library databases (Business Source Premier, JSTOR, PsycINFO) to gain background for your topic: <http://www.ship.edu/Library/Databases/>
2. Select ten articles from the primary journals listed below on a *single topic related to business and society*. You must find and use ten (10) different articles from these journals!

Executive Summary

Even in today's advanced and regulated business environment, Bernie Madoff was able to accomplish one of the greatest scandals in United States' history using a dated method called a Ponzi scheme. His plan came to the surface during a time when a lack of government regulation was already in question for the current mortgage collapse, financial crisis, and bailouts of major corporations. Madoff's returns were logically and mathematically impossible and several members of the investment community brought it to the Security and Exchange Commission's attention. However, those concerns fell on deaf ears. This paper's objective is to examine the shortcomings of the regulation that existed at the time of the financial collapse and what proactive steps could have been taken to prevent it and save the people's trust in American business.

Low risk and steady and continuous gains is a dream come true for any investor. Bernard L. Madoff took advantage of this concept and used it to extort billions of dollars from innocent investors to create the greatest

investment scandal of our time. He based his plan around a dated method known as a Ponzi scheme, which many would have assumed impossible to use in today's complex and regulated financial climate. There were in fact several individuals that questioned Madoff's tactics and reported their findings to the SEC. However, their whistle blowing efforts fell on deaf ears. Further more, this incident occurred during a time when the U.S. economy was already devastated by a financial collapse that was centered on greed. Using the case of Bernie Madoff, one can see how the great financial collapse as a whole has stripped the people of the United States of their trust in American business and regulation by their government.

The idea of a Ponzi scheme is not a new tool in the conman's toolbox of greed and deception. Charles Ponzi made the tactic infamous in the 1920's, when he promised residents of New England that he could generate 50 percent interest on their funds in only three months. Ponzi schemes are characterized by offering investors large gains

with a low amount of risk. Other warning signs include overly consistent returns, secret or overly complex strategies, issues with paperwork, and trouble withdrawing funds. Often times, real investments aren't even made, and earlier investors are paid using money acquired from new investors. However this process is unsustainable, and a Ponzi scheme will eventually crumble as new investors can no longer be found or a large number of current investors want to withdraw their funds. The Ponzi scheme itself is quite simplistic and often not difficult to identify, yet Bernie Madoff is reported to have successfully used this scheme for up to three decades, until he was finally exposed during the financial collapse of 2008 (Kramer, 2009).

Before examination of Mr. Madoff's successful Ponzi scheme can take place, an examination of Bernie Madoff the man must precede. Before his downfall, Bernie Madoff was one of the most respected men in the investment world. During the start of his company, he used revolutionary computer information technology that later was used as the foundation for the NASDAQ, which he was the head of. He had a brilliant financial mind and was able to return solid gains on the funds he managed even before the enactment of his devious scheme. He was also a well-known philanthropist who not only donated large sums of money in support of many charities, but also managed the endowments of many charities. It is fair to say that if the last 15 years or so could be omitted from his personal history, Bernie Madoff would be viewed as one the great business men of our time, rather than one of the greediest villains of our time (Kramer, 2009).

It can be argued that the respect and allure that surrounded Mr. Madoff was the greatest contributing factor to his avoidance of any serious investigation for so many years. Often people of his status have powerful friends that hold positions throughout the industry. It could even destroy someone's career if they dared to question the "great" Bernie Madoff. Another theory suggests that Bernie Madoff had that immense of an understanding about the industry and the market that he simply

could hide his operation in its entirety. His connections in Washington, no doubt, aided in his protection as well, to the point that if it wasn't bad enough that there was a lack of regulation, there was policy passed to protect his secrecy even further. Bernie Madoff was also extremely talented at building trusting relationships with individuals, so much that they would vouch for his integrity and honesty. This was another factor that deterred others from suspecting foul play within the Madoff organization. Bernie Madoff also methodically planned out the amount and types of clients he was going to take on. He made sure he dealt with a small number of clients with large sums of money and promised them stable and continuous returns. This helped to extend the existence of the Ponzi scheme because he only promised normal gains to a small group instead of astronomical figures to a large number of people. One final contribution to Bernie Madoff's low profile for investigation was the

fact that he managed and grew the money of a lot of charities. Once again, someone may be viewed poorly if they tried to stop a man who grew the wealth of charitable organizations. All these aspects combined together kept Madoff's operations out of the scrutiny of investigators and allowed the perfect

storm to form for the ultimate crash and disaster (Kramer, 2009).

The financial collapse of 2008-2009 took a toll on everyone, and Bernie Madoff was no exception. The combination of a climbing stock market year after year and a bit of financial rigging and trickery allowed Bernie Madoff's scheme to thrive for years. However, when the market took a dramatic nosedive and lost half of its value, not even the clever Madoff could plug all the holes in his sinking ship. He himself realized this too and began to try to collect more funds in order to pay off his outstanding debt. He soon found out that this would not be enough and there was nothing he could do to prevent the collapse of his Ponzi scheme. Instead, he decided to use what millions he had left from his once multibillion-dollar company to pay employee bonuses. Two of these employees were Madoff's own sons, Mark and

However, when the market took a dramatic nosedive and lost half of its value, not even the clever Madoff could plug all the holes in his sinking ship.

Andrew. They questioned their father as to why he would be paying bonuses to employees when he couldn't even meet the obligations to his investors. Before this point, other members of his organization were unaware of the underlying Ponzi scheme Madoff had been running, including his own sons. After being made aware of the situation and what had taken place, Mark and Andrew Madoff notified the authorities about their father's wrongdoing. On December 11th, 2008, Bernie Madoff's fall from greatness began as he was arrested and charged with securities fraud. What would follow would leave the once respected man an empty shell of what he once was, with plenty of time to think about his crime (Kramer, 2009).

Bernie Madoff's actions did indeed deserve necessary punishment and restitution to those that were swindled into his deceiving ways. However, during a time when the American people demanded someone to take responsibility for the catastrophic effects of the financial collapse, Bernie Madoff was used as a scapegoat to do just that. He had no hand in the risky mortgages that were made or the securities that they were packaged into or that these same securities were given the highest rating possible for quality and low risk. In reality, he contributed very little, if at all, to the recession the economy had fell into, but the American people wanted justice. As a result, Bernie Madoff became an example and his harsh punishment was going to show the public that the government was going to hold financial regulation to the highest standard. On June 26th, 2009, Bernie Madoff was dealt the consequences for his actions. He was commanded to turn over 170 billion dollars in assets and was sentenced to 150 years in prison. Neither the money nor the prison sentence will ever be completed to their full extent. Since this time, several lawsuits and punishments have been brought against Madoff's wife and family members for knowingly having a part in the scheme (Kramer, 2009).

Bernie Madoff not only ruined his own life and the lives of his family members, but also the many investors that trusted him with their life savings. Private firms, the largest being Fairfield Greenwich Group, lost seven billion dollars. Individual investors, like Larry King and Kevin Bacon, lost fortunes by the hand of Madoff. Even more tragic are the charitable institutions that lost funds that were being used for disease research or funding scholarships. Other charities that Madoff personally funded

are now without funds they have depended on for over a decade. These are only the direct victims that have been affected by the fall of Bernie Madoff, but the repercussions of the continuous portrayal of excess and greed on Wall Street are felt throughout the country and the world (Kramer, 2009).

Much of the financial collapse and the case of Bernie Madoff are blamed on the lack of regulation on the financial industry. Financial regulation has only made its presence felt within the past century, especially after the stock market crash of 1929 that spurred the Great Depression (Maitland, 1985, p. 139). One of the biggest pieces of legislation from this era is the Glass-Steagall Act, which created two categories of banking, investment and commercial (Van Cise, 1966, p. 57). Each existing bank was forced to distinguish itself as one form or the other, and separate operations if the bank currently had functions in both categories (Hemphill, 1996, p. 28). The other vital piece of legislation that came into existence was the 1934 Securities Exchange Act, which created the Securities and Exchange Commission (SEC). This agency is responsible for regulating the securities market in the United States, which has a long list of standards that must be met (Mitnick, 1981, p. 75). Several other pieces of financial regulation were passed by Congress to adjust or change existing laws up until 2002, when another important piece of sweeping regulation was passed as a result of another crisis.

It appears that financial regulation is always a step or two behind the arrival of a financial catastrophe (Cropanzano, 2001, p. 41). This proved to be true once again during the dot com bubble and the Enron and Arthur Anderson scandals that took place early in the new millennium. After these events, the Sarbanes-Oxley Act was enacted to tighten up accounting practices and to ensure quality financial reporting by publicly traded companies. The new legislation usually proves to be an effective repair to the shortcomings in the financial regulation that allowed for a financial crisis to occur (Kramer, 2009). However, hindsight is always 20/20 and foresight is what is truly needed if the financial industry wants to protect itself from future collapses. Unfortunately, the government or the financial sector itself has still not grasped this simple idea (Cropanzano, 2001, p. 48). In 2008, as a result, the financial system once again came

crashing down due to the lack of regulation that nurtured greed and allowed it to grow. In the years that followed, regulators scrambled to create new regulation once more to repair a broken financial system (Kramer, 2009).

The financial crisis of 2008 was not caused by a sudden event that couldn't be prevented or could not be anticipated, it had started years before with greed in the mortgage market. Lenders were strictly focused on short-term profits, which could be created by approving as many new loans as possible. In order to accomplish this, standards were lowered and new types of mortgages were invented to accommodate high-risk individuals seeking loans. Previously, these types of investors would have a poor credit score and would be denied a loan that was beyond their means. However, in this new short-term mind set, these high-risk individuals were not only given loans, but also encouraged to take loans for unthinkable amounts that clearly could not be afforded or paid off. Banks were not concerned with these risky tactics because they had these mortgages insured by companies like AIG or would even sell these mortgages to other companies that would then package them into mortgage-backed securities. To add even more fuel to the fire, these mortgage-backed securities were given AAA ratings, which meant they were the highest quality investment with the least amount of risk. Common sense will inform you that this could not be further from the truth. In fact, these were some of the most high-risk investments available, but because of their high rating, companies bought up enormous amounts of these securities. This in turn meant that a great majority of investors around the world were exposed to these ticking time bombs known as mortgage-backed securities. In 2008 when these mortgages started to default, the domino effect began that brought down the entire world economy (Kramer, 2009).

The first event that occurred to knock the first domino over was individuals not being able to make the payments on their loans. When this happened, it was time for insurers to cover these defaults, which usually would not have been a problem because that was usually the exception and not the norm. The problem arose when defaulting mortgages became the norm and not the exception. Consequently, these insurers couldn't keep up with the high level of defaults and soon

companies like AIG were in financial ruin. More importantly, these highly rated mortgage-backed securities became worthless, toxic debt. Since these securities were so prevalent, investors across the globe felt the impact. Once the financial system was in shambles, there was a freeze on loans and credit, which are vital to companies' operations. Before long, the entire world economy felt the ramifications (Kramer, 2009). More than any other financial crisis, the writing was on the wall that companies were acting recklessly and with greedy intentions, yet no efforts were made to regulate or stop the madness from continuing. The 2008 collapse again illustrates the need for proactive regulation instead of lagging behind the crisis when the greater part of the damage has already been inflicted (Weidenbaum, 1975, p. 44).

Another predominate business issue that surrounded the Bernie Madoff scandal was the role of whistle blowers. Many times whistle blowing is done within a corporation when an employee exposes wrongdoing (Walters, 1975, p. 115). However, in the case of Bernie Madoff, it is unclear whether other members of the company were aware of Bernie Madoff's wrong doings. Reportedly, his own sons did not even know of his devious ways, as they were the ones who reported him to authorities. Regardless, there were whistle blowing efforts taking place outside of the Madoff organization, suspecting that there was foul play due to Madoff's continuous and steady annual returns. At the forefront of these whistle blowing efforts was Harry Markopolos, who had suspected Madoff for over a decade. He, along with others, had done mathematical studies on Bernie Madoff's methods and found that they were simply impossible. Armed with this quantitative information, they reported Madoff to the SEC in 1999. Unfortunately, to Markopolos's frustration, the government failed to act on his allegations. Markopolos continued to follow Madoff and again attempted to report him in 2005, this time with an even lengthier report outlining multiple reasons why Bernie Madoff could not possibly be running a legitimate company. For the second time, the SEC ignored Markopolos's accusations and allowed Bernie Madoff to continue his business until his own demise in 2008 (Kramer, 2009).

Whistle blowers can sometimes be seen as "snitches" or "tattletales", but they are quite the opposite. To be a whistle blower one must

have a strong belief in their values and cause, as well as, immense courage to go against the grain and stand up for something that may not be the popular opinion. A possible whistle blower must thoroughly think about the consequences that may result from exposing a wrongdoing. There can be dramatic effects on not only the individual's job and career, but the ramifications can also greatly affect one's family. After weighing the possibilities, some people may decide that exposing the injustice is not worth the personal sacrifice and many potential whistle blowers stop at this point (Hauserman, 1986, p. 7). Harry Markopolos accepted these risks and truly believed that Bernie Madoff needed to be stopped. It is distressing to see someone take such a chance, only to be disregarded and ignored, when there was in fact a gigantic crime being committed. In addition, this does not encourage others to blow the whistle when they observe misconduct if they witness other's efforts simply being dismissed. Whistle blowing definitely has its place in the world of business, as long as, the individual understands the inherent risks and truly believes the behavior that is occurring cannot be tolerated, and is indeed a threat to the well being of others (Walters, 1975, p. 95).

The case of Bernie Madoff and his Ponzi scheme scandal, financial regulation, and whistle blowing, all culminated together and collided in 2008. Bernie Madoff was able to operate freely with little government regulation or interference for many, many years. This same lack of financial regulation also caused Bernie Madoff's ultimate demise. It was weak regulation on the mortgage and security industry that allowed foolish and risky loans to be made, which in turn, were made into exponentially riskier securities that were deemed extremely safe. When mortgages started to default and these securities began to be worthless, the entire market as a whole lost a large portion of its value. When this happened, Bernie Madoff could no longer find new money to support his scheme and his existing clients wanted to remove their remaining funds. These are the two

Achilles' heels of a Ponzi scheme. Soon Bernie Madoff was exposed (Kramer, 2009). Both the financial collapse and Bernie Madoff's Ponzi scheme could have been avoided if someone would have read the writing on the wall and action would have been taken. Harry Markopolos did just that, and clearly deciphered that Madoff's performance was unexplainable if he was following the law. His whistle blowing efforts were ignored by the SEC, demonstrating another example of the government's lack of interest in financial regulation and investigation. As a result of ignored whistle blowing efforts and little regulation, Bernie Madoff and the economy as a whole came to a screeching halt in 2008.

There were countless opportunities leading up to the collapse that could have been taken advantage of to prevent its disastrous effects. The greatest opportunity was to stop the maverick loaning practices that were taking place. The government and the financial industry itself should have stepped in, not only to protect themselves, but also the consumer who was being convinced to borrow beyond their means. The obvious reason for not intervening was their greed and focus on short-term profits, disregarding the long-term consequences. There needs to be a push for proactive regulation, which examines the possible negative outcomes and proceeds to pass legislation to prevent them (Shaffer, 1995, p. 501). Acting after the damage is done is too late. The other opportunity that wasn't taken advantage of was the efforts of whistle blowers. Whistle blowers who present evidence and concern of foul play must be respected and taken more seriously. If Harry Markopolos had been taken seriously, further investigation by the SEC would have exposed Bernie Madoff long before he ruined the lives of thousands of people. Whistle blowers cannot be ignored; and need to be protected and rewarded for their hard work and bravery. Recognition of early warning signs, blurred by greed, could have prevented the Bernie Madoff scandal and the financial collapse of 2008.

Bernie Madoff Timeline

- 1960** – Found his Wall Street trading firm
- 1980s** – Becomes known as one of the most respected and highly paid men on Wall Street
- 1990** – Becomes Chairman of NASDAQ
- 2000** – Harry Markopolos tries to warn the SEC about foul play in the Madoff organization
- 2005** – Another attempt by Harry Markopolos to alert the SEC to investigate
- 2008** – Financial collapse occurs causing the Ponzi scheme to unravel
- 2009** – Victims begin to learn that their life savings are gone and one even commits suicide
- 2009** – The government files charges on March 10th
- 2009** – Sentenced to 150 years in prison on June 29th
- 2009** – Begins to serve prison sentence on July 14th

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Comments from the Student

Writing my research paper was a rewarding experience due to the fact that I could see my time, effort, ideas, and research develop into a finished product that I could be proud of. What made the experience even more enjoyable was that the topic of my paper had great relevance to my interests and areas of study in business. I was able to apply ideas from a variety of my classes, along with relevant current business issues, to develop a thesis that I thought would be interesting and currently relevant to the reader. I'm currently working on developing my research on the topic even further, which I will then incorporate into a broader scoping research paper. As I begin my career in business, there is no doubt that my research has better prepared me in understanding current topics and the business landscape as a whole. I have learned firsthand the importance and invaluable experience of student research and writing through the completion of my research paper.

Concise History of Men's Soccer at Shippensburg University

Clay Sale

History 203: Theory and Practice of History

Dr. Steven Burg

ASSIGNMENT

This semester we will be using the research skills developed through this course to undertake a unique project. Over the next few years, the university is planning to build new campus apartments and demolish the existing residence halls where Shippensburg University students have lived for forty years. As a class, we will research and document the history of student life at Shippensburg University so that history can be preserved and understood by future generations. For this project will require you to employ the theoretical knowledge and research skills introduced in this course to produce several historical products, including an oral history and a clear, well-organized, professional-quality essay that is suitable for publication. These materials will be collected and donated to the Shippensburg University Archive in order to become a permanent part of its historical collections. The paper itself should be 8-10 pages in length, double-spaced, with one inch margins. In addition, the paper should include complete footnotes and a full bibliography (the bibliography does not count towards your page total).

1. Integrate the material from your articles. You may also use books, magazines, newspapers, web-based source material, as appropriate to your topic.
2. Your paper should be *no more than ten* typewritten, doublespaced pages you must be concise. The ten page limit is for the actual text of the paper, and does not include the title page, executive summary, tables, figures, or references. Use American Psychological Association (APA) format for research citations: <http://library.ship.edu/resources/citations.html>
3. You are *required* as part of this project, to meet with a staff member of Shippensburg University's Learning Center: <http://webspace.ship.edu/learning/writers/index.html> Please provide documentation of your meeting to the professor. The campus Learning Center is a valuable resource for gaining information on technical questions related to writing clarity, sentence structure, grammar, tense, format, and APA style.
4. Develop a concise class presentation around the material that you have researched.
5. Finalize your research for publication or presentation at a professional conference.

"Some people believe [soccer] is a matter of life and death, I am very disappointed with that attitude. I can assure you it is much, much more important than that." – Bill Shankly¹

When someone thinks of college athletics, the first thing that jumps to most people's minds are the tailgates and big marching bands of Division I football, or March Madness and who will be crowned national champion for basketball. College soccer on the other hand, is a sport with much visibility. The introductory quote by Bill Shankly, former professional soccer player and coach, represent not only a love for the game, but also how important the game of soccer is to those involved with it. Although often overlooked in the world of college athletics, soccer has played a very

important role in the lives of many student athletes not only across the country, but also at Shippensburg University. This paper will highlight some of the more memorable moments in men's soccer at Shippensburg University, and evaluate how in recent years, the program has accomplished success not only on campus, but also throughout the state of Pennsylvania and the nation as a whole.

Soccer's history in America, when compared to the country's other big sports, is one unlike any other. Basketball, football, or baseball, are all sports with defined timeline

¹ "Bill Shankly in Quotes," Liverpool FC, accessed November 4, 2011, <http://www.liverpoolfc.tv/news/latest-news/bill-shankly-in-quotes>.

and can be traced back to their start. Soccer on the other hand, is a sport whose origins are uniquely obscure. There is very little known about when soccer came to America and even less known about how the sport even began in the first place at all. Some historians debate that the game was invented by the Chinese while others argue it began in England and still more argue the game was invented by the Greeks.² The fact of the matter is that there is no concrete evidence which gives soccer a definite time or place of origin. Despite not being able to put an exact date on the game's creation, it is speculated that soccer arrived in America in the early seventeenth century by English colonists who brought their customs, traditions, and games with them from Europe.³ Over the years, the sport slowly gained popularity amongst colleges and universities but by the end of the nineteenth century, soccer had all but disappeared from collegiate sports as rugby became the sport of choice for most schools.⁴ Soccer's decline within the nation's colleges was further perpetuated by the United States' involvement in World War I and World War II. With a large number of men fighting overseas in the war efforts, schools found it hard to find enough players for their teams, causing many schools to drop soccer as a program altogether.⁵ Although struggling at the collegiate level, the sport was kept alive through a small number

2012 will mark the 50th year anniversary of Shippensburg Soccer and with the team's eyes set on a national title, the program continues to grow and establish itself as an elite program at Shippensburg.

of athletic clubs such as the Belmont Cricket Club in Philadelphia.⁶ These clubs would host events against other clubs or schools that still managed to field a team, but with the end of World War II in 1946, soccer got a much needed boost and returned stronger than ever. War veterans, who during their services overseas had been exposed to soccer, returned home looking to receive an education. As a result of the sudden boom in male college students, forty-four schools across the nation either resumed their soccer programs, or initiated new ones.⁷ Soccer continued to grow

and was solidified as a legitimate collegiate sport in 1959 when the National Collegiate Athletic Association (NCAA) hosted the first national championship, an honor which claimed by St. Louis University.⁸

With the gears for soccer's growth set in motion, the sport soon found its way into South Central Pennsylvanian and on to the campus of

Shippensburg University. The university was founded in 1871, and was first known as the Cumberland Valley State Normal School.⁹ It was not until 1983 that the school was given the name Shippensburg University of Pennsylvania as it known today.¹⁰

Since 1951, the Shippensburg Red Raiders had been an active member of the Pennsylvania State Athletic Conference (PSAC) –formerly the Pennsylvanian State Teachers College Athletic Conference—competing in baseball, basketball, football and track & field.¹¹

² Zander Hollander, ed., *The American Encyclopedia of Soccer* (New York: Everest House Publishers, 1980), 13.

³ Ibid, 19.

⁴ Ibid, 26.

⁵ Ibid, 53-54.

⁶ Ibid, 29.

⁷ Ibid, 55-56.

⁸ "Men's Soccer DI: Championship History," NCAA, accessed November 18, 2011, <http://www.ncaa.com/history/soccer-men/d1>.

⁹ "About: Brief History," Shippensburg University, accessed November 18, 2011, http://www.ship.edu/About/Brief_History_of_Shippensburg_University/.

¹⁰ Ibid. Although the school has had many names since its establishment, for the sake of consistency and seeing how it is the current and most recent name, the school will be referred to as Shippensburg University or just Shippensburg for the remainder of this paper.

¹¹ "PSAC Through the Years," *Pennsylvania State Athletic Conference Championship Program 2011-12: 2011PSAC Field Hockey Championships*, In possession of the author.

Pictured below is a photo of the 1962 Men's Soccer Team. 1962 marked the first year of Shippensburg Soccer. Shippensburg University, *The Cumberland* 1963 (Shippensburg, PA: Shippensburg University 1963), 116.



ROW 1: B. Groniger (captain);
ROW 2: B. Stravolo, D. McKenzie, B. Darling, M. Clouser, B. Owens, J. Schwab
ROW 3: Dr. Cheng (coach), P. Rhine, J. Rebert, C. Chulack, J. Truskey, T. Baylor, B. Hosterman
ROW 4: K. Gill, L. Glock, S. Rineer, B. Engle, R. Stewart, B. Weibley, D. Himes, B. McConnell, L. Ashford (manager)

However, it was not until eleven years later in 1962 when Shippensburg added men's soccer to its list of competitive athletic programs.¹² The first Shippensburg soccer team was supported by the administration and in its first year received \$1,200 worth of funding.¹³ The team did not have an official coach, but rather was advised by faculty member Dr. Cheng-Yin Cheng of the science department, and coached by two team captains, Bill Ford and Bill Groninger.¹⁴ For the most part, the players were rather new to the sport of soccer and their inexperience was reflected by their less than illustrious record. The Raiders ended their inaugural season without winning a single

game, posting a 0-5 record.¹⁵ All in all, the team was outscored by their opponents 35-9 with the closest contest of the year coming in a 4-5 loss against Slippery Rock.¹⁶ Despite a turbulent first year, soccer had officially arrived on the Shippensburg campus.

The Raiders second season saw a few slight changes from the first. Along with the return of many players who had gained valuable experience in the season before, the team got a new coach in social studies professor, Dr. Mohandas Baliga, and saw its schedule expanded from a five game schedule, to an eight game schedule.¹⁷ The appointment of Dr. Baliga as head coach of the team occurred

¹² "Raider Soccer Team Absorbing Lumps; Experience Gained All-Important," *The Slate*, October 10, 1962, 4.
¹³ "Mintue of the Proceeding of the Board of Trustees, 1962-1964," Archives, Student Association Shippensburg State College, Shippensburg, Pennsylvania.
¹⁴ Shippensburg University, *The Cumberland* 1963 (Shippensburg, PA: Shippensburg University 1963), 116.
¹⁵ "Varsity Kickers Bow to Mounts; Finish First Season With High Hopes," *The Slate*, November 14, 1962, 4.
¹⁶ *Cumberland* 1963, 116.
¹⁷ Shippensburg University, *The Cumberland* 1964, (Shippensburg, PA: Shippensburg University, 1964) 31, &149.

in response to the departure of Dr. Cheng-Yin Cheng, who stepped down from the position in order to attend the Institute in Radio Isotopic Technology at the University of Michigan.¹⁸ Under the supervision of Dr. Baliga, the Raiders got their first taste of success. After starting the season with two consecutive losses the Raiders earned the first ever win in school history with an 8-0 trouncing of St. Francis College.¹⁹ A few weeks later Shippensburg and St. Francis met for a second time with the Raiders once again coming out as victors by a score of 3-1.²⁰ In lieu of the Raiders success against St. Francis, they were unable to produce any other wins and finished the season at 2-5-1.²¹ In 1966 the Raiders recorded the first winning season (5-4-1) in school history but Shippensburg soccer was still a few years away from any significant form of achievement.

A momentous step forward was taken in 1969 with the addition of Anthony Puglisi as head coach. Before joining on as head coach of the Raiders, Puglisi played soccer for West Chester, a fellow Pennsylvania school.²² While playing at West Chester, Puglisi earned All-American honors, making him at the time, the most experienced person to have held the job of head soccer coach at Shippensburg.²³ Puglisi inherited a team that was compromised mostly of freshman and sophomores and even he described the team as "young, [and] inexperienced."²⁴ Undeterred by adversity, Puglisi in just his first season took a team that had not won a single game in the previous season, and turned it into a competitive squad by posting a 6-4-0 record.²⁵

In just his third year as head coach of the Raiders Puglisi had formed a team worthy of recognition. 1971 marked the most suc-

cessful season the Raiders had ever had becoming one of the most dominant teams in the Pennsylvania Conference. Over the course of fourteen games, Shippensburg shut out their opponents seven times, outscored opponents 25-13, and suffered defeat only twice to the hands of Penn State University and Philadelphia Textile.²⁶ November 13 marked the last game of this historic season as Shippensburg squared off against Lock Haven to determine who would be crowned conference champions.²⁷ As it turned out, at the time there were no regulations for what to do in the event of a tie. So when the final whistle was blown and neither team had scored a goal, both Lock Haven and Shippensburg were declared co-champions of the PSAC.²⁸ Sadly, team captain, David See, would not get to see the lasting effects he helped put in to motion. Shortly after his graduation in 1972, See was tragically killed in a car accident.²⁹ The current soccer field now bears the name of the late captain in honor of his contributions to the university and the soccer program. Despite the tragedy of See's death, the fact remained that Shippensburg had earned a championship title and soccer had earned a definite place in Shippensburg athletics.

Fortunately for Puglisi and the Shippensburg soccer team, they did not have to wait very long before they had another shot at the title. Just four years after being crowned PSAC co-champions, the Raiders found themselves back in postseason looking for another title. After defeating East Stroudsburg State College by a score of 2-1, Shippensburg got just the chance it had been looking for.³⁰ Shippensburg entered the final representing the Eastern Division of the PSAC and would

¹⁸ "Slate Notes," *The Slate*, September 10, 1963, 2.

¹⁹ "Dickinson Drops Raider Booters 4-1; Soccer Squad Ends Second Season," *The Slate*, November 6, 1963, 4.

²⁰ Ibid.

²¹ Hollander, *The American Encyclopedia*, 240.

²² Wayne Biller, "Puglisi - Led Soccermen Meet Warriors Today," *The Slate*, September 24, 1969, 4.

²³ Ibid.

²⁴ Ibid.

²⁵ Hollander, *The American Encyclopedia*, 240.

²⁶ Joe Kroepil, "Booters End Season," *The Slate*, December 7, 1971, 8.

²⁷ Ibid.

²⁸ "Men's Soccer - Year-by-Year PSAC Champions," PSAC Men's Soccer, accessed November 20, 2011, http://www.psacsports.org/sports/2009/6/17/msoccer_yby.aspx?path=msoc.

²⁹ "Robb Sports Complex," Shippensburg University Raiders, accessed December 7th, 2011, <http://www.shipraiders.com/sports/2008/4/1/Robb%20Sports.aspx?id=2>.

³⁰ Dave Snyder, "Booters Prevail," *The Slate*, November 11, 1975, 8.

face off against Slippery Rock, representing the Western Division.³¹ In an extremely close game, the Raiders were only able to get a single goal past the Slippery Rock defense but the lone Raider goal proved to be enough and Shippensburg emerged as the prize winners.³² This time there would be no sharing and for the first time ever, Shippensburg stood atop the conference alone. Puglisi continued to coach the Raiders for twenty-two seasons until 1991, at which point he was succeeded by his former assistant, Lyndon Engle.³³ Although the Raiders continued to put forth competitive teams, it would be years before the program would produce a team to the likes of 1971 and 1975.

In 2008, looking to once again climb atop the PSAC, the Raiders looked to jump start the program by bringing in a new head coach and the spring of 2008, the decision was made to appoint Jeremy Spering as head soccer coach.³⁴ Spering inherited a faltering team which continued to struggle under their new coach, winning just one game over the course of an eighteen game season.³⁵ The 2008 roster, with the exception of three individuals, was made up entirely of Pennsylvania residents.³⁶ In preparation for 2009 season Spering, convinced that his team was hindered by a lack of diversity, embarked on a recruiting mission that brought eleven new players to his squad.³⁷ Amongst the new recruits from Spering's first recruiting class were players from Colorado, Delaware, and even Europe.³⁸ In 2009 Joe Nixon, of Huddersfield, England, and Graeme Alexander, of Livingston,

Scotland, became two of the first players to ever be recruited from overseas to play soccer at Shippensburg.³⁹ When asked about being one of the first internationals to play at Shippensburg, Alexander said, "I think that was part of the thing that drew me to Shippensburg when I first spoke to coach Spering on the phone... Having that experience, being a little bit older, and I felt I had something to give to the team in the situation they were in."⁴⁰ In the end, even with the efforts of Alexander and the rest of the young Raider squad, the team failed to improve in 2009, again winning just one time all season.⁴¹

Spering returned to recruiting bringing in twelve new players (three of which were international) and by the time the 2010 season had rolled around the Raiders boasted roster featuring players from four different states, (Pennsylvania, Colorado, Maryland, Delaware) and three different countries (Scotland, England, Austria).⁴² At the start of 2010 the coaches pre-season polls had Shippensburg ranked dead last as the tenth out of ten teams.⁴³ With nothing to lose the underdog Raiders embarked on a season for the history books. The season started off on a rocky foot winning just three games out the first eight contests, but after an overtime victory against the University of the District of Columbia, the Raiders led by senior captains, hit their stride going on to win the next nine consecutive games.⁴⁴ At the end of the season Shippensburg had not only earned a spot in the playoffs, but had earned the number one seed as well.⁴⁵

³¹ Bill Landry, "SSC, The Rock set for Soccer Title Clash," *The Slate*, November 11, 1974, 8.

³² "Men's Soccer – Year-by-Year."

³³ "Pennsylvania Conference Soccer Report," Shippensburg University Archives 23.3/6a.20, located in Ezra Lehman Library, accessed November 21, 2011.

³⁴ "2011 Men's Soccer Coaching Staff," Shippensburg University Raiders, accessed November 21, 2011, <http://shipraiders.com/coaches.aspx?rc=366&path=msoc>.

³⁵ "2008 Men's Soccer Schedule," Shippensburg University Raiders, accessed November 21, 2011, <http://shipraiders.com/coaches.aspx?rc=366&path=msoc>.

³⁶ "2008 Men's Soccer Roster," Shippensburg University Raiders, accessed November 21, 2011, <http://shipraiders.com/roster.aspx?path=msoc&>.

³⁷ Jeremy Spering, interview by Clay Sale, mp3 recording, 17 November, 2011, Shippensburg University, Shippensburg, PA.

³⁸ "2009 Men's Soccer Roster," Shippensburg University Raiders, accessed November 21, 2011, <http://shipraiders.com/roster.aspx?path=msoc&>.

³⁹ Jeremy Spering.

⁴⁰ Graeme Alexander, interview by Clay Sale, mp3 recording, 7 November, 2011, Shippensburg University, Shippensburg, PA.

⁴¹ "2009 Men's Soccer Schedule." Shippensburg University Raiders, accessed November 21, 2011, <http://shipraiders.com/schedule.aspx?path=msoc&schedule=54>

⁴² "2010 Men's Soccer Roster,"

⁴³ "2011 Men's Soccer Coaching."

⁴⁴ "2010 Men's Soccer Schedule," Shippensburg University Raiders, accessed November 21, 2011, <http://shipraiders.com/schedule.aspx?path=msoc&schedule=81>.

After handing Slippery Rock a hefty beating of 5-0 in PSAC semi-finals, Shippensburg was back in the championship game and slated to meet up with power house East Stroudsburg.⁴⁶ The game was a back and forth battle which saw East Stroudsburg score the first goal of the match and then Shippensburg tie the game back up a little more than ten minutes later as sophomore, Austin Hill, was able to beat the East Stroudsburg defenses.⁴⁷ After a full ninety minutes of play and two full overtime periods, Shippensburg and East Stroudsburg found themselves still tied at one goal apiece and heading into a penalty kick shoot out. On the last round of the shoot out, East Stroudsburg found themselves down to their last shooter with only once chance left to tie the game and stay alive. East Stroudsburg senior Danny Drago, fired his shot only to see it saved by sophomore goalkeeper, Clay Sale, giving Shippensburg its first PSAC title in 35 years; after the game Sale was named tournament MVP.⁴⁸

Along with bringing the PSAC championship back to Shippensburg, the Raiders earned a spot in the NCAA national tournament for the first time in school history. Unfortunately the Raiders season ended as they were knocked out in the first round. Over the course of the 2010 season, the same Raider team picked last, set new single season school records in four categories including: Most consecutive wins (11), longest unbeaten streak (12), over-all wins (14), and total goals (50).⁴⁹ In addition, as stated on the Shippensburg University Athletics website, "According to the NCAA record books, Shippensburg's improvement from 2009 to 2010 is the sixth-best in Division II history...and ties the greatest single-season

turnaround by a PSAC program."⁵⁰ Coach Spering's efforts were not left unrecognized as he was named 2010 NSCAA/Mondo Atlantic Region Coach of the Year.⁵¹

Even with their recent success on the field, the Men's Soccer Program continues to be an integral part of the Shippensburg community off the field. In response to the devastating earthquake which recently ravaged Haiti, the Men's Soccer team, along with the Women's Soccer and Lacrosse teams helped to organize a walk/run fundraiser with all proceeds going to the Doctors Without Borders organization.⁵² In conjunction with a number of other on-campus fundraisers, the team was able to help raise over \$48,000 which was used to help over 600 children effected by the earthquake.⁵³ In the 2010-11 school year, the soccer team helped Shippensburg win its seventh Dixon Trophy, the most among any PSAC school.⁵⁴ The Dixon Trophy is awarded to the PSAC school, which at the end of each year has accumulated the most points based upon the results of their athletic teams. By winning the conference championship in 2010, Men's Soccer was one of three sports to score the maximum number of points (the other sports were cross country, and track & field – indoor and outdoor).⁵⁵

The Raiders returned to the field in 2011, and while they were unable to defend their conference title, for the second time in two years Shippensburg earned a spot in the NCAA National Tournament. Once again the Raiders had an early exit in the first round but after making in to NCAA's in back to back years it is clear that Coach Spering has this program headed in the right direction. Through the course of its existence, the Shippensburg Men's Soccer program has experienced ups

⁴⁵ "Men's Soccer – Year-by-Year."

⁴⁶ Ibid.

⁴⁷ Kurt Bopp, "College Soccer: Red Raider Men capture PSAC Title," *The Carlisle Sentinel*, November 6, 2010, accessed November 21, 2011, http://www.cumberlink.com/sports/local/article_7fe9ec22-2a20-11df-9088-001cc4c03286.html.

⁴⁸ Ibid.

⁴⁹ "2011 Men's Soccer Coaching Staff."

⁵⁰ Ibid.

⁵¹ Ibid.

⁵² Ryan Houck, "Lacrosse Squad Combines With Soccer Teams For Have A Heart For Haiti Walk/Run," Shippensburg University Raiders, accessed November 21, 2011, http://www.shipraiders.com/news/2010/2/4/GEN_0204102707.aspx?path=gen.

⁵³ "Thank You Friends of Shippensburg Hearts for Haiti!," Shippensburg Hearts for Haiti, accessed November 21, 2011, <http://www.shiphearts4haiti.com/>.

⁵⁴ "The Dixon Trophy," The Pennsylvania State Athletic Conference, accessed November 21, 2011, <http://www.psacsports.org/sports/2008/7/24/dixontrophy.aspx?>

⁵⁵ Ibid.

and downs but has consistently remained an important part of the University. Every year new student athletes come to be a part of the Raider tradition and build on the successes of those before them. 2012 will mark the 50th

year anniversary of Shippensburg Soccer and with the team's eyes set on a national title, the program continues to grow and establish itself as an elite program at Shippensburg.

RAIDERS IN THE PSAC RECORD BOOKS

Numbers in front of a name denote the overall PSAC ranking, while a number in parentheses afterwards, show the stat for respective category which is followed by the year the record was set. A "T" represents a tie

Statistics taken from the PSAC Men's Soccer Website and are current as of the 2011 season (<http://www.psacsports.org/index.aspx?path=msoc>)

Coach of the Year:

Jeremy Spring: 2010

Athlete of the Year:

Geoff Bloes: 2007, 2006

Rookie of the Year:

Geoff Bloes: 2003

All-PSAC Team:

Miles Harriger: 2010
Michael Celius: 2010, 2009
Austin Hill: 2010, 2011
Joe Nixon: 2010
Jeremy Taylor: 2010
Dave Rostad: 2009
Brad Patke: 2008
Austin Alfonsi: 2008
Geoff Bloes: 2007, 2006, 2004, 2003
Andy Jennings: 2004, 2003, 2002
Bob McComsey: 2003, 2002
Jake Deininger: 2003
Tony Simonetti: 2002
Brett Hofstrom: 2001
John Rotz: 1999
Steve Hixon: 1997, 1996
Trevor Law: 1995
Jared Smith: 1995
Chris Hayburn: 1992
Hans Holmgren: 1991, 1990, 1989
Doug Pushalla: 1990, 1989
Kevin Udy: 1989
Kevin Stuck: 1989
Tor Hotham: 1987, 1986, 1985
Fredrik Martensson: 1987
Brian Boltz: 1985
Mark Burnham: 1985, 1983
Ralph Eisenshmid: 1982
Steve Marshall: 1982

Goals in a Single Game:

T 2nd – Don Esch (4), 1991

T 2nd – Charles Koch (4), 1967

T 2nd – Dave Himes (4), 1963

Saves for Goalkeeper in a Single Game:

T 1st – Lyle Johnson (27), 1966

2nd – Craig Hottenstein (25), 1972

5th – Barry Wert (22), 1971

T 6th – Bob McComsey (20), 2003

Assists in a Single Season:

T 8th – Jake Deininger (12), 2003

Single Season Goals Against

Average for Goalkeeper:

3rd – Scott Lorah (0.62), 1987

T 19th – Joe Longenecker (0.90), 1981

Career Goals:

9th – Geoff Bloes (51), 2003-07

Career Assists:

T 3rd – Jake Deininger (36), 2001-04

Career Points:

7th – Geoff Bloes (129), 2003-07

Career Saves:

4th – Craig Hottenstein (461), 1969-72

Consecutive Team Wins:

4th – Shippensburg (11), 2010

Longest Team Unbeaten Streak:

T 5th – Shippensburg (12), 2010

Fewest Goals Allowed by a Team in a Single Season:

2nd – Shippensburg (9), 1987

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Comments from the Student

For the fall 2011 semester I had the privilege of being enrolled in Dr. Burg's Theory and Practice of history course. The goal of this course was to master the skills of a modern historian and apply them towards a final research paper exploring the history of Shippensburg University. I am a member of the Shippensburg varsity men's soccer program and I immediately took this assignment as an opportunity to learn more about the program for which I play.

Through the course of my research I spent many hours going through old school yearbooks and old issues of the Slate, all the while uncovering a great amount of history that had been all but forgotten. As part of the assignment we were required to perform an interview as a source of oral history. This was a special experience for me in itself. Being able to talk to coaches and players about their own experiences with the program added a personal and authentic touch to my research. In the end however, the best part of writing this paper was being able to see the evolution of something that I am currently a part of. It was humbling to see how myself as an individual fit in and have contributed to a program nearly fifty years in the making. I do not know many people who can say that they have researched their own accomplishments and that for me is something I take great pride in and hope my passion is evident in this paper.

Social Work Practice in a Diverse World: What I Have to Offer

Danelle Wagner

Social Work 265: Understanding Human Diversity for Social Work Practice
Dr. Nicole Hewitt

ASSIGNMENT

Please answer the question below in essay format. Write the question at the top of the page, followed by your response. Make sure you cover all three areas (head, heart and hands). Your essay should be typed and double-spaced. Please include a cover page with your name on it. The **minimum** length is 1 ½ pages, with the maximum length 3 pages (cover page NOT included). Submit your essay in class on December 14, 2011.

What do you have right now in terms of “head”, “heart” and “hands” for practicing social work in the context of a diverse world?

- **Head:**

What you know about diversity: key knowledge gained through formal education, informal education, and life experience that will aid you as a social worker.

- **Heart:**

Your core values, beliefs, convictions, passions and hopes about diversity: those things that drive and motivate you to make a difference in the field of social work and in the world at large.

- **Hands:**

The unique skills, talents, and gifts that you have right now that will help you practice social work in a diverse world; whether gained through education, developed through life experience, or believed to be innate to you as a person.

What do I have right now in terms of “head,” “heart,” and “hands” for practicing social work in the context of a diverse world?

Before I explain what skills I have, I feel I need to share how I ended up in the social work field. On May 1, 2010 I was about to cross a New York City street, when I saw flashes of light coming from a car 15 yards in front of me and heard what I thought was gunfire. Instantly, there was a police officer waving her arms and yelling for everyone to run and take cover. The look of sheer horror on the police officer’s face made me realize something terrible was happening. It was not until the next day that I found out a terrorist had planted a car bomb, which failed to detonate. A news report showed a virtual demonstration of what “should have” happened. Seeing the virtual bomb explode is what caused me to begin to re-evaluate my life. I struggled through what the purpose and meaning of my life was. I had been taking my life for granted and not making the most of my time. I realized I possessed so many gifts and talents and by not using them, I

would never reach my full potential. I decided I was not going to “settle” and I was going to give my very best for the remainder of my life. This incident was the first of many things that happened over the next several months, which eventually led me to social work. My decision to choose social work came as an “ah ha” moment. I instantly knew social work was what I was supposed to do with my life. I have found a passion, and I am pursuing it wholeheartedly.

As for “brainpower” in working with diverse people, I have completed almost half of my required social work classes. I have learned a lot about communication and how essential effective communication is in life, both personal and professional. I have been informed about many sides of key issues faced in this world. I have gained a great deal of experience working one-on-one with individuals and how to help people who may be making decisions that I do not agree with. My social work classes, thus far, have not only taught me about other people, but they have made me evaluate who I am as well.

I have also gained a lot of knowledge through personal experiences at work as well as volunteer settings. I worked for almost four years at a pediatric dentist office. Many skills that I used for that job relate to social work. I connected parents and patients to other resources, whether that was an orthodontist, a general dentist, or recommending a dental product. I had to know what resources were available and give patients all of their options. Working in health care, I understand confidentiality laws and know the importance of documentation. The progress notes I filled out for patients are very similar to case notes I will fill out for clients. I have done a great deal of volunteering throughout my life with a wide variety of people. I have worked with children, people with disabilities, the elderly and the lesbian, gay, bisexual and transgender population. I have experience at camps, in schools, nursing homes, a human service center, and community or macro settings. All of these experiences are going to make me a better social worker who is capable of working with a diverse population.

What is in my heart? Well, I do believe that my life has purpose and meaning and there is a reason that the terrorist's car bomb did not detonate. Religion is an important part of my life and the thing I take from Christianity and apply to social work is love. Love is the most important thing in life and I am commanded to love others and to consider them more important than myself. This helps me in dealing with individuals who are different than me. I do not have to agree with everything other people do, but I do have to respect and love them. It is important to look past what people have done and see them as human beings worthy of love and forgiveness. I have also been convicted of my role in fighting for social justice. I realize that just because I am not facing oppression or discrimination, it is still my problem and I have to use the privileges I have been given in life to make a difference.

I have found a passion, and I am pursuing it wholeheartedly.

My personality, my likes, my dislikes, my interests are all things that make up who I am and give me unique talents to offer to my clients. I am a very hard worker and I do not give up easily. I am good at encouraging people, without pushing them too hard. I am very resourceful, a trait I get from my grandmother. People say my grandmother was recycling before the term recycling existed. I am really good at finding homes for things and using things others want to discard to help someone else. An example is my ability to use yarn that people were going to throw away to knit winter hats for babies in the NICU at a local hospital. Being resourceful is going to be a valuable trait in the social work profession. If clients cannot afford something, being able to find

alternative solutions will be critical. I have been told my entire life that I work really well with children. It is something that comes naturally to me and even if I do not go into child welfare, I will have contact with

children in almost every area of social work.

I like the outdoors and I recently learned of social work in a summer camp setting and also adventure based therapy for substance abuse. I find it fascinating that I may be able to use my love of nature and incorporate that into my social work practice. I think it is important for me to understand what I have to offer clients. I possess a unique combination of skills, gifts, views, knowledge that no one else in this world does. I have decided to take what I have been given and use it to make a difference in this world. For me, life is not about being the greatest at everything, but doing the best with what I have been given. "I long to accomplish a great and noble task, but it is my chief duty to accomplish small tasks as if they were great and noble" (Keller, as cited by Walker, 2010, p.446).

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Comments from the Student

This paper is significant to me because it is part of the story of my life. It is a constant reminder of my journey to social work and just how precious life is. I am truly grateful for each and every day of my life and for this incredible opportunity to make the world a better place by serving others. Writing this paper required me to evaluate who I am and what I have to offer humanity. I believe that I am meant to fulfill a purpose that only I can do. No one can live my life for me or accomplish the tasks that were meant for me. It is my responsibility to live my life to the fullest and to use the gifts that I have been given to make a positive impact on the world. I do not have to be a superhero to make a difference; I just have to be myself and that is enough.

