

THE PARK JOURNAL

Vol. 4

Winter • 2018

No. 1

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This is a collection of work done in classes at the Park School of Baltimore. The contents of this Journal were first recommended by teachers, and then chosen by an editorial board. The editors picked works which they found intriguing, inspiring, enlightening, funny, engaging, challenging or disturbing – in some way, *good*.

Many thanks to all of the Park teachers who recommended student work, to the students who agreed to submit them, and to the editors for facing the difficult task of choosing what can fit in this issue.

I would like to express my thanks to Traci Wright, Nancy Dickson and Priscilla Morales, as well as the Park School Parents' Association, for their encouragement of this endeavor. And finally, I am grateful to Macks Family, whose support for this project is in fond memory of Park history teacher and coach Brooks Lakin.

Daniel Jacoby
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“Life Lessons from a Grumpy, Old Man”

When I was small, perhaps six years old, our next-door neighbors moved away and a new family moved in. My parents were especially excited about this, because the new family had two daughters who were about my age, and I would finally have kids nearby I could play with. Three days after they moved in, though, they put wooden stakes in our side yard, claiming about a third of it as theirs according to the deed. My mom went to talk to them about it, they argued, and that was that: our two families barely communicated for the next decade. It was a master class in stubbornness.

Robert Frost’s “Mending Wall” is, much like my childhood story, about two neighbors who barely talk to one another, and the only time they do meet, it’s to rebuild the wall that separates them. Unlike my story, however, the narrator in “Mending Wall” makes continual effort to talk to his neighbor throughout the poem. He would like a friend. “Mending Wall” has given me a detailed list of exactly what my family and my neighbors did to ensure that we would never get along. It also works for most interpersonal conflicts. The list goes as follows:

Lesson #1: You’re not right just because the other person is wrong. The narrator in “Mending Wall” finds his neighbor exceedingly hard to talk to. No matter what he says, his neighbor doesn’t reply, and when he does, will only say “Good fences make good neighbors.” Instead of doing the easy thing, and not talking to him, he keeps trying. “Something there is that doesn’t love a wall,” he says. Each winter, freezing and thawing have done their work towards destroying the wall, and so each spring he goes to his neighbor and they mend the wall together. The narrator realizes he doesn’t care much for the wall in between him and his neighbor. The two men get to a place on their respective properties that is all trees: “There

where it is we do not need the wall:/He is all pine and I am apple orchard.” He tells his neighbor how there really could not be any confusion, and suggests perhaps that they don’t need a wall. All he gets back from his neighbor is the phrase “Good fences make good neighbors.” This irritates the narrator, because he knows that statement is wrong. He begins thinking aloud, hoping to get something out of his neighbor: “*Why* do they make good neighbors? Isn’t it/Where there are cows? But there are no cows.” He gets no response. Here, in front of him, is proof that fences actually make quite bad neighbors who are too separate to ever communicate with one another. In the narrator’s mind, repeating “Good fences make good neighbors” is stubborn and pointless. In this case, there are no cows, and therefore fences make good neighbors. Instead of getting immediately mad at his mindless neighbor, the narrator keeps thinking aloud, hoping to start conversation, and maybe even get the neighbor to have a thought of his own. “Before I built a wall I’d ask to know/What I was walling in or walling out,” he says. In short, even if his neighbor is annoying beyond belief, he’d rather not wall him out. My family could have known this, too. Yes, it was odd for our new neighbors to claim our land, but perhaps that didn’t make them all Satan incarnate. It would’ve been better to take the narrator’s attitude, hope that things got better, and not want to wall them out.

Lesson #2: There are lots of great excuses. The narrator of “Mending Wall” seriously does not like fences or walls. He doesn’t find much use for them, especially given the crops he grows. He starts the poem, “Something there is that doesn’t love a wall,” but then initiates the wall-fixing process. All the narrator wants to do by mending the wall is find an excuse to get to know his neighbor better. He’s willing to make the small sacrifice and keep up the wall he doesn’t like for the chance to get a friend. He’s a seriously good guy. It really bothers him that all his neighbor says is “Good fences make good neighbors.” It frustrates the narrator a lot. He even calls his neighbor an “old-stone savage” at one point, as he carries rocks in both arms.

The two neighbors really have little common, but still the narrator doesn't give up on the practically mute and possibly brainless man on the other side of the fence; instead, he keeps hoping for the best. My family ought to have known this trick, too. In ten years, we never found a good excuse to talk to our land-claiming neighbors for more than two or three minutes. Once we decided we didn't like them, that was that. That was an unhelpful and unproductive decision, and acting like the narrator would have been wise. In ten years, there must have been a time we could have faked needing help just to reconnect with our neighbors; it probably would have done some real good. And even if it hadn't worked, that's still better than not knowing what could've been. The narrator never gets through to his neighbor, but at least he knows that he made an effort.

Lesson #3. the final lesson: Try to empathize with those who aren't like you. Or at least, try to understand where they're coming from. The narrator in "Mending Wall" makes clear why he thinks his neighbor repeats "Good fences make good neighbors." The narrator thinks to himself: "He will not go behind his father's saying,/And he likes having thought of it so well..." He tries to make reason for his neighbor's ways. Even just going with a slight amount of depth into the neighbor's reasons makes the neighbor much more a real character than the "old-stone savage" he was described as in the previous lines. It's extremely hard to remember that your "opponents" have emotions just as strong as your own, but it helps in finding common ground. The narrator of "Mending Wall" doesn't hit common ground; all he ever gets his neighbor to say is "Good fences make good neighbors." Facing bad odds, he keeps trying to find a reason his neighbor might be redeemable. This is a good decision. It is his (and was my family's) only chance at ever making any progress.

These lessons are what make me like "Mending Wall" so much. Through a very simple story about fixing a wall, the narrator gives the ups and downs of trying to improve a

friendship/acquaintance with someone else. Handling the situation very carefully, he manages to make it dense with suggestions. He doesn't state these suggestions explicitly, but he acts them out. He finds reasons to connect with his neighbor, he doesn't want to shut him out, and he keeps giving the neighbor more chances even when he's incredibly hard to deal with. One could argue the narrator acts as a great neighbor in this poem. And, still, he's not perfect. He's grumpy, he's somewhat judgmental, and his will to connect with his neighbor is nearly broken a couple of times. It's clear that like anyone, the narrator has trouble believing in what he's doing at points. It's hard to keep trying at something that seems useless. He devolves into a mildly scornful rant comparing his neighbor to a caveman. He brings it back at the end though, trying for a second to understand his neighbor's thoughts. Acting like the narrator in "Mending Wall" is a reasonable goal for any good person—not perfect, but hardworking, and honest—ultimately good. In a weird way, this poem has some real morals stuck inside of it, morals that I wish I would have had when my family was arguing with the people next door. For this reason, "Mending Wall" has been personally helpful to me, and I like it a good deal.

Mussorgsky: More than Elevator Music

It's probably the animated moment that stuck with me the most since childhood: a sinister melody plays as the demon Chernabog unfolds his wings and emerges from a dark and jagged mountain. I remember the scene giving me nightmares for days when I first watched it at age 6, and for good reason! The introduction to Disney's animated tone poem for Mussorgsky's *Night on Bald Mountain* has an awe-inspiring terror to it. With *Fantasia 1940*, Disney's third feature length film, the producers wanted to use animation to mimic how classical music moves through our minds and the image it leaves with us. Of the eight distinct tone poems featured in *Fantasia*, *Night on Bald Mountain* stands out as holding particularly true to the producers' promise. It's uncanny how well the brilliantly crafted animation is coordinated with the classical masterpiece, and it seems like every note change through the orchestra has been considered, cataloged, and reproduced onto its respective frame. When listening to the music on its own it's as if my brain is desperately looking to visualize what Disney so vividly portrayed.

I estimate that as a kid, all this went over my head. Such precision was beyond my scope of interest, not to mention my range of musical knowledge. What mattered was the feeling, the intense psychological responses I had associated with those sounds and images. When Chernabog would first rise up, wreaking havoc upon the poor town below him, I'd become frozen with fear. For the whole seven-minute segment I'd be gripping the sides of my couch, looking away when I couldn't bear to see any more. Those seven minutes felt like an eternity; the dancing imps, the fire nymphs, the psychedelic array of skulls and ghosts, it all seemed to keep coming and coming. What finally defeated the demon was nothing but the light of day: a single ray would force him back to his place on the mountain, and Schubert's *Ave Maria* would narrate the sun's return to the town. This ending was what gave me the courage to play the movie a second time, then a third, a fourth, countless times over the course of my childhood. I came to hold *Night on Bald Mountain* as my favorite piece within *Fantasia*. I'd watch the earlier segments in anticipation of the finale which at this point had come to invoke in me more excitement than fear. My *Fantasia-Mania* lasted for only a few months, after which my mom hid the disk, permitting me only to watch it between reasonable intervals of time. *Fantasia* wasn't my introduction to music, nor was it my first Disney obsession (*The Lion King* and *Balto* came first), but I don't believe it was just another trivial chapter in my life. In fact, as I think back to my brother's first orchestral concert—the one that inspired me to play the cello—the only way I was convinced to attend was an appeal to my old craze: “They're going to play that piece you used to love; with the mountain and the bat, remember?” I donned a button up and dress pants with extraordinary enthusiasm that night.

About a Year ago, my friends and I bought tickets to attend a BSO concert. The performance in question (among others): Modest Mussorgsky's *Pictures at an*

Exhibition. So inspired and awe struck was I by this piece, that I feel obliged to give my amateur's review of it:

There is a blinding power the the finale of Mussorgsky's *Pictures at an Exhibition*. When performed by an orchestra of the proper size and skill level, it'll kick your jaw open and bring tears to your eyes without fail. *The Bogatyr Gates*, the 10th and final movement of Mussorgsky's composition begins with a grandiose and epic theme that is repeated through the piece between interludes and secondary melodies all of which crescendo to an awe inspiring climax. As the brass section blasted away those final notes, it felt as though the world around me was vibrating; you could literally feel the music in the air. What makes the finale isn't just decibels though, Tchaikovsky's *1812 Overture* is far louder (the original manuscript even calls for the firing of a cannon at one point). The song has a heroic quality, perhaps comparable to Elgar's *Pomp and Circumstance*, and even emits a sort of "coming home" vibe. Most of all though, the feeling of the piece owes to the patience of the listeners and its place at the end of a masterful selection; 30 minutes of Mussorgsky's genius leaves you appreciative but craving this grandest of all grand finales. In those last 30 seconds, when Mussorgsky delivers on his promise, a tidal wave of feeling knocks you back into your seat and you can't help but be amazed. It's in my opinion, emotive music at its finest.

It's worth mentioning that I'm new to appreciating music, and by no means an expert concert-goer. The tickets to the BSO concert were on sale and I saw it as a perfect introduction to the world of high level classical music. Mussorgsky's style was perfect for me as an inexperienced listener. He embeds images, scenes, and messages so clearly into his work, that even an outsider to the music world can begin to form their own interpretation. Mussorgsky was a master of the tone poem, music that brings a story to life, and he used this skill to layer his pieces with incredible detail. If *Pictures at an Exhibition* showed me, an amateur listener, this flood of emotion, I can't imagine what painstakingly detailed scene it painted for the more experienced interpreter.

On The Cello, I kept my distance from Mussorgsky and his work for a long time. As member of my Middle School symphonic orchestra, I resented the composer as much as a 12 year-old could resent a man who lived 175 years before him. His work featured few melodies for the cello, and when one or two did appear, they were slow, dull, and repetitive. Playing Mussorgsky felt like a chore; an "integral" part of any orchestral repertoire that offered little in its droning basslines to an impatient and selfish cellist as myself. I wanted the glory of a Bach solo and the difficulty of a Haydn arrangement in every piece I played. When the time did come to perform with the entire group (comprised of about 20 middle school students), I reluctantly played my part in putting together *The Great Gate of Kiev*, a considerably simplified rendition of *The Bogatyr Gates*. I was astonished at the response we got from the audience: a solid 10 seconds of applause accompanied by whoops of emotion and cheers of excitement. How could it be, that they enjoyed so thoroughly a piece that I had deemed a disgrace to classical music altogether?

It is clear to me now, that Mussorgsky didn't write music for the individual, not to mention a bratty middle schooler who wanted nothing but to impress his friends. The beauty of his work lies in the blending of dozens of melodies which on their own are small and insignificant. Staying truthful to his title as one of the founders of musical impressionism, when you zoom in on the elements of Mussorgsky's music, it's almost like there's nothing there. The art lies in the big picture, where brush strokes become beautiful paintings, and individual parts become detailed and magnificent compositions. Only after having been an audience to the same piece I dreaded playing, can I see why so many people applauded us. As musicians, we were all the least important person in the room, yet together we made a sound that would give any Bach solo a run for its money.

It's Hard to Say whether Mussorgsky's style remains constant or changes with perspective. I've experienced firsthand how my opinion and attitude towards the composer changed with my position as a naive viewer, a selfish performer, and a curious listener. These three stages followed what I'd generalize to a basic pattern of how people view their interests across childhood and adolescence. First, blind admiration and perhaps misguided loyalty as a kid. Then, resentment, skepticism, and foolish neglect as a moody tween. And finally, a more genuine appreciation and understanding as a teenager (it is only natural for me to assume my current position lacks fallacy). Regardless of opinions though, there is an element of Mussorgsky that seems to transcend perspective. Whether you're 6 years old watching from the comfort of your couch, a 12 year old brat performing on a stage, or 15 sitting in a concert hall, the music always makes you feel small. Wonder, awe, and shock permeated every interaction I had with Mussorgsky's music. Is it this consistency in the emotion his music brings about that defines essence of his style, or is it our opinion of his music, how we choose to interpret it? Check back with me in 5 years or so; maybe then I'll have an answer.



Kenya Boston, "A People Imprisoned"

Oil on Canvas



Kenya Boston, "A People Imprisoned"

Oil on Canvas

Virtue Ethics

In what ways is Tolstoy's "How Much Land Does A Man Need?" an example of 'Virtue Ethics'?

What is a "good life," and how does one obtain it? This is the central question of Nicomachean, or virtue, ethics. It emphasizes the role of character and virtue in moral philosophy rather than doing one's duty or acting in order to bring forth good consequences. The basis of virtue ethics is to act as a virtuous person would act in a given situation. Aristotle, the grandfather of Nicomachean ethics, declared that there are two kinds of virtue: intellectual, which amounts to excellence in reasoning, and moral, which pertains to one's character. Virtue is defined as "that which aids proper function," and excess and deficiency destroy function. Thus, "virtue must be the mean in human action and feeling." This concept of finding the mean between two extremes is known as the "golden mean." The three main aspects of virtue ethics are the idea that right or wrong can't be known without knowing the purpose or end of the thing in question, the goal of living a good life, and the practice of aiming for the 'golden mean' between extremes.

The idea that right or wrong can't be known without knowing the purpose or end of the thing in question is also known as the teleological idea. An important term in Nicomachean ethics is "telos." It can mean end, goal, or purpose. According to Aristotle, as humans we all have a telos, which it is our goal to fulfill. This telos is based on our uniquely human capacity for rational thought. This idea often points to Aristotle's belief that contemplation is the highest human good. We need telos to understand the purpose and end of things in question, and thus be able to know what is right and wrong.

The goal of living a good life is eudaimonia, or happiness, as it is the "final end of all human action," and the "bull's eye of our endeavors." Eudaimonia is defined as human flourishing, where flourishing is equated with performing one's distinctive function well. Aristotle said that humans' distinctive function is reasoning. So, the "good life," or life worth living is one

in which we use reason. Actions have an aim, and every action aims at some good. Some actions are done for the sake of other things, and some are done for their own sake. But, all things that are ends in themselves will contribute to a wider end that is the greatest of all good. A good man is a man who performs his function well, and the function of man is to act in accord with reason. Thus, the good man is the man who reasons well. And in reasoning well, one will obtain an excellent life or eudaimonia, a life of virtue. To achieve this goal of flourishing and reasoning well, one must practice what Aristotle called virtues, or “the mean between extremes.”

The ‘golden mean’ is the state between the extremes of excess and deficiency. For example, for one to be courageous they must find the balance between being cowardly and being rash, and practice that balance in their everyday life. And “states of character arise out of like activities. Thus, the way to obtain these means is to act accordingly, for, “we become just by doing just acts, temperate by doing temperate acts, brave by doing brave acts.” It’s from the same causes and by the same means that every virtue is both produced and destroyed. Aristotle claims that in ethics there are no general laws or exact formulation in practicality. Rather he suggests that matters need to be approached case by case, with virtue and practical wisdom. Aristotle claims that virtue can be learned only through constant practice in our everyday lives. There are no set rules to learn and obey, but rather we must learn virtue through experience. That’s not to say that there is a universal balance of a given virtue for all people, it can change depending on the person and situation.

The story by Leo Tolstoy called “How Much Land Does a Man Need?” points to several ideas within virtue ethics. “How Much Land Does a Man Need?” tells the story of a peasant named Pahom. The story starts with a conversation between Pahom’s wife, living as a peasant farmer in a village, and her older sister, who lives in the city. The two get into an argument about what place is better to live: the city with its fancy clothes, food, and

entertainment, or the village life with freedom, easy access to food, and distance from the temptation by the devil. Pahom, overhearing the argument, chimes in to say that the good thing about peasant life is that they “have no time to let foolish ideas get into their heads.” However, he states that the one drawback is that a peasant does not have enough land, to which Pahom says, “If I had plenty of land, I shouldn’t fear the Devil himself!” The devil overhears Pahom’s bragging, and decides to test his bold statement by enticing him.

For the rest of the story, the Devil gives Pahom different opportunities to obtain more land. The first test Pahom undergoes is within his own village’s limits. The lady who had previously rented out land to peasants decides to sell her land, and so the Village Society of peasants tried to form a commune. However, the devil makes it impossible for them to work out the details by spreading doubt among them, thus making them unable to trust each other. So they buy their land individually, and Pahom buys his own forty-acre plot. Initially he is pleased with it, but soon he becomes agitated with the neighbors inability to keep their livestock off his land. And in trying to gain compensation for that he ruins his reputation.

The second test occurs after Pahom hears a rumor from a peasant passing through about more and better land elsewhere. So he sells his land, and moves his family to the new location. There he rents 125 acres and is initially very pleased. However, he soon realizes that that with more land he could make more money and grow wheat. One day he meets another peasant who tells him about a plot over a thousand acres big. So, Pahom finds the seller and makes a deal to buy thirteen hundred acres. However, in the midst of buying his third plot of land he hears from a passing dealer about the land of Bashkir where they give you as much land as you desire for only a thousand roubles. Pahom, ever so curious about this new opportunity asks the dealer many questions to which he replies, “All you need to do is to make friends with the chiefs.” And so Pahom sets off for the Bashkir because he thinks, “Why should I get only thirteen hundred acres in exchange for my one thousand

roubles? If I take my money there (Bashkir) I can get more than ten times as much for it.”

When Pahom arrives in the Bashkir, after seven days of travel, he deals out the gifts he bought for the chiefs and finds that they are all very friendly and courteous. He shares his desire for more land, and he strikes a deal with the Bashkirs' head chief. Pahom can have all the land he can walk around in a day for one thousand roubles if, and only if, he makes it back to his starting spot before nightfall. Though Pahom makes a plan and is excited about his new land, he has a bad nightmare. He imagines that the face of the Bashkir chief is actually the dealer who told him about Bashkir, who then turns into the peasant who had told him about the second town, who then turns into the devil himself. In the dream, the figure is continuously, hysterically laughing at Pahom. Nevertheless, the next morning Pahom sets out to walk the boundaries of his land. Though he starts well, he later realizes that he has walked too big a boundary. When he notices that sundown is coming close, and he still has far to go, he decides to run the remaining distance. When he finally reaches the spot, just in time, the chief is laughing much like in his dream. And with that, his body over exhausted, Pahom dies.

The first thing in this story that has to do with virtue ethics is the two sisters' argument. The older sister, who lives in the city, could be seen as the excess of life. Blinded by the glitz and glam of the city, she has lost site of the simpler things in life. And the younger sister, the peasant wife of Pahom, can be seen as the deficiency. Preferring to live a life that's sure and uncomplicated, she is complacent and sees no possibility of there ever being more. In virtue ethics, in order to act ethical and achieve the 'golden mean' one must find the mean between extremes. The sister are on either side of the spectrum, and if they could find the middle ground, simplicity with ambition and a touch of the finer things in life, they would be able to achieve eudaimonia. The other example of virtue ethics in this story is Pahom's desire for more land. Pahom was looking for security in the acquisition of land and

thus wealth, and in his quest to be and do more, he violated a central theme of the virtue ethics. He was seldom satisfied with his situation, thus making him greedy, which is the excess of desire. He believed his telos was to have as much land as possible and prove his worth, but he did not consider necessarily the purpose of the land he sought. He was unable to find the 'golden mean' between indifference and greed, and he failed to act with reason and wisdom, which is the main function of mankind, never really logically thinking about what he was doing or why he was doing it. And thus by failing to do those things, he would never reach the final end in all human action, eudaimonia, because he would forever be unsatisfied.

Tolstoy's "How Much Land Does a Man Need?" ends with, "Six feet from his head to his toes was all the land he needed." In the end Pahom did find his 'golden mean,' a plot of land that fit him perfectly, it wasn't too big or too small. He had reached his telos which in this case was death, and thus in his final moments he reached eudaimonia. In virtue ethics, eudaimonia is the end goal. However, for one to flourish and live a good life, they must practice virtues. And to practice virtue one must understand that right and wrong can't be known without knowing the purpose or telos, and be able to find and practice the mean between extremes. If one can follow those ideas, they will achieve eudaimonia.



Ani Burnet, "365 Cranes"

Folded Paper, from letters and pamphlets sent by colleges to the artist.

Each crane represents one day left at home.



Comics v. Graphic Novels v. Traditional Art

On a spectrum of art styles from visual art to literature, graphic novels and comics lie exactly in the middle. They combine visual styles of art, narration, and dialogue to create something entirely unique, both from traditional art, and from each other. Graphic novels and comics are not the same thing. While some people refuse to acknowledge them as separate categories, saying that graphic novels are simply glorified comic books, each has a different purpose for existing and a format for how they get their point across. Despite what you call them, the style of images containing figures, dialogue, and narration had been frowned upon by the traditional art world, and society in general, as “crude” and “not worthy to be true art.” No matter your stance on the differences between graphic novels and comics, both sides can agree that this analysis is not just unfair; it simply isn’t true.

Graphic novels are narrative driven, with a clear storyline and character development by the book’s conclusion. One of the best graphic novels ever written, *Watchmen*, is basically a really screwed-up version of *The Incredibles*. It’s driven by its flawed characters: former superheroes dealing with everything from their relationships to their mental illness. These characters create a fascinating storyline that says profound things on morality and “the greater good.” By the end of the novel, the characters are not the same as they were at the beginning. They’ve changed due to events in the book, just like in traditional novels or film or any other “serious” medium. A graphic novel can also handle very deep subject matter, and are becoming increasingly popular for historical nonfiction writing. Two of the most famous historical graphic novels are *Maus* and *March*. *Maus* is the story of a family experiencing the horrors of the Holocaust. *March* is the biography of US Representative John Lewis during the Civil Rights movement. The impact that a story, particularly a historical one, has when told through pictures is much more profound than a book simply telling you that this thing happened on this day.

Comic strips, on the other hand, are comedy driven, with no overall narrative and the characters never develop no matter how much time passes. Comic strips are designed so that they can go on for as long as the cartoonist can come up with jokes. This is why characters in strips like *Garfield* or *Calvin and Hobbes* never age. Garfield will always be a 30-year-old cat. Calvin will always be a whiny, hyperactive 6-year-old. The very

intent of the strip makes aging an irrelevant detail. They end at the punchline of the joke and need no more narrative than that. Certainly, comic strips cannot carry the same emotional momentum or themes that graphic novels can, based their release schedule of one strip a day or week. This does not, however, make them an inferior medium; it just means that they have a different goal. Comics are for entertainment by comedy, whether that be satirical, political, physical, etc. Graphic novels are for entertainment by narrative, whether fiction or nonfiction.

Despite comics and graphic novels being two distinct categories with different formats and goals, there are many stories in these categories that can blur the lines. For example, many graphic novels today started out as monthly comic books, being released chapter by chapter in issues. *The Walking Dead*, *The Sixth Gun*, and *Bone* are all examples of this. *The Walking Dead* is described as a comic book series by Wikipedia, but because of the nature of the story (character driven, high stakes, dynamic situations and characters) I feel compelled to classify it with other graphic novels. Webcomics can also tell a narrative, yet are often released in strips or panels. For example, Josie Renkowitz and Luke Pound's comic *Boys Against Humanity* is released as a Webcomic on Tumblr, and it still tells a strong narrative. Therefore, it isn't solely the format on release that separates comics and graphic novels.

Any type of art that can tell a linear story can be used in a graphic novel or comic. I've seen graphic novels with everything from styles akin to watercolor to film noir. So, why do many still think of them as an inferior medium? Is it the stigma attached to comic books throughout the 20th century? Are they still thought of as simply sexually appealing superheroes running around in tight suits? Or even just the weekly colored funnies page in your local newspaper? The character of the Comic Book Guy from *The Simpsons* is supposed to be a parody of nerds and comic book fans. Is this how people still view those who say they read comics and graphic novels? As lonely, overweight, anti-social failures in life? Frederic Wertham, a psychiatrist who strongly opposed comics in the 1940s and 50s, claimed that comics were too graphic and were corrupting American children. In his work, *Seduction of the Innocent*, he claims that Superman is comparable to the Nazi SS and Batman and Wonder Woman support homosexuality. This was so popular that cartoonists and publishers quit the industry and there were even book burnings of comics arranged by religious and patriotic organizations. There are some, including Bill Watterson, the cartoonist of *Calvin and Hobbes*, who hold the opinion that a "graphic novel" is just a fancy name for a comic book. "You can make your superhero a psychopath, you can

draw gut-splattering violence, and you can call it a "graphic novel," but comic books are still incredibly stupid"- Bill Watterson. They think it's a stupid name and is just there so that someone has validation of their work. I disagree. The real reason for the name is that graphic novels are just that: novels that use visual art to propel the plot.



In some ways, a graphic novel can be a better way to express a piece of art. A painting or drawing or sculpture only gives you one snapshot of a scene. With traditional novels, you the reader are required to envision everything. This means everyone sees something different, and can lead to discussion about something other than what the author intended. Graphic novels and comics mix the best qualities of these mediums of thought to create something entirely unique. Authors and artists both can say something. Illustrated novels come close to what graphic novels try to accomplish, the illustrations aid in the reader's visualization of the story. Take the *WondLa* trilogy by Tony DiTerlizzi, it's not a graphic novel in the traditional sense, but you could argue that since the illustrations advance the plot, it falls in the same category. The illustrations in *WondLa* are essential to visualize the scale of DiTerlizzi's world and characters. Another example is *The Invention of Hugo Cabret*, which is probably the most famous illustrated novel that can be classified as a graphic novel. Out of its 533 pages it contains 284 images and was the first novel to win the Calcutta prize in 2008, an award usually reserved for picture books. Graphic novels use images to propel the plot in similar ways to *Hugo Cabret* and *WondLa*, but on a much bigger scale.

Graphic novels and comics combine the best qualities of traditional art and literature. The main difference between graphic novels and comic strips is that graphic novels are narrative driven, while comic strips are comedy driven. They utilise the narrative techniques of literature mixed with the storytelling ability of visual art to create a unique vision. For some reason, however, many people still don't recognize these

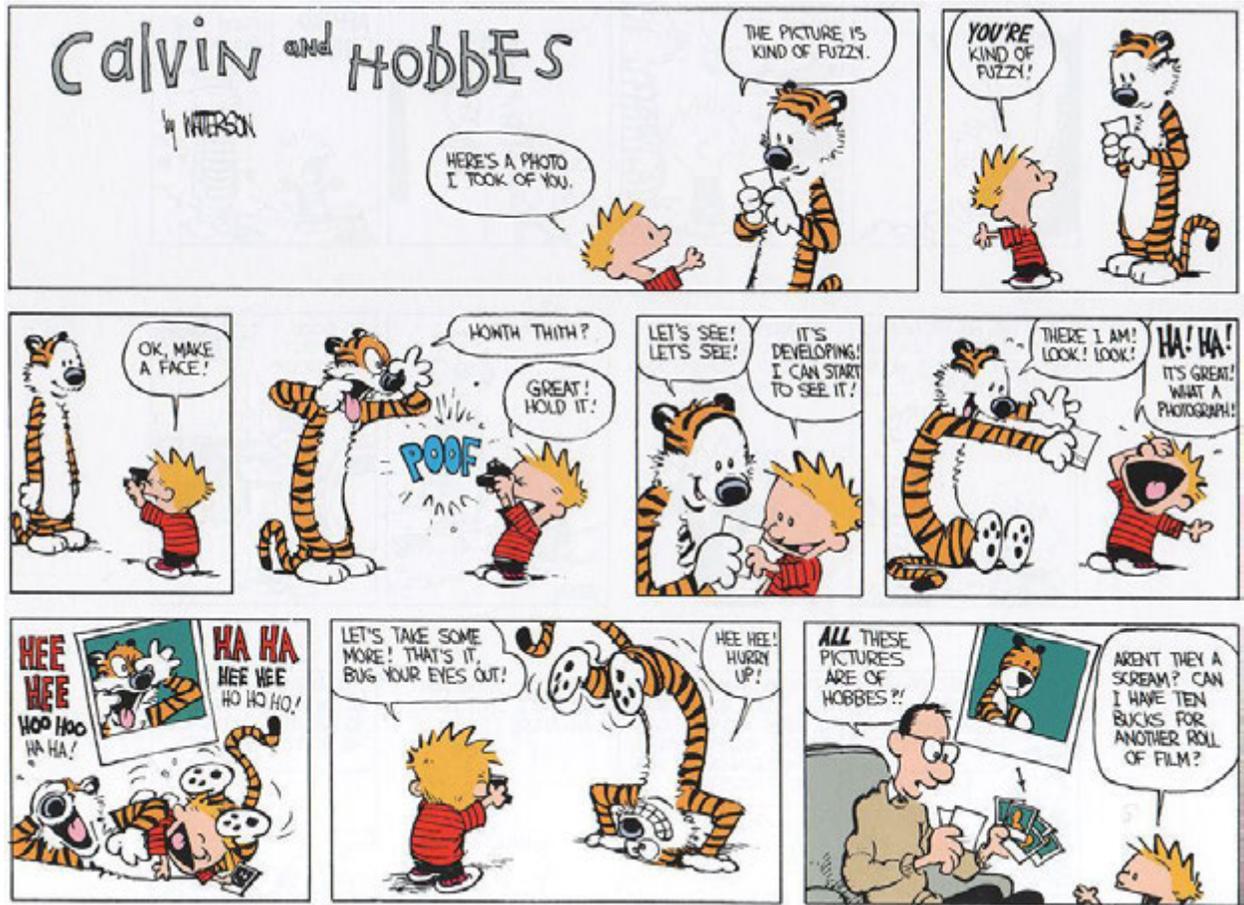
mediums as “serious” styles of art. For certain stories, the medium of graphic novels or comics is far superior to traditional art.

Here are a couple of examples of the cartooning art style. First, a couple of panels from the graphic novel, *Bone*.



Next, a few strips from the beloved comic *Calvin and Hobbes*:





Some panels from *Maus*, one of the best graphic novels ever written:





And a couple of images from *WondLa*, an illustrated novel by Tony DiTerlizzi:



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Anna Connors, "Sister #1"
Gelatin Silver Print

Crepuscular

I glimpsed them from my sidewalk in the cold of the evening: two deer tiptoeing through the leaves on the other side of the road. Just out of range of the streetlight, they belonged to the world of dusky shadows. Their hooves crunched softly on the grass towards me, moving unawares. As they drew behind the young maple tree our neighbors had planted, they finally saw me. Their heads went up and they froze like statues. I stiffened, afraid of scaring them off before I'd gotten a good look. From my vantage point they seemed young, an impression that was justified when one of them suddenly dashed across to my side of the street, impulsively disregarding the dangers that humans can pose. His hooves did a little tap dance down the middle of the cross walk, and he halted on the grass. From this closer view, I saw the antlers identifying him as a male. He carried them without paying them any particular mind. These markers of adulthood hardly seemed a part of him, yet they were inseparable from his being, too. If he had wanted to, he could have made them into weapons and charged at me, but he evinced more curiosity than antagonism. Never taking his eyes from me, he came a step nearer, and then another. He behaved neither like an adult, nor like a child; he was more like an adolescent, somewhere in between. He peered from side to side, trying to take me in. He thrust his head nearer and we stared into each other's faces, two teenagers in different worlds and yet in the same one.

White-tailed deer are common in my neighborhood, and I have often seen them at dusk when the separate spheres of night and day become one. Deer exist at this ever-changing place between two worlds, and they are specially primed to do so. Their instincts are sharp, they move swiftly once they sense danger, and they have built in systems for warning other deer of a threat. There is a special name for animals who live like this, between light and dark: crepuscular. All of their senses are acutely attuned to this life—none more so than their vision. Their retinæ have extra rods, the photoreceptors responsible for taking in light. This means that their eyes take in more of the light particles around them, allowing them to see in dimly lit environments. It can save their lives a million times, yet this very strength can be their downfall. The famous “deer in the headlights” phenomena occurs when too much light shines into their faces. The hardworking rods, eager to do their duty, will pull it into the brain for processing. The poor brain cannot handle the inundation. Light overwhelms the deer's visual cortex, shutting down their whole brain for up to four minutes, and they freeze, unable to do a thing.

Teenagers, like deer, live between two worlds. We are crepuscular in the sense that we live in a twilight zone between childhood and adulthood where things are constantly shifting. We, too are specially primed for our world. Our brains are hardwired to start taking on additional responsibilities, to develop and learn rapidly, and to begin entering adult life. But we are not yet full-grown, and when too much adulthood glares in our faces, we are paralyzed.

There are so many examples, all painful in the moment, some funny in retrospect. Over the summer before my junior year of high school, I went to the local Barnes and Noble to buy a book of colleges. I had to choose from a selection of four enormous tomes, each containing thousands of colleges and hundreds of factoids about every one. Even after selecting a volume, I couldn't figure out where to begin. Should I look at majors first? Locations? Test scores? This was my future, my entire adult life that I was looking at. I was so overwhelmed by the importance and the sheer volume of choices that I couldn't bring myself to begin.

Another time, while I was babysitting for a friend of my sister's, my charge somehow managed to bring her front teeth into violent contact with a metal water bottle. I heard her scream, and when I came running over, heard the story, and asked to see her teeth, there was a chip in the middle of one. Chipped teeth can be extremely painful or even dangerous in certain cases. I didn't know whether it was severe enough that she could lose the tooth, or if it was a minor chip. I didn't know if she should go to the urgent care center, or to her regular dentist. I didn't have a car to drive her anywhere, even if I could figure it out. Her loud cries made it difficult to think. I'd never faced a crisis where I was supposed to be the authority figure. I was paralyzed by the sudden flood of responsibility. In the end, I called her mother, walked her over to my house, and let the real adults fix it.

This is the ugly truth of the world we live in: we do not always see the cars coming until we are blinded by the headlights. How do I avoid the cars? How do I find a balance between youth and maturity? How do I know the right moment to slip safely into the latter world? Deer are adaptable creatures. They have evolved to recognize that cars mean danger. Many now look both ways before they cross the road. Perhaps I also can learn how to look both ways before it's too late. Maybe I can dance my way securely through the crosswalk between childhood and adulthood—can navigate this world between two worlds—until the time comes when I lose the extra rods in my eyes and enter the daytime, adult world without being blinded by the light.

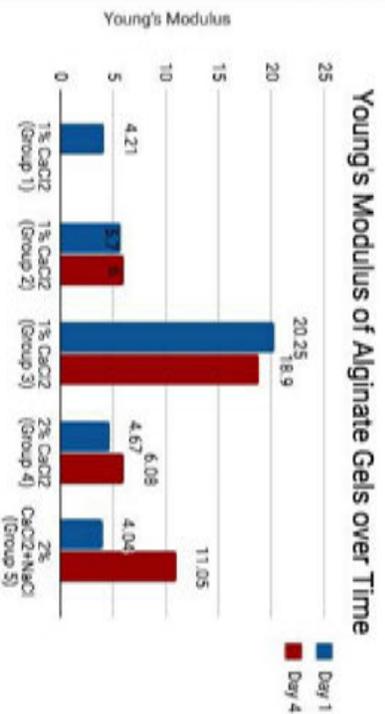
Investigation of Alginate Gel Elasticity and Growth of HCTT16 and HT29 Colon Cancer Cells *in vitro*

Lisa Eshleman

Background: Alginate gels serve as a 3d model of the extracellular matrix of organs, which allows researchers to conduct experiments investigating human cell growth *in vitro*. Organs vary in their properties, including their elasticity. By adjusting the elasticity of the gels, researchers can make better models of specific organ environments. In addition to growing cells *in vitro*, alginate gels are used for drug delivery *in vivo*. The nature of these two activities are very different, and thus different gel properties are desired. For example, in uses of drug delivery, a gel that dissolves over time might be useful. Whereas *in vitro* settings are more likely to require a stable gel for cells to grow on. This experiment examined the change in elasticity over time in relation to the percentage of CaCl₂ and NaCl. Colon cancer cells were then grown on the gels with the elasticity closest to that of the colon.

Objective: This experiment focused on optimizing alginate gel elasticity for growth of HCTT16 and HT29 colon cancer cells *in vitro* in order to create a more accurate model of the colon for laboratory research. The experiment focused on evaluating the elasticity of alginate gels by measuring the Young's Modulus (stress/strain) over time as well as examining the growth of HCTT16 and HT29 colon cancer cells on alginate gels.

Methods: Researchers made gels using either 1% or 2% alginate, and 1% or 2% CaCl₂. Group 5 (see graph) also used 2% NaCl. The Young's Modulus of each gel was calculated on Day 1 and Day 4. The colon has a Young's Modulus of 7.5. Gels with a Young's Modulus of 7.6 were used for cell culture. These gels were sterilized under UV light before cells were passaged through them. Cells were then given several weeks to grow.



Conclusion: The results show that some gels hardened over time while others dissolved. Identifying causes of these properties and how to isolate them will be helpful for future research. The Young's Modulus varied between gels, and future work should aim for more consistent measurements. Both strains of cells grew successfully in 2d. The cells were then grown successfully in 3d on alginate gels. In conclusion, successful cell growth suggests that alginate gels are useful for modelling human colon cancer *in vitro*.

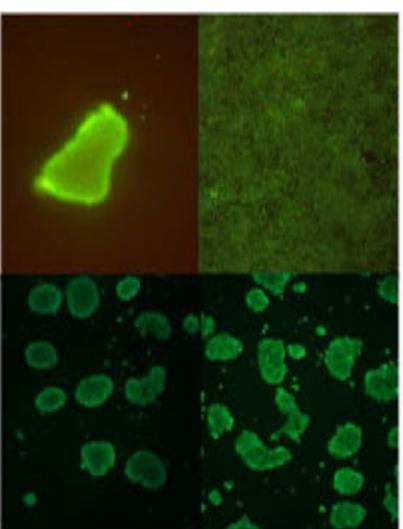
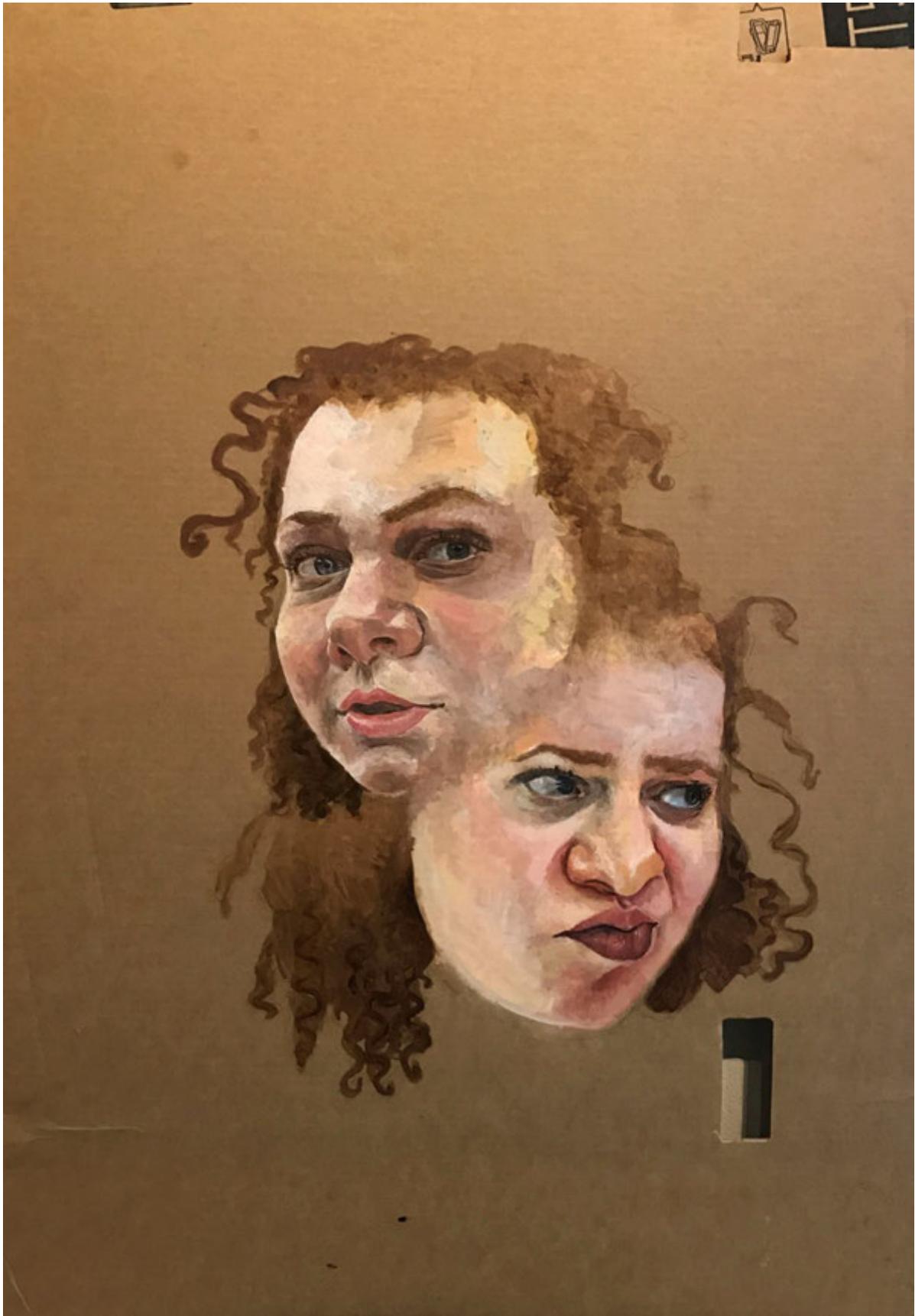


Figure 1. Live/Dead assays of HCTT16 (left column) and HT29 (right column) colon cancer cells in 2d (top row) and 3d (bottom row)

Acknowledgements: All of our thanks go to Dr. Carla Guarraila and Julie Rogers for their tremendously hard work and their deep commitment to their students.

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Felice Falk, "Projection versus Perception"

Oil Paint on Cardboard

Tables Aren't Made of Mistakes Either

"I can exist in two places at once. Not like a clone or anything, I'm not a freak. My mind and body just don't always agree on where I am."

"Can you give me an example?"

"Probably not."

"Well, let's give it a try anyway."

"It's not gonna make any sense."

"It might."

"Alright."

"Alright."

"Alright. So like if I walked into a room--let's say it's a bright red room, with red walls and red floors and red-checkered tables with long red benches that are close to the ground--my body would be there in the room, obviously, because you can't *physically* be separated from your body. But my brain--well, my brain would be there too, but like, my *subconscious*--my subconscious wouldn't care. It wouldn't be in the red room at all, like...like it might not even know that the room is red."

"And where would your mind be?"

"My mind would be in like an echo chamber."

"An echo chamber."

"Yeah. Any kind of echo chamber."

"What would be an example of an echo chamber?"

"I mean it could just be a black hole. Or it could be like a memory."

"A memory."

"Mhm."

"Only two echo chambers?"

"No. More often than not, it's like an exact replica of the room I'm in, but the floors aren't made of concrete and the tables aren't made of wood."

"What are they made of?"

"They're made of mistakes."

"Whose mistakes?"

"Mine I guess."

"The tables are made of mistakes. Can you give me an example?"

"Again with the damn examples."

"It might help you understand yourself better. Help you clarify your own thoughts."

"It might not."

"What are the tables made of?"

"Yelling at my mom."

"Yelling at your mom."

"Making people worry about me."

“*And that makes you feel...*”
 “Shitty.”
 “*People worrying makes you feel shitty.*”
 “Mistakes make me feel shitty.”
 “*Mistakes.*”
 “Yeah. Well, and other things.”
 “*Like what?*”
 “Wow. I’m doing that thing now.”
 “*Doing what thing now?*”
 “That thing where I act stupid and overdramatic.”
 “*Stupid and overdramatic. Why do you use those words?*”
 “Because tables aren’t made out of feelings.”
 “*They’re not made out of mistakes either*”
 “No they’re not.”
 “*So what do you think the tables are?*”
 “I don’t know. I guess it’s like...well, I guess it’s like...just Constant. With a capital C.”
 “*What’s constant?*”
 “The mistakes.”
 “*You constantly make mistakes?*”
 “No. I constantly feel them.”
 “*Feel the mistakes.*”
 “Sure.”
 “*And when you’re feeling this--capital C ‘Constant’ you called it--when you’re feeling this Constant, how does your brain respond?*”
 “Respond?”
 “*Respond.*”
 “Like what does it say?”
 “*Like how does your mind handle it?*”
 “Handle the mistakes?”
 “*Handle the Constant.*”
 “Oh. Well if something’s constant then it’s like it was never there in the first place.”
 “*What do you mean?*”
 “Like if everyone’s special then no one’s special. Because it’s a constant. Because no one’s ever not special.”
 “*So you try to ignore your own Constant.*”
 “That’s not what I said.”
 “*What were you trying to say then?*”
 “It doesn’t hurt you know.”
 “*What doesn’t hurt?*”
 “The Constant. You keep treating me like I’m in pain, but I’m not in pain. I’m fine.”

"I don't think you're in pain."

"Yes you do. So does my mom. That's why I'm here right?"

"Did she say that to you?"

"I don't want to talk about her."

"I think it would help to talk about her."

"I don't want to talk about her."

"You've brought her up twice already on your own."

"No I haven't. I don't want to talk about her. I don't want to talk about this stuff anymore."

"It seems like you're trying to shut me out now. Why do you think that is?"

"I'm not."

"You've exhibited this pattern before."

"What pattern?"

"Being very open and honest for our first half hour, and then closing yourself off in the last twenty minutes."

"Okay."

"And you do that a lot too."

"What?"

"Take out your phone to avoid making eye contact."

"I'm just checking my email."

"Why did you choose a bright red room?"

"What?"

"In your example a few minutes ago. You talked about a red room where everything was red."

"Right."

"Where did you come up with that?"

"I don't know. It was an example, like you said. A hypothetical."

"You seemed to see it very clearly."

"I have a good imagination."

"You were very specific. Even about the height of the chairs."

"Benches."

"I'm sorry?"

"There are no chairs in the room. Just benches."

"Why does it have to be benches?"

"Because I made up the room and I said the room had benches so the room had benches."

"You switched tenses just now."

"I what?"

"You switched from 'there are no chairs in the room' to 'the room had benches' when I questioned you."

"So?"

“What is it about this room?”

“I don’t know what you’re getting at.”

“I think you do. You’re making eye contact again.”

“Stop telling me what I’m doing when I’m doing it! I don’t like that.”

“Where have you seen this room before?”

“Why are you so obsessed with this room? It’s just a made-up room!”

“Why is this room so clear in your mind?”

“What does this have to do with anything?”

“That’s what I want to know.”

“Well I don’t want to know.”

“Where are we?”

“What?”

“Where are we right now?”

“What are you talking about?”

“Tell me where we are”

“What are you saying? I know where we are!”

“Where?”

“In your office.”

“And who am I?”

“What?”

“Who am I? How do you know me?”

“Why are you doing this? What’s going on?”

“Think about it. Who am I?”

“You’re supposed to be my psychiatrist, but clearly you could use some psychiatric evaluation yourself.”

“Oh. I’m your psychiatrist. Are you sure?”

“Yes I think so.”

*“So now you just **think** I’m your psychiatrist?”*

“Should I think you are someone else?”

“Do you know my name?”

“Of course.”

“What is it?”

“It’s doctor... doctor...”

“Doctor...”

“That’s weird. Why can’t I remember your name?”

“Because you’re at your aunt’s house.”

“I’m what?”

“You’re not really here.”

“Well, where am I?”

“I told you. You’re at your aunt’s house.”

“Why am I at my aunt’s house?”
“*Why do you think you’re at your aunt’s house?*”
“Family dinner?”
“*Family dinner.*”
“So how am I in your office if I’m also at family dinner?”
“*What does your aunt’s dining room look like?*”
“What?”
“*Try to remember where you are.*”
“Well, it sounds like you think I’m in her dining room.”
“*Are you?*”
“Am I?”
“*Are you not?*”
“Am I not?”
“*You are.*”
“I knew it!”
“*No. *I* knew it.*”
“Who are you?”
“*Who am I?*”
“I just asked that.”
“*What does your aunt’s dining room look like?*”
“Why does that matter?”
“*What does it look like?*”
“Well, it’s red. The tables and benches are red. And the... oh I get it.”
“*I think you’re in that room right now.*”
“But right now I’m here with you.”
“*But I’m you.*”
“You’re me?”
“*I’m you.*”
“Am I going crazy?”
“*Not even a little.*”
“Would you tell me if I was going crazy?”
“*Not even a little.*”
“Great. What now?”
“*Let’s get back to the family dinner.*”
“Alright.”
“*Alright.*”
“Alright.”



Luke Goodinson-Paradis, "Skeleton Solarization"

Gelatin Silver Print

Satan's Noble Nature

Satan is notorious as the king of demons and the epitome of everything evil. They say, only a creature with a backward soul could delight in aiming curses, disguised in beautiful whispers, into the ears of the innocent, so that they may transgress and join him. In *The Republic*, Plato has Socrates propose that “great crimes and unmixed wickedness” come not from “feeble souls” but from “noble natures that have been ruined.” This claim is proven true in John Milton’s *Paradise Lost*, where Satan is portrayed as a noble creature, who, as a result of insecurity, illusion, and temptation, devolved into devilishness.

Milton’s telling of the Original Sin depicts how one might “fall,” as Satan did. Eve’s consumption of the forbidden fruit comes not from a weakness of soul, or an inherently “bad” nature (for her nature is “good,” if only because she is innocent), but from a decent soul ruined by deception and temptation. Satan fabricates a sweet *trompe l’oeil* for Eve when infecting her dream:

“Squat like a toad, close at the ear of Eve; Assaying by his devilish art to reach the organs of her Fancy, and with them forge Illusions,” (Book IV, lines 800-803).

We all have “organs of fancy” (or *desires*), even *with* our noble natures. Strength of character (the strength to override our temptations when they do not conform with goodness) can preclude us from ruination.

Insecurity, does not mean a “feeble soul,” but rather a lack self-esteem, which we see in Eve. She is an easy target alone because her (self-)security comes only from Adam. Her insecurity is evident when she insists on their working separately, to prove independence and strength, and when she reflects on her inferiority and imprisonment due to being less than Adam. Post-consumption, in contemplating whether to share the fruit with Adam, Eve thinks,

“So to add what wants in female sex, the more to draw his love, and render me more equal, and perhaps, a thing not undesirable, sometime superior; for inferior who is free?” (Book IX, lines 821-825).

The obvious difference between Satan’s fall and Eve’s is that the temptation which tainted her came from without, while Satan’s was original.

Satan's temptation is a phenomenon familiar to humans. Temptation is the perceived "promise" of fulfillment, which, more often than not, arises from a dissatisfied soul. Souls are not born unsatisfied, but *become* so when the bridge to the earthly world, the mind, is congested. This congestion accumulates when expression is stifled and/or self-esteem and purpose remain unestablished and/or unfulfilled, as in the case of Satan.

In a dismal internal monologue, where Satan reflects, regretfully, on his previous greed and mistreatment of God, his noble nature shines.

"Till pride and worse ambition threw me down warring in Heav'n against Heav'n's matchless King: ah wherefore! he deserved no such return from me, whom he created what I was in that bright eminence, and with his good upbraided none; nor was his service hard. What could be less than to afford him praise, the easiest recompense, and pay him thanks, how due! Yet all his good proved ill in me, and wrought but malice; lifted up so high I 'sdained subjection, and thought one step higher would set me highest, and in a moment quit the debt immense of endless gratitude, so burdensome, still paying, still to owe; forgetful what from him I still received, and understood not that a grateful mind by owing owes not, but still pays, at once indebted and discharged; what burden then?" (Book IV, lines 40-57).

This apparent capacity to feel gratitude and to reflect on an error shows us that Satan's soul is not inherently "feeble," but injured and plausibly noble. In Heaven, Satan had misevaluated his own value(s), so he felt he needed to prove his worth by raising himself higher than God. Satan questioned God and resented His power because he was projecting his own small motivations upon God. It was his own reflection he saw when he declared God calculating and intentionally keeping others low. This is not proof that his nature is not noble, but that his mind was so mistaken about "how things work." He could not fathom that God could give so generously and selflessly because that requires the utmost self-assurance (which Satan lacks).

The influence of Satan's low self-worth reappears as he refuses to express his lamentation to God, out of embarrassment and bravado. While he may have lost paradise, he has at last found purpose: giving God hell. However, his nature does not allow him to wholeheartedly delight in undergoing "great crimes and unmixed wickedness." Milton shows us how anathema this purpose is to Satan's nature when he reveals Satan's inclination to love,

attraction to good, and longing for Heaven—where he needed not mask his good nature. After regaining coherent thought in the shock and trance that envelop him upon first sight of Adam and Eve, Satan says to himself how he admires the divinity and grace the innocent couple exude, how, under different circumstances, he would *love* them, and how, because of these circumstances, he must do an ugly thing which he hates.

“Creatures of other mould, earth-born perhaps, not Spirits, yet to Heav’nly Spirits bright little inferior; whom my thoughts pursue with wonder, and could love, so lively shines in them divine resemblance, and such grace the hand that formed them on their shape hath poured... And should I at your harmless innocence melt, as I do, yet public reason just, honour and empire with revenge enlarged, by conquering this new world, compels me now to do what else though damned I should abhor,” (Book IV, lines 360-365; 388-392).

An evil soul does not “melt” in the presence of utter goodness.

Satan’s nature and that of the angels who did not fall are similar, as souls are not created *bad*. He differs from those angels only in that he did not recognize “goodness” and “grace” as his values until after he was cast away from them. An individual’s “nature” cannot be moved. Satan’s poor perspective clouded his nature; it was not the nature itself that was bad.

Satan’s noble nature does not bring him to God’s feet asking for forgiveness because “stubbornness” has been his habit for however many centuries. And, to little avail, he is attempting to *ignore* his nature to do good and trying to find delight in evil acts for evil’s sake. Eternal self-contradiction leaves Satan miserable and carrying Hell within him.

“His troubled thoughts, and from the bottom stir the Hell within him, for within him Hell he brings, and round about him, nor from Hell one step no more than from himself he can fly by change of place: now conscience wakes despair that slumbered, wakes the bitter memory of what he was, what is, and what must be worse; of worse deeds worse sufferings must ensue,” (Book IV, lines 19-26).

This obstinacy and reproach are *actually* confining Satan, not God. But, Satan cannot stop committing “great crimes” because he wishes to remain relevant to God, and to destroy more good is to eliminate one more reminder of the paradise he lost.

Satan resembles the misguided, angsty teen: shown a little love, forgiveness and direction, his noble nature would recover the reigns from his mind stunted with contradictions. Plato and Socrates's claim is perfectly upheld by the Satan portrayed in John Milton's *Paradise Lost*, wherein we are shown that only damaged pride holds back the floodgates of Satan's love and gratitude. To Satan's chagrin, we see these redeeming qualities leak when he gazes upon Eve and Adam in Eden. In a dramatic monologue, we watch him writhe with contrition and ask, "Why didn't I only recognize Good when I had it?" We can empathize with Milton's Satan because we are familiar with the bitterness that grips us as the result of suppression, and acts of vengeance which can momentarily satisfy. Satan continues to do evil to accumulate those fleeting moments of contentedness because he is determined he will never again find that wholesome happiness he lost. Satan was created noble but is damned for actions spawned from his former lack of self-awareness.

Zachary Hobbs
5/25/17
Satire

Missing Socks Found Alive After Thorough Search

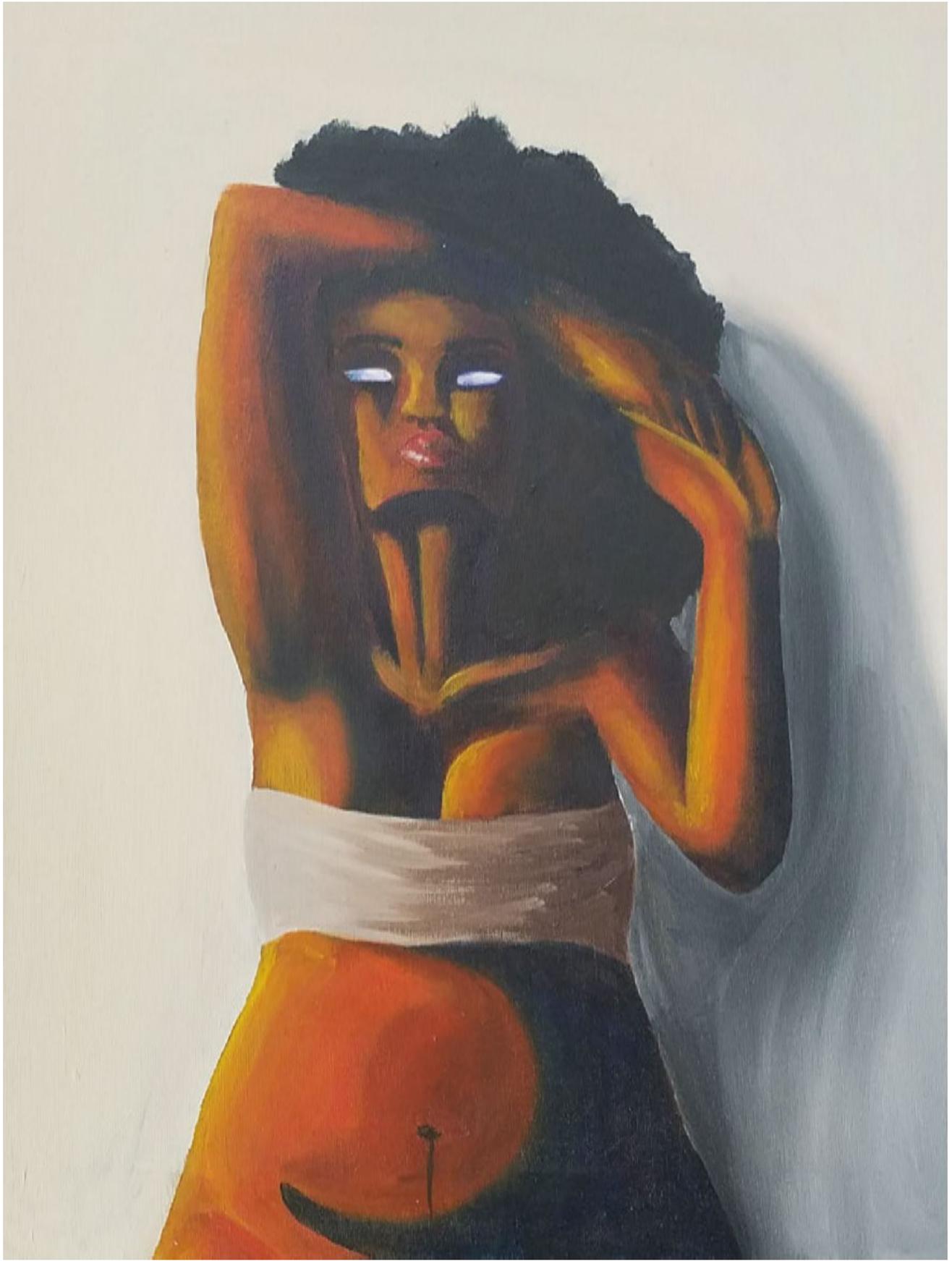
MINNEAPOLIS, MN - Almost a full 72 hours after 8-year-old Lilly Martin's socks went missing, local police reported that they were found crumpled, but safe under the many blankets of the resident's twin size bed on Thursday afternoon. Authorities said that the socks had been through quite a bit, spending three painful nights tangled in many blankets as Lilly tossed and turned throughout the night time.

Even though the socks had been missing for 3 days, this matter only became public in the Martin household Wednesday night, when Lilly began to throw a tantrum because she wasn't able to find her favorite pink Dora the Explorer socks. Authorities said Mr. and Mrs. Martin were able to soothe Lilly to sleep with a cup of hot chocolate and a comforting, "There, there. I'm sure we will find them in the morning." However, the couple were quite worried by the disappearance of the pair of pink Dora the Explorer socks.

"We were very concerned about Lilly's missing pair of socks." recalled Melissa Martin, Lilly's mother. "When the socks did not appear among the other dark clothes after they were taken out of the drying machine, we knew something was wrong." "That's when we called the police," added Andrew Martin, Lilly's father. "We wanted to make sure that people with the right training and experience were handling this situation."

The police arrived early Thursday morning, and proceeded with a thorough search of the Martin's two-story home. After 10 hours of searching, the socks were found crushed underneath the various pink and purple blankets on Lilly's bed.

"We are very glad to announce that the missing pink Dora the Explorer socks were located in the owner's bed, and were removed from the dangers of the bottom of the twin sized bed." said Dennis Jones, leader of the intensive search and the local police squad. "The socks seemed to be in shock, and were found crumpled in a fetal-like position, unable to stretch or move from that position. However, with time and the proper rehabilitation, we hope that the socks will be able to go back on Lilly's feet and resume a normal life once again." After they were found Lilly returned to her normal self, forgetting about her troubles without her favorite socks. Sources said that the last sighting of the socks was Thursday night, with the socks doing quite well in washing machine therapy.



Caitlin Joseph, "Woman in Color"

Oil on Canvas



“Contrasting Baltimore: Vacant and Inhabited”

Digital Print

Ensayo Final de la Situación Actual

La inmigración indocumentada tiene un impacto económico muy grande (y positivo) en los Estados Unidos. Hay mitos que inmigrantes indocumentados no pagan impuestos y no contribuyen a las comunidades, pero esos mitos son falsos. Los inmigrantes indocumentados necesitan arriesgar sus vidas para la posibilidad de una vida mejor en los Estados Unidos, y sin los inmigrantes, los Estados Unidos no sería capaz de funcionar porque los inmigrantes trabajan en los trabajos que los Americanos no quieren hacer, pagan muchos impuestos, y en general, ayudan a las ciudades.

El viaje para los inmigrantes indocumentados es muy peligroso y muchos inmigrantes no sobreviven el viaje. Aproximadamente, 500.000 mil inmigrantes montan “La Bestia” cada año para ir a los Estados Unidos. “La Bestia” también se conoce como “El Tren de la Muerte.” Algunos inmigrantes caen, otros son robados, y otros atacados. Hay muchos más riesgos: agresión sexual, extorsión, secuestro, bandas como Los Zetas (el grupo se compromete muchos de los actos que yo mencione anteriormente), y la lista continúa. Además de esos riesgos antes de entrar a los Estados Unidos, hay gobernantes en el país que están en contra de los inmigrantes y están aprobando leyes que van a hacer más difícil para inmigración. Por ejemplo, SB 4 es una ley en Texas que prohíbe ciudades y aristócratas de adoptar políticas para delimitar cuerpos policiales de inmigración; esta ley se aprobó en Mayo de 2017, y ciudades en Texas no pueden convertirse en “Ciudades Santuarios.” En Arizona, hay una ley que restringe semejantemente la inmigración ilegal que se llama SB 1070: demanda que los policías determinen el estatus de ciudadanía de una persona arrestada si hay “sospecha lógica” que esta persona no está en el país legalmente. En general, los inmigrantes necesitan luchar por un lugar en los Estados Unidos, a pesar de que el país no sería capaz de funcionar sin ellos.

Según Pew Research Center, en 2014, “La población activa en los Estados Unidos incluye 8 millones de inmigrantes no autorizados, representan el 5% de las personas que estaban trabajando o no tenían trabajos y estaban buscando trabajo.” Entonces, los inmigrantes ayudan la economía a través de

sus trabajo. Los inmigrantes trabajan en las industrias de construcción, servicios, agrícola, y más, y los estadounidenses no quieren muchos de esos trabajos. El promedio salario para un granjero en los Estados Unidos es entre 12,000 y 15,000 mil. También muchos de estadounidenses no quieren trabajar en el calor por muchas horas todos los días de la semana. Jorge Ramos escribe en *La Otra Cara de América* sobre un hombre que trabaja por “10 horas de trabajo levantando tomates.” Los inmigrantes indocumentados están huyendo corrupción, violencia, guerra, y otras malas situaciones; ellos quieren mejores oportunidades y toman cualquier oportunidad ofrecida. Entonces, los inmigrantes trabajan por menos de salario mínimo, y, por ese motivo, los precios de productos son más baratos. Muchos de los estadounidenses quieren trabajos con condiciones buenas y tienen las oportunidades a tener esos. Las cifras e información muestran que los inmigrantes ayudan la economía a través de su trabajo.

Además de los muchos inmigrantes en la población activa, los inmigrantes indocumentados pagan muchos impuestos. En 2010, inmigrantes sin papeles pagaron “un aproximado de 10.600 millones de dólares en impuestos estatales y locales, según el Instituto de Impuestos y Política Económica (ITEP),” (“5 mitos sobre la inmigración que han sido desacreditados”). También hay cifras del Servicio de Impuestos Internos (IRS) “que se muestra que del 50% al 75% de aproximadamente 11 millones de inmigrantes no autorizados de Estados Unidos, presentan y pagan impuestos sobre la renta cada año,” (“5 mitos sobre la inmigración que han sido desacreditados”). Además, la Administración de Seguridad Social (SSA) colecciona mil millones de dólares cada año en impuestos, y ellos no saben de donde vienen. Stephen Goss, jefe actuario de SSA, estima que más o menos 1,8 millones de inmigrantes trabajaron con tarjetas falsas o robadas de Seguridad Social, y él calculó que estos inmigrantes pagaron 13 mil millones de dólares en el fondo fiduciario de jubilación y sólo recibieron mil millones de dólares en beneficios (“The Truth About Undocumented Immigrants and Taxes,” *The Atlantic*).

Finalmente, los inmigrantes indocumentados ayudan muchas ciudades en los Estados Unidos. Por ejemplo, Baltimore es “una ciudad construida para 900.000 habitantes,” según Ruben Chandrasekar, el director ejecutivo del International Rescue Committee. “A medida que los trabajos de manufactura se mudaron a lugares más baratos, la delincuencia aumentó, la reciente recesión se extendió y la población

de Baltimore se redujo a cerca de 600.000,' él dijo. Entonces, Baltimore necesita inmigrantes porque ellos “está ayudando a los vecindarios anteriormente arruinados a volver a la vida,” (“Inmigrantes: ¡Estas Ciudades De EU Sí Los Quieren!”). En Septiembre de 2014, el Mayor’s Office, The New Americans Task Force, y The Abell Fondation colaboró en un informe que se llama “The Role of Immigrants in Growing Baltimore: Recommendations to Retain and Attract New Americans,” y este informe describe maneras para ayudar y atraer a nuevos inmigrantes a la ciudad (mayor.baltimorecity.gov). Baltimore no es la sólo ciudad que quiere inmigrantes. St. Louis quiere inmigrantes también, y tiene muchos programas en lugar para ellos. Un ejemplo es el International Institute of St. Louis “ofrece clases de inglés y de ciudadanía, así como capacitación en enfermería y servicios de salud mental,” (“Inmigrantes: ¡Estas Ciudades De EU Sí Los Quieren!”). Programas como este tienen el mismo objetivo como el informe en Baltimore: desarrollar la ciudad a través de ayudar a los inmigrantes sin papeles y darles a los inmigrantes la habilidad de participar más fácilmente en la sociedad—por ejemplo, la oportunidad de abrir nuevos negocios.

En conclusión, los inmigrantes indocumentados tienen un impacto positivo en la economía en los Estados Unidos porque hacen muchos trabajos importantes, pagan impuestos, y ayudan ciudades. Ramos dice en *La Otra Cara de América* en página 180, “Somos cómplices de los inmigrantes indocumentados cuando cuidan a nuestros hijos, cuando nos limpian la casa, cuando comemos las frutas y verduras que cosechan, cuando vamos a los restaurantes donde nos sirven, cuando nos quedamos en un hotel que ellos atienden... en pocas palabras, prácticamente todas nuestras actividades en Estados Unidos participan los inmigrantes indocumentados.” Los inmigrantes indocumentados contribuyen en muchos aspectos de la economía en los Estados Unidos, y el camino para ser ciudadanos legales es tan difícil y no en favor de los inmigrantes. Los ciudadanos de los Estados Unidos necesitan los inmigrantes indocumentados porque sin ellos, la sociedad sería desmenuzada.

Looking for Shark's Teeth

My grandma has a house on the Chesapeake Bay. It is a small brown cottage on top of plant covered dunes with a deck out front and a view of the bay in the back. It is the second to last house in a row of them. I love being there. It's relaxing and comfortable and has a specific scent that smells of salt and sand and the powder that my grandmother wears. There is a driveway with small grey rocks that I sometimes tiptoe down, when I have been too impatient to grab flip-flops to bring to the beach.

The beach is close to the house, and you can see it from the back my grandma's house. To get there, you go down the brown wooden staircase leading from the deck, and walk down the rocky driveway. At the bottom of the road, on the right, there is a grassy area with a small old playground. To the far left of that there is a red brick path, with a white house to left of it, which leads to a skinny cement staircase. It has greenery on all sides and a thin metal railing. When you reach the sand, the closest thing to you are picnic tables and a little ways to the right, there's a long pier. We're always told to wear shoes on it so that we don't get splinters. Much of the beach is fairly thin, due to erosion, and there are sections of it separated by short, old wooden walls and posts, greened from the water and seaweed, with shells and pebbles piled up around the bases. There are also random pieces of driftwood and bunches of stringy light green grass up from the water on the shore. The briny water up close is a brownish yellow, though from afar it is a blue brown, and it has tiny waves that roll onto the shore. We spend our days there going back and forth between the house and the beach.

Every time I'm there, we go looking for shark's teeth. My mom's been doing it since she was 13. When I was little, she would tell me to look for a triangular shape with a shiny grey top and a rough darker bottom. I used to be impatient, not wanting to walk as slowly as my mom and complaining about how it hurt my back to bend over and look. She would walk, with her hands clasped behind her back and her head tilted down, along the water where most of the shells, sea glass, ocean debris and sharks-teeth lay. They are shaped into wavy lines where the bay has deposited them on the shore. Whenever I saw anything that had the triangular shape of a shark's tooth, I would pick it up and ask my mom, and she would tell me if I found one or not. I eventually got to the point where I could tell for myself. Now I am the second best in my family, after my mom. My sister is next, then my dad. My grandma says that she's never found one, and she's owned the house since 1981.

When walking along the edge of the water, my eyes are always searching. My sister usually comes with me, but she's not as into it as I am. I find it hard to look up while I walk, even though the scenery is beautiful, because of this urge to keep my head down, searching the sand. It sometimes feels obsessive, because of my desire to find a shark's tooth, but at the same time, it's relaxing. During my focused meandering, I often pick up things that aren't shark's teeth. A piece of bark or plant or maybe a small shard of grey shell or rock. The shape and color of these other things trick my eyes, and it can be frustrating, especially if I haven't found any shark's teeth yet. Sometimes I'll find a piece of sea glass or a ray tooth, or some other interesting object that came from the bay, which I'll keep. There are treasures to be found other than shark's teeth.

Some days I'll find a lot of teeth and some days not even one. Some days my mom will find a bunch, even if I don't. Sometimes I get competitive about it, even though she doesn't feel that way. When we find one, we yell "I found one" and go over to show it to the other people who we're walking with. There is a satisfaction in searching for something and finally finding it. The sharks' teeth feel like special objects. I think that the sleekness and smoothness of them and the idea that they come from a shark's mouth makes it feel special and so cool when you find one. There also aren't the most easy to find, unlike other shells, which are simply lying around for anyone to pick up. Shark's teeth are more hidden. Most of the teeth are sort of flat, with one side more rounded than the other, kind of like how our teeth are.

We have a small jar at home that my grandma gave us that we keep the shark and ray teeth in. It's the kind with the separating top. The flat piece, which is metal and has a picture of fruit on it, is placed on top of the squat jar, and then a silver, rusted top with a space in the middle is screwed on. There are all kinds of sharks' teeth of varying sizes and types in this jar. Some are big and some small. Some are smaller than small. Some are long and some are very triangular. Others have hooked tips or skinny tops. Some are squat and some are chipped. We've found sharks' teeth with our quickly diving hands dipping into the shallow water, hopeful that the waves don't sweep it away. Sometimes we find them by sifting through piles of small shells and pebbles at the water's edge, scraping layer after layer off of the top of a huge handful. Though most we find by walking along the beach, collecting treasures.

Skin Deep: Tattooing and Class Identity During the Long Nineteenth Century

A masterful creation, or a crude excuse for art, an exciting experiment, or a lifetime commitment—however one defines tattooing, permanent marks on the body speak volumes to the viewer. But what exactly are these tattoos saying? Today, as more and more people are choosing to get tattoos, it becomes increasingly difficult to pinpoint exactly what they have come to represent. In Europe during the long nineteenth century, however, the social distinction tattoos provided was far clearer: tattoos displayed class identity on the surface of the body. And although both sailors and upper class citizens sported permanent markings, the design, method of application, and the motivation behind acquiring tattoos illustrates a persistent divide between the two classes.

Although various forms of tattooing were practiced in Europe at least six centuries earlier¹, it had become obsolete prior to a European excursion to Polynesia in 1769. Although widely debated whether or not this journey, led by James Cook, an explorer and captain in the Royal Navy, was the true cause of the tattoo's rise in popularity, it serves as a clear jumping off point from which one can examine early encounters of Europeans with tattoos. On board Cook's ship was Joseph Banks, a naturalist, who kept a detailed accounts of the tattoos he observed. According to Banks' writing, Polynesian tattooing consisted of small, intricate arches placed on top of each other, as well as figures of men, birds, and dogs². The tattoos were applied using a

¹George, Burchett. *Memoirs of a tattooist: from the notes, diaries and letters of the late King of Tattooists*. Pan Books, 1960.

² Joseph Banks. "The Endeavour Journal of Sir Joseph Banks." *The Endeavour Journal of Sir Joseph Banks*. November 2005. Accessed April 10, 2017. <http://gutenberg.net.au/ebooks05/0501141h.html>

sharpened piece of shell or bone that was dipped in a black substance, and then stabbed repeatedly deep into the skin.³

The reactions of the people onboard the ship illustrates the barrier that was beginning to separate different classes of people from one another. As a wealthy European, Banks reacted to the tattoos with a sort of disdainful fascination, referring to them as “ill designed figures,” and speculating as to what could be a “sufficient inducement to suffer so much pain.”⁴ He squeamishly recounted his observations of a teenage girl being tattooed, and admitted that after an hour, he left before seeing it completed.⁵ Though unnerved by the practice, he was nonetheless intrigued to the point that he wanted to bring an islander back home, saying that he did not “know why I may not keep him as a curiosity, as well as some of my neighbors do lions and tigers..”⁶ His wish came true—they brought back a tattooed man named Omai the second time they traveled to the South Seas, and Omai became a sort of celebrity in England. (Newspapers reported elaborate tales about his life story, people wrote plays about him, and famous artists painted his portrait. It was even considered an honor to shake his hand).⁷ Through Banks’ description of the tattoos, and his desire to show off someone with these adornments, it is clear that he saw tattoos as intriguing, but predominately as something wholly *other*, something that had nothing to do with the high society he associated himself with.

³ Banks, *The Endeavor Journal*

⁴ IBID

⁵ IBID

⁶ IBID

⁷ Stephan Oettermann, “On Display: Tattooed Entertainers in America and Germany,” in *Written on The Body: The Tattoo in European and American History*, ed. Jane Caplan (London: Reaktion Books, 2000), 196.

Unlike Banks, who saw the tattoo as something absurd to marvel at, the sailors on board the ship were enthralled with the practice. In fact, they were so enamored with the idea of a tattoo that many returned home with adornments on their own bodies.⁸

From that point onwards, tattooing wove itself into the fabric of seafaring culture. Not only did sailors acquire tattoos from the various places they traveled, but they also began to tattoo one another while on board the ship. Their method of tattooing involved dipping a needle into soot, gunpowder, ink, or (occasionally) urine, and then poking it repeatedly under the skin until a design was achieved. This rapid rise in tattooing gave birth to a new iconography. A turtle indicated the wearer had crossed the Atlantic, while a swallow was earned for every 5,000 miles a sailor had traveled. A pig and a rooster tattooed on each foot was believed to prevent a sailor from drowning, and a rope around the wrist indicated that the person was a deckhand. Indeed, tattoos were so popular among the sailing class that by the beginning of the nineteenth century, nearly ninety percent of sailors were tattooed.⁹

Sailors' love for tattoos did not dwindle as time passed. By the end of the nineteenth century, tattoos were as popular as ever. George Burchett, a renowned English tattooist, grew up in a seaside town called Brighton. In his memoir, he recounts tales of his youth during the 1870's, noting that "nearly all of my sailor friends at the

⁸ "Tattoos: The Legacy of a Seafaring Heritage." *History Today*. Accessed April 10, 2017. <http://www.historytoday.com/tessa-dunlop/tattoos-legacy-seafaring-heritage>.

⁹ IBID

beach were tattooed.”¹⁰ He describes their tattoos as being “crude: just an anchor,...or a declaration of ‘True Love’”, but noted that some of them were “fine tattoos, made by Japanese *horis* or Burmese craftsmen.”¹¹

At this time, tattoos could often be found on criminals as well. This is indicated by newspaper advertisements for wanted men, which include descriptions of the person’s tattoos along with other physical markers. A town gazette published in 1838 describes three men wanted for various crimes, two of whom were tattooed. The gazette states that one man was marked with “JMRR heart RR half-moon 3 stars fish inside right arm, crucifix star on breast, man cask of rum above elbow, man woman fish” and the other with “FMJT and 1832 in figures”.¹²

Since the late 1700s, people who committed various crimes were transported to penal colonies in Australia. Like sailors, convicts often tattooed one another while on board the ship that took them to Australia. In 1869, the *Register of Distinctive Marks* was established. This register contained detailed descriptions of the tattoos a convicted person had. Tattoo description was an imperative tool for identifying an escaped person, or a repeat offender. Even through the 1890’s, senior policeman stood firm in their belief that tattoo descriptions were essential in identifying criminals.¹³

¹⁰ Burchett, *Memoirs of a Tattooist*

¹¹Burchett, *Memoirs of a Tattooist*

¹² Hamish Maxwell-Stewart and Ian Duffield, “Skin Deep Devotions: Religious Tattoos and Convict Transportation to Australia,” in *Written on The Body: The Tattoo in European and American History*, ed. Jane Caplan (London: Reaction Books, 2000), 120.

¹³ James Bradley, “Body Commodifications? Class and Tattoos in Victorian Britain,” in *Written on The Body: The Tattoo in European and American History*, ed. Jane Caplan (London: Reaction Books, 2000), 138.

The tattoo, then, was no longer a tragic appropriation of a foreign practice—the art form hinted at something far more complex. To most of English society, tattooed individuals represented sailors, criminals, and other riffraff. But, to those tattooed, the permanent markings fostered a sense of belonging in an otherwise nomadic lifestyle. Thus, tattoos served as a marker of class identity; simultaneously bringing people together and dividing them all at once. And despite its infamous correlation to sailors and criminals, tattooing adapted itself to become a trend for the fashionable upper class sometime during the 1890s.

Once again, the reason for the tattoos rebirth (only this time among the wealthy) is debated. Many historians credit Edward, the Prince of Wales, for sparking the trend in the upper class. He was tattooed with a simple cross on his arm during a patronage to Jerusalem in 1862, which the public gained knowledge of in 1881.¹⁴ It is possible, and quite likely, that many wealthy Europeans sought to emulate royalty by following his example. Another possibility, perhaps occurring jointly with the previous one, is that retired captains and other high-ranking officials showed off their tattoos once they were back on land. This undoubtedly impressed their wealthy peers, perhaps fueling a desire for the wealthy to acquire tattoos of their own. While at sea, it was just as acceptable for a captain to be tattooed as it was for a deckhand.¹⁵ But this blurring of social distinctions quickly disappeared upon a captain's return to normal life. Once reunited with his wealthy peers, the bridge between the classes disintegrated.

¹⁴ Bradley, "Body Commodifications? Class and Tattoos in Victorian Britain," 146.

¹⁵ Burchett, *Memoirs of a Tattooist*

Tattooing itself was forced to adapt just to appeal to the wealthy.

In 1891, Samuel O'Reilly created the first electric tattooing tool, which was later improved by Tom Riley and George Burchett. Burchett named his tool "Burchett's Electric Tattooing Instrument". The name alone seems to be directed at a very specific clientele—an "instrument" is naturally associated with some sort of art form, and usually lends itself to ideas of refinement and precision. This sort of clever marketing promoted the tattoo among the wealthy. Along with using fancy electric tools, tattoo artists began to present themselves in the same manner as doctors and medical professionals. Sutherland MacDonald, another tattooist of the time, adopted a white coat and emphasized how hygienically his procedures were performed.¹⁶ He, like many other artists of the time, chose to locate his shop in wealthy areas of town, so as not to force his clients to remove themselves from the social circles that they were comfortable mingling with. The following excerpt from a London magazine written in 1897 describes the interior and services a client could expect from MacDonald's studio:

Luxurious cushions, resting here on a divan...the familiar needles with their gaily decorated handles, and the little hypodermic syringe, not to mention the ever-ready box of cigarettes and the accompanying cooling drinks, we find here the additional comforts of the electric light and a snug stove, both of them very necessary in the variable English climate.¹⁷

This promise of a comfortable and hygienic experience was enough to make tattooing wildly popular among the upper class at the turn of the century. The media referred to tattooing as anything from a "fashionable craze"¹⁸ to a "modern fine art"¹⁹,

¹⁶ Bradley, "Body Commodifications? Class and Tattoos in Victorian Britain," 148.

¹⁷ Gambier Bolton, "Pictures on The Human Skin." *The Strand Magazine*, 1897, 428-34.

¹⁸ "Six arms showing different designs of tattoo, and two smaller views of tattoos. Process print, 1903." Digital image. *Welcome Images*. Accessed May 22, 2017 . <https://welcomeimages.org>.

¹⁹ "Tattooing." *Sketch: A Journal Of Art and Actuality*, June 16, 1897, 327.

while The New Yorker noted that “In England, it is regarded as the customary and proper thing to tattoo the youthful feminine leg.”²⁰

And although both the wealthy and the working class were being tattooed, the divide between the two classes was as prominent as ever. The method of application used by both groups, for example, drew a harsh line between them. The invention of the electrical tattooing machine, with its delicate needles, was according to Burchett, a “practically painless, even agreeable”²¹ sensation. An article published in 1900 noted that the puncturing of the skin was nearly invisible to the naked eye, and that the process did not look all that different from a pencil sketching on paper.²² Many sailors and criminals, however, were still tattooing one another on board ships in the same tedious poking manner as they had for one hundred years.

The designs themselves also divided the two groups. Many of the designs tattooed on upper class skin represented some sort of status symbol. Wealthy men often tattooed family crests (Fig. 1), elaborate hunting scenes, re-creations of famous paintings, or strong animals (Fig. 3, 4, 5) Most women chose butterflies or small birds, though it was also considered trendy for a woman to tattoo a motor car on herself.²³ Equally popular was acquiring inscriptions on the fingers beneath the wedding ring.²⁴ “Fixing” complexions was trendy as well—women achieved a healthy glow by

²⁰ Albert Parry, *Tattoo: Secrets of a Strange art*. NY, NY: Collier Books, 1971. Accessed April 10, 2017.

²¹ Burchett. *Memoirs of a Tattooist*

²² Broadwell, Albert H. "Sporting Pictures on The Human Skin." *Country Life*, January 27, 1900, 108-10.

²³ "Six arms showing different designs of tattoo, and two smaller views of tattoos. Process print, 1903." Digital image. *Wellcome Images*. Accessed May 22, 2017 . <https://wellcomeimages.org>.

²⁴ IBID

permanently dying their cheeks a pale, natural looking pink.²⁵ Sailors, criminals, and other less wealthy people chose very different designs. Besides traditional sailing iconography, many people were engraved with their own initials, as well as the initials of their loved ones (Fig 6, 7). Portraits of loved ones could be seen as well (Fig 8, 9). Weapons (Fig. 10), pin-up girls, and pierced hearts (Fig. 11) were also typical. Interestingly, many criminals chose to adorn themselves with religious symbols. The cross, of course, was common. Also popular was the virtue of hope, often represented by a woman clutching an anchor.²⁶

The motivation behind the tattoos can also be inferred from the designs. For the wealthy, the tattoos served as a way to keep up with the royalty they wished to emulate, to stay up-to-date on the latest fashion trends, and to gently suggest to their peers that they were well traveled (the wealthy acquired tattoos from the places they visited). For the lower class, the motivation behind acquiring a tattoo was somewhat more earnest. As stated by James Bradley, a historian of medicine and criminal identity, “The most precious and the most mobile possession was the body itself. Beyond small portable objects, mobility and poverty denied soldiers, sailors and prisoners the possibility of owning physical memento.”²⁷ Tattooing initials or symbolic representations of loved ones allowed the bearer to easily carry with him reminders of the people that he could not actually see for long stretches of time. In addition, marking a body with one’s own initials prevented an anonymous death at sea—if the boat were to sink, the body may have

²⁵ Burchett. *Memoirs of a Tattooist*

²⁶ Hamish Maxwell-Stewart and Ian Duffield, “Skin Deep Devotions: Religious Tattoos and Convict Transportation to Australia,” 125.

²⁷ Bradley, “Body Commodifications? Class and Tattoos in Victorian Britain,” 151.

been able to be identified based on the tattoo. Finally, some of the images provided sources of comfort, whether in the form of luck or religion.

Europe in the nineteenth century was heavily organized by class, and tattoos serve as a lens through which this can be observed. Ultimately, and perhaps more importantly, tattoos were representations of personal desire—a desire which likely stemmed from the social and economic status of the individual. Even today, this same desire persists—the desire to bring oneself closer to the familiar, and to move further away from everything “other”. The body—mobile, resilient, and extraordinarily captivating—continues to be the ideal canvas on which to display our notion of identity.

28



Figure 1

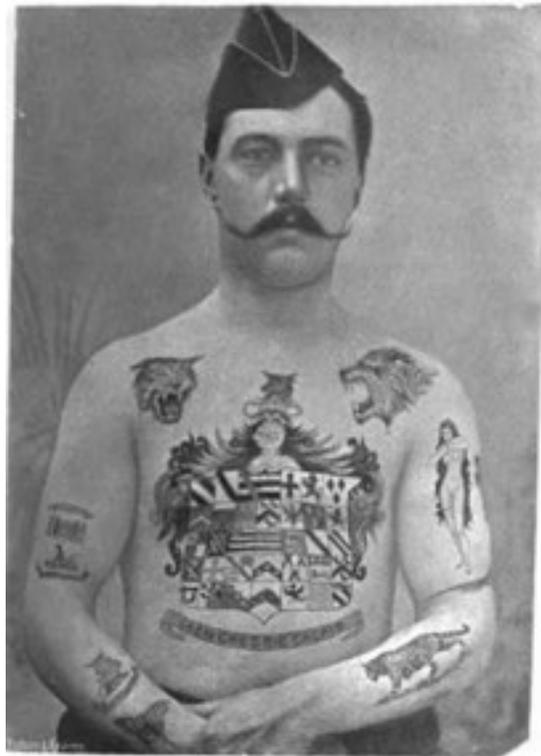


Figure 2

30



FALCON, ON THE AUTHOR'S BACK, BY MR. MACDONALD.
From a Photo. by the Author.

Figure 3

31

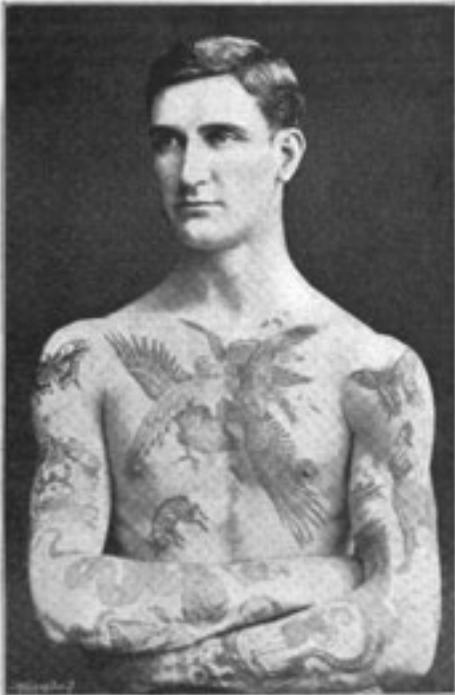
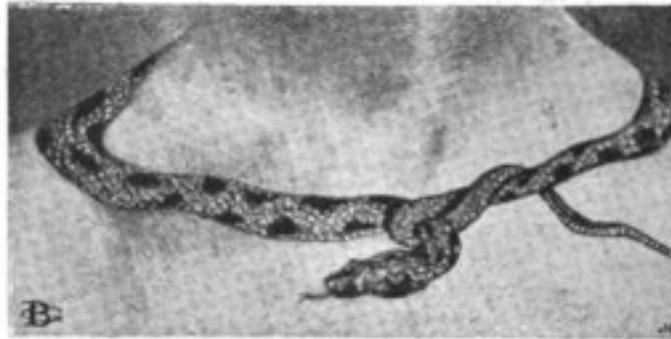


Figure 4

32



SNAKE, TATTOOED IN GREEN AND BLACK, ROUND THE
AUTHOR'S NECK, BY MR. MACDONALD.
From a Photo. by the Author.

Figure 5

- 28) Broadwell, "Sporting Pictures on the Human Skin"
- 29) IBID
- 30) Bolton, "Pictures on the Human Skin"
- 31) IBID
- 32) IBID

33



Figure 6

34

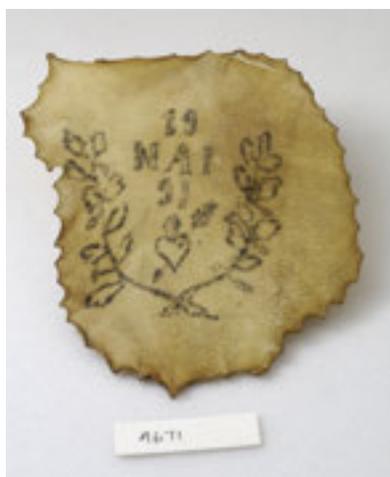


Figure 7

35



Figure 8

36



Figure 9

37



Figure 10

38



Figure 11

33) A tattoo on a piece of human skin showing a flower and some initials. Digital image. *Wellcome Images*. Accessed May 22, 2017. <https://wellcomeimages.org>

34) A tattoo on a piece of human skin showing a heart with an arrow through it and the date of the 19th May 91. Digital image. *Wellcome Images*. Accessed May 22, 2017. <https://wellcomeimages.org>

35) A tattoo on a piece of human skin showing a lady, possibly a lover, surrounded by a garland of flowers. Digital image. *Wellcome Images*. Accessed May 22, 2017. <https://wellcomeimages.org>

36) A tattoo on a piece of human skin showing a nude female. Digital image. *Wellcome Images*. Accessed May 22, 2017. <https://wellcomeimages.org>

37) Human skin, with tattoos, probably French, 1850-1920. Digital image. *Wellcome Images*. Accessed May 22, 2017. <https://wellcomeimages.org>

38) Tattooed with a figure of a man with a large dagger surrounded by female angels with trumpets. Digital image. *Wellcome Images*. Accessed May 22, 2017. <https://wellcomeimages.org>

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Sleepy Hollow

The barn has stood in its place long before I was born, in fact, it has sat quietly just beyond my backyard since the 19th century. Although the structure cannot be seen from my home, I can walk there in only two minutes. This barn is different from the traditional red and white building one might imagine. It is weathered and sagging with old, gray stones of varying shapes and sizes held together with a spider-web of cream colored grout to form four sullen walls. A wavy, wooden roof, with several holes, caps the third floor. Its broken glass windows rimmed with white paint (that has chipped off a considerable amount) gives it somewhat of an eerie look. The whole building appears slumped, as if its shoulders are hunched from exhaustion. Atop the door hangs a handmade, rotting sign that makes me smile every time I see it. Engraved on this little sign are the very appropriate words “Sleepy Hollow.”

White paint chips barely cling to the front door and when I turn the rusting doorknob I hear the wood groan. The structure is a bank-barn, meaning it is built into the side of a hill. There are three main floors; the second level and the attic can be accessed through a door on the gable end built into the hillside, and the basement can only be reached through a door on a side wall facing a small pond. Each level of the barn has its own characteristics that differentiate it from the rest. Over the more than 150 years of its life, the barn was not only used as a farm building, but also a liquor distillery and woodshop. These various uses explain much of the unexpected and non-traditional layout that exists. As one enters the main floor, your eye is drawn to the left side of the room where an old, rusted wood stove with intricately decorated metal sits against the wall.

On the far wall, messy pink and black cursive graffiti form the word “Ojala.” Although this is clearly not an original feature of the barn, I feel it is a strangely, pleasing addition because it adds some color to the bleakness. I’m also struck by the appropriateness of the message. You see, the word “ojala” means “hopefully” in Spanish, which I think suits the barn rather well. In the middle of this floor there is a very steep set of wooden stairs that leads to the attic.

Unlike the main floor, the attic does not have many windows, so it is darker and mustier. I have noticed that the attic is always significantly warmer than the rest of the barn, and the wide-planked floor creaks with every step I take. There are several sets of poles with pegs that probably held the liquor bottles during the distilling process. There is also a door in the attic that leads to a twenty foot drop to the ground. I have never understood the purpose of that door, but I like to make up stories as to what it was used for.

Finally, the basement is most definitely my least favorite level of the barn. Instead of having a wooden floor, the ground consists of thick mud that usually sticks to the bottom of my shoes. Abandoned wasp's nests cling to the wooden beams holding up the floor above, and a ditch in the ground allows natural spring water to travel from its source to the pond outside. Whenever I think of the barn, I think of a poster I have seen of a kitten barely clinging onto a tree branch with the words "Hang in there, baby" written below. The basement of the barn has always felt like the level that just gave up - that did not "hang in there."

The first time I visited the barn I was around 8 years old. I remember questioning my dad about the strange building on our neighbor's property and he decided to show it to me. He led me through the front door, up to the attic, and then eventually to the basement where I played with the water flowing through the ditch. Our neighbors at the time had neglected the property. At one point, they even wanted to tear it down to make more money on the land when it was for sale, but our neighborhood worked to have the barn marked as an historical property, so they were not allowed to do so. I clearly remember thinking, "Why would anyone want to destroy such a beautiful place?" I believed that the barn deserved more love than what it was receiving. It was obvious that many of our neighbors had similar feelings as me towards the barn.

Over the years, I would visit now-and-then with my dad. It seemed that he had the same connection to the barn as I did, so we would check in on the lonely structure, walk around and bring some life to the place. I never stored anything in the barn because I felt as if I had an unspoken pact with the building. I was not to leave anything, but footprints and not take anything, but memories. As I

got older, my sense of curiosity grew, and I would venture to the barn with my friends or brothers. I have explored the building countless times and one question I always ask myself is, "Why do I keep returning?" Maybe it is due to the fact that it has always been a peaceful place for me - an escape from the hectic times in my life. A place where the draining feelings of stress can no longer affect me. But, I do not have a definite answer to this question.

I have always been rather consistent in the time of day that I visit the barn. I usually walk over in the afternoon, always when it is light outside. My friends' reactions are always something along the lines of, "Katelyn, I am not going into that creepy building where I am going to be murdered!" I never used to understand their fear because I find it quite beautiful when the afternoon light shines on the mica in the stones and illuminates the whole building. That is, until a couple months ago, when I experienced the same feelings of dismay myself.

It was a warm August night and my friend and I decided to walk to the barn. I had never gone there after dark, but a nighttime adventure sounded wonderful. When the building first came into sight, it was as though I had never seen it before. It's appearance in the dark was significantly different from that of the day. The night had covered up the light of the barn with a stifling blanket. Suddenly, I recognized the horror movie setting my friends had described. The sounds of crickets, rather than the lively buzzing of bees, also heightened my fear. When the beam of my flashlight reflected off a window of the barn, the pattern of broken glass sent chills down my spine - it looked as though the barn had put on a wicked smile of jagged teeth and sharp edges. Feelings of fear gripped me and images of dire circumstances flooded my mind. Once I turned the doorknob, high pitched, creaking noises emanated from the door, I stared into the darkness of the room for a split second before running for the hills. Visiting the barn, the next morning, the peaceful happiness of the setting displaced the fear of the previous night and all was right with the barn, but I felt somewhat disappointed in myself. I should never have feared anything - the feelings of that night seem childish.

The permanence of the place is something I find very reassuring and grounding in my life. I do not know what my future path will be, but I do know that whatever changes may come, the barn will

always be there for me as a friendly place to visit in times of stress. Unlike most things, my perception of the barn has stayed constant over time. I still believe it is the amazing and mysterious place that I discovered when I first walked through the front door as an eight-year-old girl.



Defining Gender: Moving Beyond Judith Butler's Theory of Performativity

Judith Butler is famous for her work in the fields of both feminist theory and queer theory, but is arguably most known for her controversial view that gender is solely socially constructed or “performative.” She consistently defines and categorizes gender as an action or something one does rather than a state of being, writing: “*Gender is in no way a stable identity or locus of agency from which various acts proceed... it is an identity tenuously constituted in time—an identity instituted through a stylized repetition of acts*” (Butler, 519). That statement is at the very crux of her philosophy about the nature of gender, particularly the segments asserting that gender is not a stable identity and that it is entered into reality through a repetition of acts.

Judith Butler gets many things right about gender; namely its performative nature, the rigidity of how it functions in society, and the arbitrary role it plays in the lives of many. In fact, many of Butler's claims were (and still are) extraordinarily radical. Some prime examples of the radical nature of her work include assertions that the gender binary is a societal creation, that gender expression is not necessarily representative of one's gender identity, and that gender is simply a performative accomplishment. However, are there limitations to Butler's theories about gender? Certainly. Does she get everything right about gender? Absolutely not. It seems impossible that any theorist could possess all the answers about what exactly gender is, but precisely for this reason, it is crucial to examine the work of a large range of gender and queer theorists (in order to find a decently accurate definition of gender.) In this paper specifically, I will analyze the theories of, in addition to Judith Butler, Julia Serano, Anne Fausto-Sterling, and very briefly, Leslie Feinberg. However, naturally, we must begin by delving into the work of Butler herself.

For Butler, there is nothing about gender that is inherently natural or logical, and she goes so far as to claim that in some sense, gender is an illusion, writing that “*gender reality is performative... it is real only to the extent that it is performed,*” and that “*genders... can be neither true or false, neither real or apparent*” (Butler 527-528). She most directly expresses this belief when she states that “*the various acts of gender create the idea of gender, and without those acts, there would be no gender at all*” (Butler, 522). However, it is important to note that Butler does indeed recognize that gender has very legitimate impacts in the world, and is

not in any way “fake” or “unreal” in a cultural or societal sense. She points out that “*gender is a performance with clearly punitive consequences*” and that “*those who fail to do their gender right are regularly punished*” (Butler, 522). She also recognizes that speaking about gender as if it were a play does not take into account the real-life violence gender nonconforming people face, noting that there is a palpable difference between one’s reaction to seeing a “transvestite” in the context of a performance, and seeing a “transvestite” in the context of a mundane daily action/situation.

Although Butler spends much of her time discussing and explaining the “acts” and “performance” that make or define gender, she also focuses heavily on the body, and more specifically, the gendering and doing of one’s body. The fact that she believes gender to be the “*cultural significance that the sexed body assumes*” is of great importance (Butler, 524). If that statement is true, then there seems to be an implication that, “*from within the terms of culture it is not possible to know sex as distinct from gender*” (Butler, 524). The body, she expounds, “*becomes its gender through a series of acts*” (Butler, 523). Furthermore, precisely because of that, Butler comes to the conclusion that, “*the body is only known through its gendered appearance*” (Butler, 523). Butler seems inclined to discuss gender and bodies in very similar ways. She writes that gender, “*is an historical situation rather than a natural fact*” (Butler, 520). Then when speaking about the body, she uses almost precisely the same language, calling the body “*an historical idea rather than a natural species*” (Butler, 520).

Another profound commonality between the way in which Butler speaks about gender and the way in which Butler speaks about the body is in regards to the notion of “doing.” She tells us that, “*one is not simply a body, but, in some very key sense, one does one’s body*” in the same way that she illustrates to her readers that, “*there are nuanced and individual ways of doing one’s gender, but that one does it, and that one does it in accord with certain sanctions and proscriptions, is clearly not a fully individual matter*” (Butler, 521, 525). From that declaration, we are able to gather information about the doing of gender, and the way in which doing one’s gender, and therefore doing one’s body as well, is a societal and cultural process/action.

Indeed, many of Butler’s claims about gender, bodies, and the gendering of bodies, include some mention of culture. For example, she says that “*the body is understood to be an active process of embodying*

certain cultural and historical possibilities” (Butler 521). She is once again bringing “history” into her discussion of bodies, but what does the notion of an historical body imply? Seemingly, the body is historical due to both the events and situations it has individually experienced and to the events and situations past similar bodies have experienced.

Moving away from the body in a historical sense to the body in a cultural sense, she characterizes gender as “*a project which has cultural survival as its end*” and claims that “*the association of a natural sex with a discrete gender and with an ostensibly natural ‘attraction’ to the opposing sex/gender is an unnatural conjunction of cultural constructs in the service of reproductive interests*” (Butler, 522, 524). In other words, gendered and sexual norms are primarily based on the idea that reproduction is the most necessary and vital task a human being can perform. She finally combines both the notions of gender and the body by writing about the “gendered body.” “*The gendered body,*” she alleges, “*acts its part in a culturally restricted corporeal space and enacts interpretations within the confines of already existing directives*” (Butler, 526).

Julia Serano, a trans woman, writer, activist, and biologist, takes issue with several of Butler’s assertions and offers an alternative model for looking at gender, one based on the concept of *intrinsic inclinations*. By *intrinsic inclinations*, she means *subconscious sex* (what she thinks of as gender identity), *gender expression*, and *sexual orientation*. “*These intrinsic inclinations,*” she explains, “*are to some extent, intrinsic to our persons, as they occur on a deep, subconscious level and generally remain intact despite social influences and conscious attempts by individuals to purge, repress, or ignore them*” (Serano, 99). Perhaps one of the best (or at least, most refreshing) things about Serano’s gender theory is that she does not attempt to find one single “cause” or “reason” for the way gender forms in an individual. In regards to *intrinsic inclinations*, she says that, “*because no single genetic, anatomical, hormonal, environmental, or psychological factor has ever been found to directly cause any of these gender inclinations, we can assume that they are quantitative traits (i.e., multiple factors determine them through complex interactions*” (Serano, 99). In essence, there is no one thing that can be pointed to as evidence for or the origin of why someone has a certain gender identity, gender expression, or sexual orientation. Therefore we can assume that these inclinations are the result of a complicated mix of factors.

The most crucial difference between Butler's and Serano's views on gender can be summed up rather simply in the following manner; whereas Butler thinks of gender as *socially constructed*, Serano sees it as *socially exaggerated*. But what exactly does Serano mean by *socially exaggerated*? She explains it concisely in the following manner: "*While variation in our sex characteristics and gender inclinations may occur naturally, the way we interpret those traits, and the identities and meanings we associate with them, can vary significantly from culture to culture*" (Serano, 101). Essentially, Serano speculates that many components of gender and sexuality are biological and deeply ingrained, but the way we place meanings and labels on those components is not "natural" and is very much influenced by society. Or in her words, "*socialization acts to exaggerate biological gender differences that already exist*" (Serano, 74). While she is certainly not the proponent of *social constructionism* (the idea that gender has been created by society and made to appear real through cultural practices) Butler is, she is by no stretch of the imagination, a *gender essentialist*, as she openly declares that it is ridiculous, and even harmful, to assume that there are essential differences between men and women.

In fact, there are many ways in which Serano agrees with Butler. Although she does place some importance on what she sees as the biological components of gender, she clarifies her stance, explaining that "*the most important differences that exist between women and men in our society are the different meanings that we place onto one another's bodies*" (Serano, 52). In essence, just like Butler, she is speaking about the "gendered body." Additionally, in a style that is reminiscent of Butler, she suggests that, "*there is no such thing as a 'real' gender---there is only the gender we experience ourselves as and the gender we perceive others to be*" (Serano,13). And although she may perceive sex (and gender too, to some extent) to be primarily biological, she admits that, "*cultural expectations and assumptions play a large role in shaping how we determine and consider sex*" (Serano, 24).

Serano, however, in great contrast to Butler, writes substantially about the insulting lens through which society views femininity, be it in women, men, or any other gender. Although Butler discusses the consequences of not performing one's gender correctly, she does not detail the differences between performing "masculinity" and performing "femininity." Serano also focuses, not just on femininity as a whole, but more pointedly, femininity in anyone who is not a cisgender woman. She points out that "*no form of gendered*

expression is considered more artificial and more suspect than male and transgender expressions of femininity,” and that *“in a male-centered gender hierarchy, where it is assumed that men are better than women and that masculinity is superior to femininity, there is no greater threat than the existence of trans women, who despite being born male and inheriting male privilege ‘choose’ to be female instead”* (Serano, 5, 15). Because men in our society are given so much power and value, the fact that someone who was “born” a man would rather be a woman is seen as a direct threat to not only the patriarchy and cisgender men, but also to cisgender women.

Serano also works hard to make a clear distinction between “femaleness” and “femininity”, writing that *“while it is generally considered to be offensive or prejudiced to openly discriminate against someone for being female, discriminating against someone’s femininity is still considered fair game”* (Serano, 5). One of the most useful ways in which Serano speaks about the societal hatred for femininity, especially in regards to trans women, is in terms of two interconnected forms of sexism; *traditional sexism* and *oppositional sexism*. *Traditional sexism* refers to sexism and prejudice rooted in the idea that men and masculinity are superior to females and femininity, whereas *oppositional sexism* refers to sexism and prejudice stemming from the notion that men and women are opposites. She sums up the extraordinary power that the those two forms of sexism have in conjunction with each other when she writes that *“traditional and oppositional sexism work hand in hand to ensure that those who are masculine have power over those who are feminine, and that only those born male will be seen as authentically masculine”* (Serano, 14).

She more directly addresses how these two types of sexism affect trans people and gender nonconforming people when she expounds upon the role of *oppositional sexism* in transphobic oppression; *“oppositional sexists attempt to punish or dismiss those of us who fall outside of gender or sexual norms because our existence threatens the idea that women and men are ‘opposite’ sexes”* (Serano, 13). People who either fall outside/beyond the gender binary or simply reject the gender roles they have been assigned are punished brutally by oppositional sexists not only because they erase and contradict the notion of two opposite sexes and genders, but also because they jeopardize all aspects of the cisheteropatriarchy and weaken its power over society.

Perhaps the most interesting (and seemingly unique) thing though, about Serano's gender theory, is her notion of "brain sex" or parts of gender that can neither be explained by biological factors or socialization. She expresses this belief by theorizing that, "*certain aspects of femininity (and masculinity as well) transcend both socialization and biological sex*" (Serano, 18). Simply put, *brain sex* is the core component of the theory that your brain plays a large role in determining which sex and gender you are/should be. Serano suggests that "*our brains have an intrinsic understanding of what sex our bodies should be,*" and in a more potentially controversial statement that, "*brain sex may override both socialization and genital sex*" (Serano, 80-81). Lastly, in regards to the matter of *brain sex*, she brings up both the appearance of one's body, and socialization, saying that "*our brains may be hardwired to expect our bodies to be male or female, independent of our socialization or the appearance of our bodies*" (Serano, 81). More basically explained, she presumes that there are components of our brain that dictate what gender we will end up identifying as.

Butler and Serano offer much-needed reflections, theories and philosophies about what gender is, how it is created, how it functions in society, etc. Although they may have radically different ideas on many issues related to gender, they both have unique and valuable perspectives, and it is clear that they are aspiring for a similar world; one where all forms of sexism are nonexistent and one where no one is punished for their gender identity or expression. In some senses, they also both appear to advocate for a world without *gender anxiety* and *gender entitlement* as neither of them claim that their view of gender is absolutely correct and neither of them show disrespect for anyone else's interpretation of their own gender. According to Serano, *gender entitlement*, "*is best described as the arrogant conviction that one's own beliefs, perceptions, and assumptions regarding gender and sexuality are more valid than those of other people*" (Serano, 89). *Gender anxiety*, on the other hand, is "*the act of becoming irrationally upset by or being made uncomfortable by the existence of those people who challenge or bring into question one's gender entitlement*" (Serano, 90).

Nonetheless, despite the meaningful and nuanced contributions they make to the broad realm of gender theory, it is indisputable that neither of them has perfectly summed up gender, and in some respects, they could be perceived as being wrong about a number of things. The most blatant examples of this are when Serano writes that "*the major problem with the gender binary system is not that it is binary (as most physical sex*

characteristics and gender inclinations appear to be bimodal in nature) but rather that it facilitates the naive and oppressive belief that women and men are ‘opposites,’ and when Butler states that gender, “*is real only to the extent that it is performed*” (Serano, 104, Butler, 527).

Anne Fausto-Sterling, a professor of both biology and gender studies, affirms several of the conclusions of both Butler and Serano, but expands more on the construction of sex itself and successfully rebuts many common claims about gender and sex. Much of her book *Sexing the Body: Gender Politics and the Construction of Sexuality* focuses on intersex people, whom she frequently uses to disprove the sex binary. In the very beginning of her book, in a statement that seems to be in agreement with Butler, she explains that “*labelling someone a man or a woman is a social decision*” (Fausto-Sterling, 3). This may seem surprising, coming from a biologist, but she expands on this position thoughtfully, bringing in scientific study: “*we may use scientific knowledge to help us make the decision, but only our beliefs about gender---not science---can define our sex*” (Fausto-Sterling, 3). Furthermore, she writes in a crucial sentence, “*our beliefs about gender affect what kinds of knowledge scientists produce about sex in the first place*” (Fausto-Sterling, 3).

Just like in Butler’s work, and in Serano’s to a certain extent, the body is a central tenet of Fausto-Sterling’s theories. Fausto-Sterling’s belief is that, “*our bodies are too complex to provide clear-cut answers about sexual difference*” (Fausto-Sterling, 4). Precisely because of that, “*the more we look for a simply physical basis for ‘sex,’ the more it becomes clear that ‘sex’ is not a purely physical category*” (Fausto-Sterling, 4). Fausto-Sterling also strongly emphasizes how societal views and prejudices influence the way we think of and judge other people’s bodies. She points out that “*as our social viewpoints have shifted, so has the science of the body,*” and that, “*both race and gender emerge from underlying assumptions about the body’s physical nature*” (Fausto-Sterling, 7).

In order to go more into depth about the gendering, or perhaps more accurately, the sexing, of one’s body, Fausto-Sterling raises the subject of intersex people, and in particular, their bodies. Intersex people, she says, “*have unruly--even heretical--bodies*” (Fausto-Sterling, 8). Then, in regards to the question of why perform unnecessary, and potentially even harmful, surgeries on intersex babies, she explains that the sole purpose of these surgeries is to, “*maintain gender divisions.*” (Fausto-Sterling, 8) And in order to maintain

these arbitrary gender divisions, society “*must control those bodies that are so unruly as to blur the borders.*” (Fausto-Sterling, 8)

Fausto-Sterling also stresses how Western ways of thinking influence our decisions about sex, gender, and bodies. “*Euro-American ways of understanding how the world works depend heavily on the use of dualisms--pairs of opposing concepts, objects, or belief systems,*” she writes (Fausto-Sterling, 21). These “dualisms” as she calls them refer to binary structures such as “*sex/gender, nature/nurture, and real/constructed*” (Fausto-Sterling, 21). She then brings up Butler to further her point about societal and cultural significance in relation to bodies, calling the title of Butler’s book, *Bodies That Matter*, “*a well-thought-out pun*” (Fausto-Sterling, 23). This might strike the average reader as confusing, but fortunately, Fausto-Sterling goes into great detail about the relationship between “matter” and “bodies.” She reasons that, “*if viewpoints about sex and sexuality are already embedded in our philosophical concepts of how matter forms into bodies, the matter of bodies cannot form a neutral, pre-existing ground from which to understand the origins of sexual difference*” (Fausto-Sterling, 22). She further clarifies what she means by saying that, “*since matter already contains notions of gender and sexuality, it cannot be a neutral recourse on which to build ‘scientific’ or ‘objective’ theories of sexual development and differentiation*” (Fausto-Sterling, 22).

Fausto-Sterling’s most notable, or at least recognizable, similarity with Serano, is that she very much thinks of humans, and therefore gender too, as both biological and social. In a remark that could almost be seen as paradoxical, she declares that, “*humans are biological and thus in some sense natural beings **and** social and in some sense artificial--or, if you will, constructed entities* (Fausto-Sterling, 25). It might appear odd to label something as both natural and as artificial, but at the same time, it seems likely that there are many contradictions about both humans in general and the realms of gender and sexuality. And in fact, Fausto-Sterling seems to reject any kind of natural/artificial or real/constructed binary; she calls the prevalent idea among scientists that sex and nature are real whereas gender and culture are constructed, a “*false dichotomy*” (Fausto-Sterling, 27).

In some respects, Fausto-Sterling’s way of thinking seems to be very much in line with that of Butler; she simply reaches her conclusions in a distinctly different manner, perhaps because she is a biologist; she tends

to focus on sex rather than gender. But when she says that, “*our current notions of masculinity and femininity cultural conceits,*” it is difficult not to be reminded of Butler (Fausto-Sterling, 31). However, her reasoning for this contentious claim is backed up by sexual diversity or the notion that, “*nature really offers us more than two sexes,*” something that Butler rarely brings up (Fausto-Sterling, 31).

Arguably, one of the most important statements made by Fausto-Sterling is: “*the science of physical difference was often invoked to invalidate claims for social and political emancipation*” (Fausto-Sterling, 39). From this claim, we are truly able to grasp how there is nothing objective about the gendering and/or sexing of a body, and how it is nearly impossible to over-exaggerate the role society and culture plays in this so-called “scientific” process of gendering and sexing. As Fausto-Sterling explained, “*rather than force us to admit the social nature of our ideas about sexual difference, our ever more sophisticated medical technology has allowed us, by its attempts to render such bodies male or female, to insist that people are either naturally male or female*” (Fausto-Sterling, 54). Furthermore, “*deciding whether to call a child a boy or girl, then, employs social definitions of the essential components of gender*” (Fausto-Sterling, 58).

Fausto-Sterling combines the theories of Butler and Serano in an intriguing and thought-provoking way, and expounds on or adjusts many of their key concepts. She is a necessary addition not only because of her firm declaration that sex itself is socially constructed (a still startlingly uncommon belief), but also because of her unique position as both a feminist scientist and someone who is unafraid to offer harsh critiques of the scientific world. In many senses, she bridges the gap between Butler and Serano while still managing to bring new ideas to the table. That is not to say, however, that she, unlike Serano or Butler, manages to perfectly define or describe gender. Indeed it seems increasingly clear that we are not going to find a way to categorize any of the three things that continue to puzzle us as humans: gender, sex, and the body. Perhaps the best we can do is fully embrace what Butler, Serano, and Fausto-Sterling all advocated for in seemingly disparate ways; namely, gender self-determination and gender freedom. Or maybe we should welcome a less scientific description of gender, something along the lines of trans activist Leslie Feinberg’s, “*gender is the poetry each of us makes out of the language we are taught*” (Feinberg, 10). It is difficult to think of a phrase that could more beautifully or accurately epitomize gender than that.

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- Fausto-Sterling, Anne. *Sexing the Body*. New York, Basic Books, 2008. *Sexing The Body* is centered around the notion that sex itself is in many ways socially constructed, and that there are biological and social components to both gender and sex. I will use this text to confirm many of Butler's claims, but also to expand on or even rebut some of them.
- Feinberg, Leslie. *Trans Liberation: Beyond Pink or Blue*. Nachdr. ed., Boston, Beacon Press, 2007. *Trans Liberation* primarily consists of excerpts from Leslie Feinberg's various speeches, but also contains thoughts from other members of the trans* community. This text will not be a major focus of my paper. However, it will serve as another resource for determining what gender is.
- Serano, Julia. *Whipping Girl: A Transsexual Woman on Sexism and the Scapegoating of Femininity*. 2nd ed., Berkeley, Seal Press, 2016. *Whipping Girl* examines and discusses the ways in which society thinks about gender, sex, and femininity. It attempts to offer some sort of definition of gender and speaks about it in the context of two forms of sexism: oppositional and traditional. I will use this text to provide rebuttals of many of Butler's claims, and to provide affirmation of other aspects of Butler's theories. I will also use it to simply give an example of another theory of gender.

Un Aumento en la Inmigración Impulsará la Economía: La Situación Actual

La inmigración ha sido recientemente un tema candente en los medios. Diferentes lados tienen múltiples puntos de disputa sobre cómo se debe manejar la inmigración y el futuro de los inmigrantes en los Estados Unidos. Uno de estos puntos principales es la economía detrás de la inmigración: los beneficios y los impedimentos de los extranjeros. Al tratar de apoyar a cada lado, ciertos hechos salen a la luz. Lo que estos hechos muestran es que a través de un aumento en la inmigración, los Estados Unidos mejorará su economía con poca o ninguna caída.

Los impuestos son una de las muchas formas en que el gobierno gana dinero. Una mayor participación en este sistema ayudará a impulsar la economía debido a los mayores ingresos que perpetuará. Aunque es contrario a las creencias de muchas personas, incluso los inmigrantes indocumentados pagan al menos la mayoría de sus impuestos. Los impuestos sobre la propiedad y sobre las ventas son inevitables, pero los impuestos sobre el salario son lo que la mayoría piensan que los indocumentados no pagan. Incluso los impuestos sobre el salario se pagan el 50% del tiempo, aunque puede ser más difícil para las personas que trabajan en negocios en efectivo.¹ Aquellos de los que se les paga a través de un sistema que no es en efectivo pagarán impuestos como todos los demás. Según el ITEP, en 2010, los inmigrantes indocumentados pagaron \$10,6 mil millones en impuestos.²

La Seguridad Social es otro aspecto principal de los impuestos que se ve afectado por la inmigración, aunque no beneficia directamente al gobierno. En cambio, los beneficios de las recaudaciones de la seguridad social se asignan a la generación anterior, que está

¹ The Atlantic

² CNN

recaudando lo que pagaron cuando trabajaban. Una porción del salario de cada persona termina yendo al gobierno, una parte de esto es el 6.2% que se coloca en la seguridad social (para ser ligeramente igualado al 6.4% del salario del empleador).³ Cuando hay más personas trabajando, hay más dinero en el sistema para apoyar a la generación anterior. Ahora, tenemos una gran población de ancianos debido al "baby boom" que ocurrió después de la Segunda Guerra Mundial y solo una pequeña generación joven/trabajadora para producir recursos suficientes para todas las personas que obtienen fondos del fondo. Los inmigrantes (especialmente los indocumentados) son esenciales para mantener el sistema de seguridad social. Con los números falsos de seguridad social que usan, están dando al sistema, pero la falsedad impide que el inmigrante recaude los beneficios. Pagan en aproximadamente \$15 mil millones de dólares al año.⁴ Sin este suplemento de fondos, la seguridad social enfrentaría serias dificultades. A medida que se amplía la brecha entre la cantidad de trabajadores y la cantidad de personas mayores, el dinero de los inmigrantes indocumentados es un elemento integral para mantener el sistema en funcionamiento.

Aunque los inmigrantes documentados pueden recurrir al sistema de seguridad social, el hecho de que los inmigrantes indocumentados no lo sean es beneficioso para el gobierno. Su presencia ayudaría a cerrar la brecha entre el número de trabajadores y el número que se retira, pero aún podrían tomar dinero cuando fueran viejos. Debido a esto, queremos aumentar el número de inmigrantes en general, pero para el máximo impacto a través del menor número de personas, los indocumentados hacen más.

³ Bruce Hamilton

⁴ CNN

La tercera forma en que la inmigración ayuda a la economía es específica para los inmigrantes indocumentados. Debido a que no existen regulaciones sobre el empleo de inmigrantes indocumentados (se debe a la ilegalidad de su presencia en los Estados Unidos), la contratación de trabajo por menos del salario mínimo es una práctica común. Esto es lo que se ilustra la película *The Hand that Feeds* antes de que los trabajadores pasaran por un esfuerzo para sindicalizarse. Para el empleador, era mucho menos costoso contratar inmigrantes indocumentados y pagarles poco a nada en lugar de pasar por los canales adecuados y pagar el salario mínimo.⁵ “Para muchas empresas vale más la pena correr el riesgo de contratar a trabajadores indocumentados que pagar los altos salarios de los empleados estadounidenses o extranjeros con documentos de residencia.”⁶ Esto reduce el costo operativo de una empresa, lo que significa es que puede producir más productos por el mismo costo como otro negocio podría, no solo dándoles la ventaja competitiva, sino también suministrando más productos, lo que impulsa la economía.

Prueba de la validez de esta teoría se puede ver en ciudades como Detroit. Incluso llegan a tal extremo que intentan ser amistosos con los inmigrantes indocumentados y se identifican como una ciudad santuario. En la historia, los inmigrantes se consideran importantes cuando tienen una educación elevada y hacen contribuciones personales visibles a la sociedad. Lo que se reconoce menos son "las contribuciones de los inmigrantes de cuello azul" en la revitalización de comunidades deprimidas.⁷ Según el Consejo de Inmigración de Estados Unidos, “El impacto de los inmigrantes en el crecimiento de la

⁵ Presentación sobre “The Hand that Feeds”

⁶ La Otra Cara de America, Página 179

⁷ Univision

población tiene un efecto positivo ... al mejorar salarios, precios de la vivienda, rentas y diversidad cultural.”⁸ El gobierno estatal ha apoyado el creciente número de inmigrantes, específicamente indocumentados, a través de un programa que les permitirá quedarse en los Estados Unidos con una visa, aunque hay pocos a ningún otro beneficio incluido de otra manera.

La inmigración ayuda mucho a la economía; cuantos más inmigrantes podamos llevar a los Estados Unidos, lo mejor. Aumentan nuestro PBI (a través de la producción de más productos), perpetúan la creación de empleos (porque cuando más personas existen, se necesitan más empleos para dar cuenta de ellos), y lo subsidian la seguridad social. Hay tantos beneficios económicos por un mayor nivel de inmigración. El problema es que algunos de ellos provienen solo de inmigrantes indocumentados entonces lo que lleva a la conclusión de que el gobierno no debe pasar a dar un estatus legal a los que no lo tienen. Sin embargo, la distribución de visas aumenta la inmigración en general, lo que ayudaría más a la economía. Los Estados Unidos debería ofrecer ciudadanía a más inmigrantes indocumentados para que otras personas quieran inmigrar a los Estados Unidos. La amnistía para algunos terminará beneficiando a la economía. Con el objetivo de una mejor economía, la decisión obvia sería permitir que ingresen más inmigrantes a los Estados Unidos.

⁸ Univision



Abby Stubb, "City of Grass"
Bamboo







This piece was inspired by the city of Manaus, which is surrounded by the Amazon Rainforest; 1,500 km in all directions. This sculpture is an abstract representation that reflects our presence in nature; a transformation from forest to city constructed out of natural bamboo found outside my home. The tall, green pieces of bamboo symbolize the pure, lively, and untouched forest, then transitions into short, colorless pieces escalating into taller, charred pieces towards the center. This reveals the effects of deforestation and compares what our world has become; an industrialized society replacing and diminishing the natural world which was once there. Overhead lights will cast a shadow from the bamboo sculpture, acting as the looming presence of man, showing humans overpowering nature.

Asian American Diseases: Societal Not Systemic

“There are no biological races in the human species,”¹ claims Dorothy Roberts in *Fatal Invention*. She further draws from that claim that racial diseases — and racial mortality rates — must not be genetic. She explains that minority Americans face greater mortality rates and disease contractions than white Americans because they tend to be less wealthy, so live in less sanitary neighborhoods with inferior health facilities.

However, this reasoning fails to apply to Asian Americans, for they tend to be more affluent than white Americans — and are afforded equal or superior medical care.² In addition, few Asian Americans reside in majority-Asian neighborhoods, so the condition of those neighborhoods does not affect the health of that race in general.³ Asian Americans even live on average 8 years longer than white Americans, which is more than double the black-white mortality gap.⁴ For this reason and their stereotype as workaholics, the Asian race has procured the moniker “Model Minority.” However, most people use this title to falsely compare Asians to black people: because Asians work harder, they are more successful.⁵ Though the widespread success of Asian Americans does not indicate an inherent superiority, it does indicate that they experience less racial discrimination than black Americans.

Despite enjoying a longer life expectancy than white Americans and experiencing less discrimination than black Americans, Asian Americans are also more likely to contract certain diseases than either race, primarily due to cultural pressures not to report illness and diet.

¹ Dorothy E. Roberts, *Fatal Invention: How Science, Politics, and Big Business Re-create Race in the Twenty-first Century* (New York: New Press, 2011) 77.

² Francesco Acciai, et al. “Pinpointing the Sources of the Asian Mortality Advantage in the United States.” *Journal of Epidemiology and Community Health*. Accessed 3 Dec. 2017.

³ “The Rise of Asian Americans.” *Pew Research Center*. Accessed 3 Dec. 2017.

⁴ Acciai, et al.

⁵ Kat Chow, “‘Model Minority’ Myth Again Used as a Racial Wedge between Asians and Blacks.” *Code Switch*. Accessed 3 Dec. 2017.

Some of the most prevalent diseases among East Asians are liver diseases. Hepatitis B and consequent diseases afflict 8 percent of all Asians, who contract this disease at ten times the rate of people of other races.⁶

There are two varieties of hepatitis B: acute and chronic. While acute hepatitis is temporary, chronic hepatitis — which arises from acute hepatitis — can lead to severe liver damage and even death.⁷ While potential symptoms of the disease are numerous, several infected people experience minimal symptoms until lethal complications such as cirrhosis or liver cancer emerge.⁸

One reason that Asian Americans contract the disease at a higher rate is that hepatitis vaccination is less common in parts of Asia, particularly southeast Asia.⁹ Since three-quarters of Asian Americans are foreign-born, more than any other race, this lack of vaccination affects the majority of the Asian American community.¹⁰

In addition, living near an infected person raises one's chances of contracting hepatitis B, which places first- and second-generation American-born Asians living with unvaccinated immigrants at a higher risk of hepatitis as well. A tradition of inviting elderly or sickly family members into the home for months at a time only emboldens this risk.¹¹

A diet consisting primarily of wheat-based products such as that of northern China can also lead to liver inflammation, which in turn leads to chronic hepatitis.

⁶ "As Asian-American Hepatitis B Rates Soar, Study Seeks Answers." *NBC News*. Accessed 3 Dec. 2017.

⁷ "Hepatitis B." *Mayo Clinic*, Accessed 3 Dec. 2017.

⁸ Ibid.

⁹ "Implementation of Newborn Hepatitis B Vaccination --- Worldwide, 2006." *CDC*. Accessed 1 Jan. 2018.

¹⁰ "The Rise of Asian Americans."

¹¹ Wai-Fah Chen, *My Life's Journey =: Wo Di Sheng Ya Yu Xing Si : Reflections of an Academic* (Hackensack: World Scientific, 2007) 30.

A final reason why Asian Americans contract hepatitis at a higher rate, as suggested by researchers at Temple University, is because many disobey doctors' orders.¹² Only two thirds of Asian Americans are proficient in English,¹³ so many patients simply cannot comprehend their doctor. Many Asian cultures also consider speaking about illness altogether taboo, consequently some people often ignore doctors.¹⁴

Another liver-related health problem, colloquially known as Asian flush, is an immune response to drinking alcohol that primarily affects Asian Americans. The response is caused by the lack of an enzyme that breaks down a toxic byproduct of alcohol, which allows this toxin to accumulate in the body.¹⁵ This toxin causes the face to redden, the signature symptom of this disease. Individuals with Asian flush who consistently consume alcohol face higher risk of esophageal cancer.

The National Center for Biotechnology Information (NCBI), a subdivision of the National Institute of Health, provides a simple explanation for Asian flush: The concentration of this enzyme in the body may actually be further reduced with increased alcohol consumption.¹⁶ This explanation also provides justification for why Asian Americans are more likely to flush than Asians; because Asian Americans culturally drink more alcohol, their enzyme levels are on average lower, and thus they are more likely to flush.

¹² "As Asian-American Hepatitis B Rates Soar, Study Seeks Answers."

¹³ "The Rise of Asian Americans."

¹⁴ Linda Ann S.H. Tom, "Health and Health Care for Chinese-American Elders." *Stanford University*. Accessed 3 Dec. 2017.

¹⁵ "Asian Flush, Explained." *YouTube*. Accessed 3 Dec. 2017.

¹⁶ Philip J. Brooks, et al. "The Alcohol Flushing Response: An Unrecognized Risk Factor for Esophageal Cancer from Alcohol Consumption." *PLoS Medicine*. Accessed 3 Dec. 2017.

The low concentrations of this enzyme among the Asian population could be due to epigenetic factors: the relative scarcity of alcohol in areas of Asia could cause many people to produce less of this enzyme.

Another racial disease, glaucoma — characterized by high eye pressure — stems from the famous image of Asians with slanted eyes. In fact, slanted eyes themselves are not thinner, however the skin enclosing them is larger. For those who exhibit slanty eyes, parts of the skin can block ocular fluid from circulating, and that fluid accrues in the eyes, increasing pressure.¹⁷

The trait of slanty eyes is hereditary, and while scientists have no complete explanation for their existence, one theory is that the extra skin protects the eye from sunlight, which is stronger in most parts of East Asia.¹⁸

Another aspect of glaucoma is its lack of symptoms — there are no signs of disease until a sudden, potentially blinding episode.¹⁹ Thus the only method to determine whether an individual contracts glaucoma early is by screening. However, many Asian Americans do not do screenings or tests for cultural reasons such as the aforementioned taboo of discussing illness. Such discussions are taboo in cultures such as Chinese culture because of the notion of karma — that words become actions.²⁰ If an ailment is mentioned, it could happen.

In general, an adherence to traditional culture in Asian Americans (especially Chinese Americans) that western doctors tend to be unaware of accounts for a difficulty to communicate with patients, and thus a higher rate of contraction for diseases with few onset symptoms. A fundamental Chinese tradition is selflessness, and because of that, many Chinese people will neglect to mention their diseases so as not to burden others around them, thus rendering

¹⁷ Kierstan Boyd. “What Is Glaucoma?” *American Academy of Ophthalmology*. Accessed 3 Dec. 2017.

¹⁸ “Origin of Shape of Asian Eyes Is Still a Mystery to Scientists.” *Chicago Tribune*. Accessed 3 Dec. 2017.

¹⁹ Boyd.

²⁰ Tom.

treatment more difficult.²¹ Patients who adhere tightly to this tradition sometimes neglect disclosing symptoms, particularly symptoms of depression, that they experience to a doctor. This frequent closeted depression explains why Asian American suicide rates are higher than suicide rates of other races.²² Another factor increasing Asian American mental health problems is that parents and their more assimilated children can feel a cultural disconnect known as an acculturation gap conflict.²³ Parents who rear their children in adherence to Confucian norms hold high expectations for their children. Such children can accumulate a greater chance of mental illness — and eventually suicide — due to stress that they do not feel comfortable sharing with their parents because of their cultural distance.²⁴

More so than those of other races, Asian Americans are also more likely to be skeptical of western medicine.²⁵ This skepticism can result in unwillingness to be screened and tested for diseases in a western style, which can increase the chance of an infection from a disease with few symptoms like glaucoma or hepatitis.

One enigma is that despite the existence of several factors that increase Asian American contractions and fatalities from certain diseases, they live on average 8 years longer than white Americans.²⁶ The primary reason for the white-Asian mortality divide is, according to the NCBI, that Asian infectees tend to be older than white infectees.²⁷ Even though Asians contract diseases like cancer at a higher rate, those contractions tend to occur later in life.

²¹ Ibid.

²² Ibid.

²³ Andoh, Efua. “How Do Family Expectations and Stress Affect Asian American Mental Health?” *Psychology Benefits Society*. Accessed 11 Dec. 2017.

²⁴ Ibid.

²⁵ Tom.

²⁶ “The Rise of Asian Americans.”

²⁷ Acciai, et al.

The NCBI entertained a few theories as to why. One of those theories is that some Asian Americans who die earlier are mistaken for white Americans (partially due to their earlier deaths), and so the 8-year mortality gap overestimates the more accurate 6-year gap.²⁸ Another theory is that Asian immigrants to America are healthy because they would not have immigrated if they were less healthy.²⁹ The fact that Asian Americans live longer than Asians provides evidence for this claim.³⁰ Others have speculated that their diet is healthier, which has provoked a recent fad to cook more Asian cuisine.³¹

A more convincing argument as to why Asian Americans live longer relies on which diseases they are more vulnerable to develop: while Asians experience greater rates of liver disease, white Americans experience greater rates of heart disease.³² Heart disease frequently causes premature death — the average age for a first heart attack in the United States is younger than the life expectancy.³³ Asian Americans contract heart disease less frequently than the general public because they exhibit fewer risk factors. On average they also smoke less often, weigh less, and exercise more than average Americans, rendering them not only less likely to contract heart disease, but healthier overall.³⁴

In summary, Asian Americans are more susceptible to diseases with minimal symptoms — such as hepatitis and glaucoma — than Americans of other races predominantly because of cultural influences to avoid western medicinal practices such as screening and testing. Thus

²⁸ Ibid.

²⁹ Ibid.

³⁰ Ibid.

³¹ Margolin, Cathy. “10 Things You Need to Know about the Asian Diet.” *HuffPost*. Accessed 3 Dec. 2017.

³² “Heart Disease and Asians and Pacific Islanders.” *Office of Minority Health*. Accessed 11 Dec. 2017.

³³ “Heart Disease Statistics.” *CardioSmart*. Accessed 11 Dec. 2017.

³⁴ Ibid.

Asian American racialized diseases are not a product of systemic racism, rather a product of social norms.

One constant among theories about racialized disease, though, is that Asian American racial studies are deep and nuanced, and while they are often overshadowed by dichotomous discussions of American race, they deserve a portion of the spotlight themselves.

Table 1. Statistics Where Asian Americans Differ from the Whole United States ^{35,36}		
Statistic	Asian Americans	Whole United States
% Foreign Born	74	13
% Proficient in English	64	92
% Live in Segregated Areas	11	70
% >25 With College Degree	49	32
Life Expectancy	87	79
Mean Household Income	\$91,000	\$73,000

³⁵ "The Rise of Asian Americans."

³⁶ "Race Data Tables." *United States Census Bureau*. Accessed 13 Dec. 2017.

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Maddie Willis
January 2, 2018
Animal Behavior

Virginity in Various Cultures

Different animal species have various mechanisms to ensure paternity. To increase their reproductive success, males have evolved different penis structures and employ certain tactics to guarantee that his mates offspring are in fact his. To make fertilization more likely, male primates and certain carnivore such as dogs and cats among others have evolved penis bones that place the sperm closer to the egg. Inter fertilization makes fertilization of the eggs more likely as well. Various kinds of insect, snail, and other invertebrate females don't risk wasting eggs with inter fertilization since the female can choose what species and which males in that species fertilize her eggs.¹ Some males also produce giant sperm, have a high sperm count, or produce multiple ejaculations. Males that can produce more sperm and mate more frequently have an advantage over males with a lower production.² Some males even produce mating plugs where once they ejaculate the semen it hardens in the females for several days. However, certain species such as male damselflies have also evolved penises to get around these plugs and can scoop out the sperm that the previous male deposited in the female. Males of all species have evolved different anatomical structures and sperm counts in order to be successful in sperm competition for female eggs.

Males have also developed certain behaviors to ensure paternity such as mate guarding.

An example of a species that mate guards are damselflies. Males of this species are territorial at

¹ Forsyth, Adrian. A Natural History of Sex: the Ecology and Evolution of Mating Behavior. Firefly Books, 2001.

² Ibid.

clumps of emergent vegetation along streams and defend the sites. Males meet and mate with females at these sites, and then guard females as they oviposit in his territory. This behavior prevents females from mating with other males. Similar to the different penis structures and differences in sperm count, mate guarding is a tactic that enables males to know for a fact that his mate's offspring are his own which increases his reproductive success.

Like animals, humans have also developed various measures to ensure paternity. Different cultures have rules and customs that praise and emphasize the idea of virginity. A virgin is a female who has never engaged in sexual intercourse. A female loses her virginity once her “cherry is popped” or when the hymen, which is a thin piece of skin that partially covers the vaginal opening (introitus), is torn due to intercourse with a male.³ Many cultures and religions value whether or not a hymen is intact because an intact hymen is believed to indicate the chastity or purity of a female. Virginity is significant in these cultures and religions because if a female is virgin then it is guaranteed that her husband's children are his and not someone else's. A virgin wife is ideal since the female is not sexually promiscuous and it is believed that she will be faithful to her husband. Similar to penis structures and mate guarding, the concept of virginity is a widely used tactic to ensure paternity. Societies and cultures that emphasize virginity “set limits through social norms and taboos, moral and religious guidelines, and legal constraints on what is permissible sexual behavior”.⁴ If a female is sexually promiscuous or has sex before marriage in a society where virginity is of utmost important, then she may face consequences such as being shunned from her community and bring shame to her family.

³ “Cultural Significance of an In-Tact Hymen.” *SexInfoOnline*, UCSB Sex Info, 7 Mar. 2013, www.soc.ucsb.edu/sexinfo/article/cultural-significance-tact-hymen.

⁴ “Virgin.” *Newworldencyclopedia.org*, New World Encyclopedia, 22 Jan. 2016, www.newworldencyclopedia.org/entry/Virgin.

Some cultures even have methods of checking for virginity. The Bantu of South Africa test virginity with surgical procedures, typically performed by a female elder, to check that a female's hymen is intact.⁵ Some cultures even display blood stained sheets from a wedding night since the husband is expected to "pop his wife's cherry" which typically causes bleeding. However, not all women bleed when their hymen is broken which is unfortunate because if the wife does not bleed on her wedding night she might be deemed as a non-virgin, and will be rejected by her family, community, and new husband.⁶

Various religions have strict laws and guidelines in their sacred texts restricting premarital sex. Religions such Hinduism, Islam, Christianity, and Judaism, all place a heavy significance on female purity and chastity. "In predominantly Hindu societies in Nepal and India, virginity prior to marriage is the norm and expected of all. Any form of premarital sexual intercourse is frowned upon immensely and is considered an act designed to bring great dishonor and disrespect to the family."⁷ A Hindu female would be inclined to refrain from premarital sex knowing the consequence that it would have not just on her, but on her family as well. Hindus who abide the laws refrain from sex before marriage are perceived as pure and morally right. In Islam, the Qur'an states, "And not come near to the unlawful sexual intercourse."⁸ This line refers to both adultery and premarital sex, and how they are both great sins in the eyes of Allah

⁵ "Cultural Significance of an In-Tact Hymen." *SexInfoOnline*, UCSB Sex Info, 7 Mar. 2013, www.soc.ucsb.edu/sexinfo/article/cultural-significance-tact-hymen.

⁶ Ibid.

⁷ Browngirlmagazine. "What Hinduism Says About Virginity: Kanya to Kanyadaan." *Brown Girl Magazine*, Brown Girl, 26 June 2016, www.browngirlmagazine.com/2014/08/hinduism-says-virginity-kanya-kanyadaan/.

⁸ "Virgin." *Newworldencyclopedia.org*, New World Encyclopedia, 22 Jan. 2016, www.newworldencyclopedia.org/entry/Virgin.

(God). Similar to Hinduism, Islam condemns premarital sex and regards it as shameful and impure.

Jewish law contains similar strict rules about female virginity. A verse of the Bible states, “And the damsel was very fair to look upon, a virgin, neither had any man known her” (Genesis 24:16). Sex within a marriage is a mitzvah (good deed) and is celebrated, but sex before marriage is prohibited in more religious denominations such as Orthodox and Ultra Orthodox Judaism. In these denominations, sex before marriage is a cultural taboo and women dress modestly with long skirts and long sleeve shirts symbolizing purity and their commitment to following the Torah and Hashem (God). Married women further prove their commitment to God and their husband by covering their hair with a wig or head scarf outside of the house. Modesty is crucial in Orthodox Judaism and women are expected to abide by the Torah’s laws. While less religious denominations such as Reform and Conservative Judaism are more open and accepting of premarital sex, the Orthodox frown upon and discourage it.⁹

Christianity also strongly emphasizes female virginity. Both the Old and New Testament forbid premarital sex of any form. Genesis describes sex as a gift from God to be celebrated within the context of marriage.¹⁰ In other words, sex is only to occur between a married man and woman. The Virgin Mary was a virgin when her son Jesus was conceived. “Mary had no relations with man” (Mathew 1:18, 25; Luke 1:34). Jesus was the literal “son of God” and Mary was perceived as a “symbol of purity and godliness, of which her virginity prior to becoming the

⁹ Buss, David M. “A Half Century of Mate Preferences: The Cultural Evolution of Values.” *Journal of Marriage and Family* 63, May 2001, pp. 491–503., labs.la.utexas.edu/buss/files/2015/09/half-century-of-mate-prefs-2001-jmf.pdf.

¹⁰ “Virgin.” *Newworldencyclopedia.org*, New World Encyclopedia , 22 Jan. 2016, www.newworldencyclopedia.org/entry/Virgin.

mother of Jesus is an integral part.”¹¹ Christians expect their women and girls to follow the path set by Virgin Mary: no sex before marriage. In modern day, some Christian youth, both males and females, may take part in virginity pledges where they commit to refrain from premarital sex. When one takes the pledge, they promise to themselves and to God that they will not take part in sexual intercourse prior to marriage. The aim of the pledge as a whole was to advocate the risk and immorality of sex before marriage.¹² Despite the pledges not actually succeeding in preventing premarital sex, they have been successful in lowering “rates of teen pregnancy giving birth out of wedlock, and engaging in unprotected sex”.¹³

Strict religious guidelines prohibiting premarital sex in human society have similar implications as in the animal kingdom. Both the religious guidelines surrounding chastity and animal behaviors such as mate guarding and different penis structures ensure that a male’s mate’s or a wife’s offspring are in fact his own. Certain cultures and religions have repercussions and consequences for females who engage in premarital sex to prevent females from engaging in sexual relations with men who are not their husband. Similar to animals, these practices are implemented to guarantee that a husband’s kids are his. The sacred texts, cultural guidelines, and animal tactics all prevent female promiscuity so that a male can fertilize a female’s eggs and promote his own reproductive success.

¹¹ “Virgin.” *Newworldencyclopedia.org*, New World Encyclopedia , 22 Jan. 2016, www.newworldencyclopedia.org/entry/Virgin.

¹² Heritage Foundation 2004

¹³ Ibid.

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