

Writing

ACROSS THE CURRICULUM

In the Disciplines and In the Workplace



LONE STAR
COLLEGE
MONTGOMERY

Introduction

■ Purpose and Scope of the Journal

Welcome to the Ten Year Anniversary edition of our journal of student writing here at Lone Star College–Montgomery: *Writing Across the Curriculum (WAC), In the Disciplines (WID) and In the Workplace* (Vol. X). The purpose of the publication remains twofold: (1) to celebrate examples of discipline/field/profession-specific student writing from across the college, and (2) to provide students and faculty examples of such writing to use in the classroom.

■ Organization of the Journal

The journal is organized by program or discipline and within the latter, by genre or kind of writing important in the field. In this way, the journal showcases students using the same skills and producing the same kinds of writing that faculty and other professionals produce in order to communicate successfully. We ask the faculty member who submits the writing from his/her class to include a brief introduction to each piece highlighting how the student selection reflects the kind of writing and skills important in that particular field or endeavor.

The writing included represents a great range of experience and skill on the part of the student-writers.

■ Who Publishes the Journal?

This edition is underwritten by the BELS Division and a faculty group, Communication Across the Curriculum (CAC). CAC encourages interdisciplinarity, cross-disciplinary faculty dialogue and curricular experiments. It also supports the college's Writing Across the Curriculum Initiative and sponsors the annual CAC Student Presentation Conference.

■ Who Can Submit Work for Publication?

We publish student writing from both academic and workforce programs in the college. The course instructors select and submit the writing on behalf of their students. Nevertheless, we encourage students who are interested in getting their work published to let their instructors know and most important, to make their professors aware that they are interested in revising and improving their work prior to possible submission.

The instructor is the expert in the field. Therefore, the journal editors and advisors wish to emphasize that faculty who submit student writing accept responsibility for guiding the writer not only in the presentation of content but also in the process of revision, editing and the correct use of the appropriate documentation style. Use of a particular documentation format is related to the discipline, the genre, and the preference of the instructor in a given writing task.

■ We Wish to Thank

All the student writers and the faculty who submitted student work, and especially the journal editors, Professors Martina Kusi-Mensah (English), Ron Heckelman (English), Julie Harless (Biology), and Mark Stelter (Criminal Justice) for putting it all together.

The writing consultants of The Write Place, the college's Writing Across the Curriculum-oriented Writing Center. Dir.: Dr. Lori Hughes

The organizers of the 2014 CAC Student Presentation Conference: Simone Andrade, Anitha Iyer and Sara Goff Lynch.

■ Special Thanks

Dr. Austin Lane, LSC-Montgomery President

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■ Very Special Thanks

LaNae Ridgwell, Program Manager, Marketing/Publications

Heather Leong, Graphic Design/Publications

■ Call For Papers For Vol. XI (2014-2015)

We seek examples of discipline, field-specific and workplace writing for the eleventh edition of the journal (Vol. XI) to be published in the summer/fall 2015. Faculty in all disciplines, professional and/or certificate and workplace programs across the college are invited to submit student writing.

Students who would like to submit writing should let their instructor know of their interest. Students will then revise their work under the guidance of their instructors before their instructors submit the writing to the journal.

Submissions must be submitted ELECTRONICALLY in Microsoft Word. Use the online one-step submission link, <http://bit.ly/1mLgJ7h>

All completed submissions include: (1) an online submission form provided at the above link and filled out by the instructor; (2) the faculty member's introductory paragraph, also part of the online form; and (3) a release form signed by the student-writer. The release is a separate document from the online submission form. The form is available at the CAC website: <http://montgomerycac.wordpress.com> under Faculty Forms. The brief introductory paragraph must include the name and number of the course and an explanation of how the submission reflects a kind of writing, and/or writing skills important in a particular discipline, field or profession.

E-mail questions to: martina.kusi-mensah@lonestar.edu
LSC-Montgomery Writing Across the Curriculum Initiative, LSC-Montgomery Dept. of English

DEADLINE FOR SUBMISSIONS: May 25, 2015

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Sublimation

HILLARY HALIK

CHEM 2423: ORGANIC CHEMISTRY I.

Repeatability is a crucial part of science, so a good laboratory report needs to be written in such a way that someone with adequate expertise in the field can read the report and repeat an experiment. Additional parts of the undergraduate lab report are for the pedagogical purpose of making sure that the student understands the concepts that the lab addresses. Hillary Halik's lab procedure is well written, in past tense/passive voice, and lists each step so that any organic chemist could repeat the procedure. The equations, diagram, and tables make things easier to see for a person interpreting the data. The data is recorded thoroughly and honestly; she does not claim a perfect yield of 100% pure compound. Safety hazards are properly noted. She answers the postlab questions well, demonstrating understanding of the material. In her conclusion, she correctly notes what went well, what did not, and gives concrete suggestions on how to improve the procedure for next time.

—Michael Sundermann

DATE:

9-17-13 / 9-19-13

PURPOSE:

The purpose of this experiment is to sublime compounds by heating them to just below the melting point in order to change them from solid directly into gas, thus purifying the compounds.

REACTIONS:

(Salicylic acid) $\text{HC}_7\text{H}_5\text{O}_3 + \text{Fe} \rightarrow \text{Fe}(\text{C}_7\text{H}_5\text{O}_3)^{2+} + \text{HCl} + 2 \text{Cl}^-$

(Benzoic acid) $\text{HC}_7\text{H}_5\text{O}_2 + \text{FeCl}_3 \rightarrow \text{does not react}$

HAZARDS:

Sand bath gets hot; it must be plugged into temperature controller to avoid overheating. Organic waste must be disposed of in non-halogenated waste container.

PRE-LAB PROCEDURE:¹

For Part I, five separate sublimations must be performed. For each sublimation, 200mg should be measured of camphor, mannitol, caffeine,

salicylic acid, and benzoic acid, respectively. For the first sublimation, one of the 200mg samples should be placed into the bottom of a filter flask. A pipet bulb must be attached to the flask to ensure a flexible, airtight seal, and a rubber adapter should be placed into the top of the flask. A cold finger filled with ice water should be inserted into the adapter at the top of the flask. The assembled apparatus—plus the solid—should then be heated in a sand bath to just below the melting point of the compound to allow it to sublime instead of melt. The compound will depose—become solid again—on the cold finger. This purified sample should then be massed. This recovered mass should be recorded. The melting point of the recovered compound should be found and recorded. This sublimation process should be repeated for the remaining four compounds.

For Part II, 200mg of 1:1 mixture of salicylic acid and benzoic acid should be sublimed using the procedure above. The recovered mass should be recorded. Melting points of the original mixture and the sublimed product should be taken.

For Part III, ferric chloride tests should be performed. Salicylic acid reacts with FeCl_3 to form a purple metal complex; benzoic acid does not. First, to test salicylic acid, a few milligrams of salicylic acid solid should be added to 1mL of the FeCl_3 reagent, mixed, and observed. Second, to test benzoic acid, a few milligrams of benzoic acid solid should be added to 1mL of FeCl_3 , mixed, and observed. Third, a few milligrams of the impure mixture from Part II *before* sublimation should be added to 1mL of FeCl_3 , mixed, and observed. Finally, a few milligrams of the *sublimed* product from Part II should be added to 1mL of FeCl_3 , mixed, and observed.

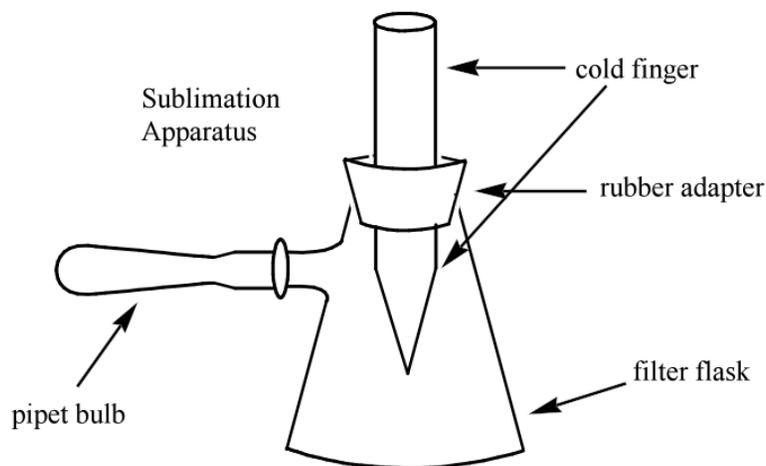
LITERATURE VALUES:²

Compound	Melting Point
Camphor	175 – 177 °C
Mannitol	167 – 170 °C
Caffeine	234 – 236.5 °C
Salicylic Acid	158 – 161 °C
Benzoic Acid	121 – 125 °C

IN-LAB PROCEDURE:

Part I:

- First, to sublime camphor, a sample of camphor weighing 0.2072g was massed.
- The camphor sample was then placed into the bottom of the filter flask (in the sublimation apparatus, shown below).



- The apparatus with camphor was then seated in a sand bath. Since the melting point of camphor is 175-177 °C, the apparatus was heated to just below this temperature (about 150 °C). It sublimed at this temperature; the crystals that formed were scraped off the cold finger and the top of the flask and were collected.
- The recovered camphor was weighed; the mass was 0.0312g.
- The melting point of the recovered camphor was taken using a Mel-Temp DigiMelt and found to be 172-176.5 °C.

-
- To sublime mannitol, 0.2008g of mannitol were massed and transferred into a sublimation apparatus.
 - The apparatus was placed in a sand bath at about 150 °C.
 - No sublimation occurred. Multiple attempts still did not produce crystals. Possible contamination of sample? Inability of compound to sublime?

-
- To sublime caffeine, 0.2062g of caffeine were massed and transferred into a sublimation apparatus.

- The apparatus was placed in a sand bath at about 210 °C.
- Sublimation occurred and crystals formed; the crystals were scraped off the cold finger and top of the flask and collected to be massed.
- The mass of the recovered caffeine was 0.0026g.
- The melting point of the recovered caffeine was found to be 228.1-231.2 °C.

-
- To sublime salicylic acid, 0.2020g of salicylic acid were massed and transferred to the sublimation apparatus.
 - The apparatus was heated at around 140-150 °C in the sand bath.
 - Crystals (very fine and delicate) formed in the cold finger and at the top of the flask. They were scraped and collected to be massed.
 - The mass of the recovered salicylic acid was 0.0052g.
 - The melting point of the recovered salicylic acid was found to be 154-158.2g.

-
- To sublime benzoic acid, 0.2128g of benzoic acid were massed and transferred into a sublimation apparatus.
 - The apparatus with benzoic acid was heated in the sand bath at roughly 110 °C.
 - Solid crystals formed; they were collected and massed.
 - The mass of the recovered benzoic acid was 0.0209g.
 - The melting point of the recovered benzoic acid was found to be 115-123 °C.

Part II:

- For Part II of the lab, about 200mg of a 1:1 mixture of salicylic acid and benzoic acid was needed. This mixture was made by measuring out 0.1064g of salicylic acid and 0.1070g of benzoic acid and mixing the compounds together.
- This 1:1 mixture was then transferred to the sublimation apparatus, which was heated in a sand bath at about 120 °C.
- A solid formed; the crystals were scraped off of the cold finger and top of the flask and collected to be massed.
- The mass recovered was 0.0174g.
- The melting point of the recovered mixture was found to be 111.4-112.0 °C.
- A portion of the sublimed mixture was saved for the ferric chloride test in Part III.

Part III:

- For Part 3, the ferric chloride test, 1 mL each of ferric chloride reagent was added to four separate test tubes.
- Into the first tube of FeCl_3 , a few milligrams of salicylic acid were added, mixed, and observed. The solution turned a cloudy purple brown.
- In another FeCl_3 test tube, a few milligrams of benzoic acid were added, mixed, and observed. The solution remained a transparent yellow-orange (no color change).
- In the third FeCl_3 test tube, a few milligrams of the impure 1:1 mixture of salicylic acid and benzoic acid from Part II were added, mixed and observed. The solution turned a dark cloudy purple like the salicylic acid sample.
- In the final FeCl_3 test tube, a few milligrams of the sublimed product (1:1 salicylic acid and benzoic acid) were added, mixed, and observed. There was a color change, but it was not as drastic or as dark of a purple. The solution turned a lighter purple/purplish-yellow.

DATA ANALYSIS

Part I: Data from 5 Sublimations (Camphor, Mannitol, Caffeine, Salicylic Acid, Benzoic Acid)

Compound	Sublime?	Original Mass	Recovered Mass	Percent Recovery	Literature Melting Point ²	Experimental Melting Point
Camphor	Yes	0.2072g	0.0312g	15.06%	175-177 °C	172-176.5 °C
Mannitol	No	0.2008g	-----	-----	167-170 °C	-----
Caffeine	Yes	0.2062g	0.0026g	1.26%	234-236.5 °C	228.1-231.2 °C
Salicylic Acid	Yes	0.2020g	0.0052g	2.57%	158-161 °C	154-158.2 °C
Benzoic Acid	Yes	0.2128g	0.0209g	9.82%	121-125 °C	115-123 °C

Part II: Data from Sublimation of 1:1 Mixture of Salicylic Acid and Benzoic Acid

Original Mass of Salicylic Acid	Original Mass of Benzoic Acid	Original Mass of 1:1 Mixture	Sublime?	Recovered Mass Recovery	Percent Recovery
0.1064g	0.1070g	0.2134g	Yes	0.0174g	8.15%

Lit. Melting Pt. – Salicylic Acid	Lit. Melting Pt. – Benzoic Acid	Experimental Melting Point – 1:1 Mix Salicylic Acid & Benzoic Acid
158-161 °C	121-125 °C	111.4-113.0 °C

Part III: Ferric Chloride Test

Test	Qualitative Observations
FeCl_3 + Salicylic Acid	Solution turned cloudy purple brown
FeCl_3 + Benzoic Acid	No color change; solution remained transparent yellow-orange
FeCl_3 + Impure Mixture from Part II	Solution turned dark cloudy purple
FeCl_3 + Sublimed Product from Part II	Solution turned purple/purplish-yellow

POST-LAB QUESTIONS:

- [Did all of the compounds sublime? If some did not, explain why they did not (Hint: look at the structures of the compounds, and think about the types of intermolecular forces.)] Not all compounds sublimed—mannitol did not. The structure of mannitol has many hydrogen bonds, meaning it is quite polar. It does not want to go directly from solid to the gas phase. The structure and polarity make mannitol a poor compound for easy sublimation.
1. [Find the literature values of the melting points of salicylic acid and benzoic acid. Which compound has the higher melting point? Why?] The literature melting point of salicylic acid is 158-161 °C; the literature value melting point of benzoic acid is 121-125 °C. Salicylic acid has the higher melting point. This is because salicylic acid is larger and more polar than benzoic acid.

- [Did your sublimation of the salicylic acid/benzoic acid mixture create a pure compound? Explain how you know from the data. If so, which compound sublimed?] The experimental melting point of the salicylic acid and benzoic acid mixture was found to be 111.4–113.0 °C. This is lower than both the literature values for salicylic acid and benzoic acid. Because impurity often results in a lower melting point, it appears that the mixture is not very pure. However, because the lower melting point is closer to benzoic acid—especially the experimental value—it is possible that more of this compound sublimed (since it has a lower melting point, it would sublime first) and is being rendered less pure by the salicylic acid present.
- [How are freeze-dried foods prepared?] Freeze-dried food is prepared by cooling the food to below 0 °C and subliming the H₂O in the food under high vacuum on a cold finger. This reduces the weight (for shipping purposes) while preserving nutrients.

CONCLUSION:

The purpose of this lab was fulfilled—for most parts of the lab, we were able to achieve sublimation in order to purify the compounds. There were, however, a few potential sources of error. For one, the temperature of the sand bath was difficult to regulate, so having too high of a temperature (above melting point) may have hindered proper sublimation. Additionally, since mannitol did not sublime, it contributed to some uncertainty—was the sample contaminated?—until we realized the compound's structure could be preventing it from successfully subliming. Also, some of the crystals were so fine—especially salicylic acid—that when the cold finger was removed and scraped for crystal collection, some of the crystals blew away with subtle air drafts, especially in the hood. The lab could be improved by using a heating apparatus that is a bit more precise (using a hot plate did help) and by having a draft-free environment to collect crystals in. Otherwise, all other components of the lab functioned well enough to fulfill the purpose of this experiment.

REFERENCES

- Sundermann, M. J. *Organic Chemistry Experiments*, 2nd Ed.; Follet: River Grove, IL, 2012.
- Sigma-Aldrich. <http://www.sigmaaldrich.com/united-states.html> (accessed 9/25/2013).

Fear of Crime: A Study of Perception and Reality

JUAN SUAREZ

CRIJ 1301: INTRODUCTION TO CRIMINAL JUSTICE.

Juan wrote this research paper as part of his Honors Project and also presented this at both the Honors Conference and the WAC Conference. The paper address the interesting paradox that while crime rates have been significantly decreasing in the U.S. the public perception is that crime is actually increasing. Juan's paper addresses the possible causes for this disconnect from the reality about crime.

—Mark A. Stelter

Crime is a very common occurrence. Criminologists still argue about what causes a person to turn to crime, offering a number of different theories as to why crime happens. It seems, however, that criminologists cannot come to a conclusion as to what really causes crime. Some say people are born naturally evil and it cannot be helped, that they turn to crime and will eventually become criminals no matter what happens throughout their lives. Some argue that mental illness is responsible and another group believes the environment in which a person is raised contributes to his/her turning to a life of crime. All of these theories have their arguments both for, and against. Whatever the case may be, there is no denying that crime occurs. Day to day come the reports of robberies, murders and other crimes that grab the attention of the public and send people into a state of fear where the only thing they can think of is, “I might be next.”

It is here that we run into a somewhat stranger occurrence than the crimes themselves. In recent years, as research and data has shown, the crime rate across the country has dropped substantially yet the public largely believes that crime is worse than ever. The reality is that the country is safer now than it has been since the federal government began collecting data on the crime rate. We should now feel safe to walk our streets at night without fear of getting mugged or murdered or raped, right? This doesn't seem to be the case. Despite the falling crime rates, the general public still does not feel any safer or any more relieved than they did during times when crime was

higher than it is now. In national surveys, the fear of crime is very high, and it is widely believed that the U.S. is a more dangerous place to live than it was when crime rates were actually higher. Why does the average American feel no safer, if it is actually safer now than it used to be? The rising fear of crime could be attributed to several outside factors that blur the reality behind the crime rates and perhaps mislead the average citizen on the topic of crime and justice.

In order to fully understand this heightened fear of crime that has been growing and explore the reasons behind the high level of fear of crime, we must first look at the facts and gain an understanding of the real situation. In order to explore the myth we must first explore the facts to have a background on which to contrast the misconceptions. Once we examine the facts about the crime rate in recent years, we can then more fully understand what the problem is. In order to do this we will review the crime rate in the United States since the year 1990 and analyze the trend of the crime rate since that year. To take a look at this crime rate change over the years, we will look at the Federal Bureau of Investigation's own method of keeping track of the crime rate, the Uniform Crime Reports, or UCR for short. The UCR is comprised of the average rate of several different crimes throughout the country. These numbers are gathered through police reports. This means that the UCR can only show us the crimes that are reported to the police. The rate used here is that of per 100,000 people, meaning that the rate represents the number of people out of 100,000 that were victims of crime.

If we take a look at this figure we can see that in 1993 the violent crime rate was 747.1 (Crime in the United States 2012). Meaning that for every 100,000 people 747 of them were victims of a violent crime that year. If we continue to follow the violent crime rate through the years, however, we can see that it began to drop following 1993. In 1994 the violent crime rate was sitting at 713.6. It continued to drop steadily and by 2002, it was at 494.4 (Crime in the United States 2012). We can see this rate continue to drop with only one exception being in 2005 when the rate increased from 463.2 in 2004 to 469. This is the only exception, however, as the majority trend shows what was stated earlier: the crime rate has been dropping significantly over the last 20 years (Crime in the United States 2012).

We can also see this drop in violent crimes by looking at another chart from the U.S. Bureau of Justice Statistics, Figure 1 (Sadd). In this chart we can see that the number of violent crimes stayed relatively the same from 1973 to 1994. After 1994, however, there was a large decrease in the rate of violent crimes which continued well into the next decade and continues to this day where the rate of violent crimes now sits at an all time low for the country (Sadd).

This doesn't just apply to the rate of violent crimes. If we look at the rate of the property crimes for the same years, they share the same decrease as the violent crime rates. In 1993 the rate of property crimes was 4,740 for every 100,000 citizens. In 2002 it had already dropped to a rate of 3,630.6 (Crime in the United States 2012). The number of the property crimes is so important because of how common these crimes are. You are more likely to be a victim of a property crime, which includes burglary and motor vehicle theft, than of a more violent crime such as murder, robbery, or aggravated assault.

Now with less property and violent crimes occurring per year, one would assume that the overall attitude towards crime would become more positive. Meaning that more people will feel less afraid of crime as they were when crime was higher, and that people should feel safer and more optimistic about crime. After all, the public has good reason to be optimistic. Crime is down and it continues to decrease. However, a large percentage of the population believes crime is rising, as we will see.

With the falling crime rates, one would expect a shift in the public view on crime. Rather than feel the fear of sky high crime rates and daily dangers, you would expect the public to now feel a sense of relief, knowing that crime had been falling for a number of years. This feeling, however, isn't as present or as widespread as one would believe. In a Gallup poll, Figure 2, on the perception of the crime rate, it can be seen that despite the falling crime rates, the number of people who believe crime is down is not consistent with the enormous decreases in crime. The number of people who believe crime is rising always constitutes a large percentage of the people surveyed. From 1994 to 2002, the number of people that believed crime to be increasing took a steady decline along with the crime rate. From 2002 to 2003 the percentage of people that believed crime to be down would jump from 43 percent to 62 percent

(Sadd). From 2003 to 2005 this number would once again decrease and would go down to 53 percent. After this year the percentage who believed that crime was increasing would continue to rise steadily. In 2011, the last available year for this graph, the number would now sit at 68 percent (Sadd). While it is true that the number decreased from the 74 percent of 2009, this number is still high. This number has also always been relatively high and, with a few exceptions in 2001 and 2002, the number of people believing crime was increasing was always at least 50 percent of those surveyed (Sadd).

With the crime rate decreasing and dropping to record lows, it is strange and somewhat disturbing that the public view on crime hasn't shared this same trend. After all, one of the benefits of a decreasing crime rate should be a larger feeling of relief in the community rather than an elevated sense fear in the community.

Another graph, Figure 3, also separated and identified people who believed crime to be higher nationwide and people who believed it to be higher locally. A trend exists in this data as the number of people who believe crime to be higher nationally is always much higher than the number who believe it to be higher in their local area. For, example in 2010, 55 percent of people surveyed believed crime to be higher on a national scale while only 12 percent believed it to be higher in the area in which they lived (Sadd).

While these graphs and numbers are useful in displaying the fear of crime on a large scale, I wanted to examine my own community in order to compare it to the surveys conducted by the Gallup organization. In my own survey I surveyed a total of 80 people from school, work and home. Of these 80, 41 responded that crime has risen since the 1990s, 21 responded to it going down and another 18 responded to it being relatively the same. Forty-one of 80 people is roughly 51.25 percent, 21 represents 26.25 percent, and the 18 who voted for same make up the other 22.5 percent. My survey was pretty close to the surveys that have been conducted by Gallup on the same issue. In my survey, just like with the Gallup survey, over half of the people surveyed believed crime to be rising and believed that crime is much higher than it was in the 1990s. This goes to prove the overall theme that has been established: despite the falling crime rate, people believe that crime is increasing.

Now that the fact is verified, we can look at the question: Why is it that this happens? Why is it that the majority of people when surveyed believe that crime has risen and that it is continuing to rise?

The first place we should examine is from where most of these people surveyed receive their information and gather their knowledge of crime. For the majority of Americans, this would be through the institution referred to as the mass media.

The link between the media and the high levels of fear of crime has long been discussed and argued about by criminologists and other professionals concerned with levels of the national fear of crime. This link is considered possible because of one important fact, because the actual number of people who become victims of crime is relatively low when compared to the number of people who believe they may be victims of crime, it stands to reason that there must be something that spreads that fear from actual victims of crime to everyone else who is not directly affected by the crime. It is believed that this something is the mass media (Carrabine 40). When a crime is committed, generally only the victim or a small number of people are affected and the people that know of this crime are usually limited to the local community in which it occurred. With the help of the media, however, the knowledge of this occurrence can spread and soon the effect of this crime can be felt by a larger number of people; people that, if not for the coverage of this crime in the media, would have never been made aware of this crime. The fear then multiplies and affects a large number of people rather than just the victims, which are few.

Another piece of evidence that shows this relationship between a fear of crime and the media is one of the Gallup polls that was referenced earlier, Figure 3. In this poll, the number of people who believed crime to be more of a problem nationwide was much larger than the number that believed crime to be rising and a problem in their own local communities (Sadd). This means that the fear of crime is then something that, for the most part, is not gathered through one's own experiences of victimization, but instead by news of things occurring out in the world. The way we come to learn of these crimes, if not by our own eyes, must be through the eyes of the media outlets which bring us information of what is occurring elsewhere.

The question then remains that if the crime rate is now decreasing, why is the fear of crime still so high? If crime has decreased as a whole and the

media is supposed to inform us of occurrences around the country, then this should be something that every person should know about and the decrease in crime should be recognized. As we will now see, even though the media is the primary source of crime news for most people, the way that the media portrays and delivers these stories on crime does not always provide an accurate representation of current trends of crime.

Crime has always been a big ticket item within the news sector. It is estimated that from 1990 to 1999 the percentage of air time devoted to crime on local news stations was roughly 30 percent. A large number when compared to the 11 percent coverage of government and the 4 percent coverage of the education system (Beckett). The large amount of air time devoted to crime on the news isn't the only issue; however, the way that crime is often covered by these news stations also contributes to a misunderstanding of actual crime in America. With the sharp decrease of crime that began occurring in 1994, the number of crimes that had been covered in the media should have also shown a slight decrease. This is something that would have occurred if the media presented crime stories in an amount proportional to the trends in crime at that time this. However, this is not the case. In 1994, the homicide rate in the country began to decrease. This continued until 1998. By this point the homicide rate had dropped by an amazing 33 percent (Beckett). This decrease in the homicide rate was a welcome occurrence by law enforcement and criminal justice professionals. The general public, however, didn't feel as much excitement, mainly due to the fact that this was a somewhat unknown event to the general public at that time. Even though the homicide rate began to decrease, the coverage of homicides on the network news actually increased. During the time that the homicide rate decreased, the coverage of homicide jumped by as much as 473% (Beckett). Homicide was now an even more common occurrence on the nightly news, despite its sharp continued decrease. This disparity can be further seen by examining the types of crimes that news outlets choose to display on their nightly report. They chose to focus on crimes that are abnormally violent, sensational, and that play to the emotions of their viewers (Surette 78).

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DAMIEN
ALEGRIA

CRIJ 1310: FUNDAMENTALS OF CRIMINAL LAW.

One of the assignments in this course is to draft a criminal statute. The statute may be serious or humorous, but it has to "work" within the confines of the legal writing genre. In other words, the law may be a very silly law, such as Damien Alegria's prohibition of being a Cowboys fan in Houston, but the language of the statute should be precise and specific. It should be drafted to withstand the scrutiny of a lawyer attempting to defeat the statute, which is exactly what the students are assigned to do with other students' statutes once drafted. Damien does a nice job of drafting a statute that, while facetious, is carefully crafted.

–Mark A. Stelter

Penal Code Section 725. Prohibition of Dallas Cowboys Fans in Houston, Texas

Section 725 Definitions:

- (a) In this section:
 - (1) "Fan" is an individual who, in any way, supports and/or cheers for any specific football team.
 - (2) "Lives" refers to an individual who owns a dwelling or shares a dwelling with another individual, and thus resides in the aforementioned specific location of Houston, Texas, or a suburb of Houston, Texas.
 - (3) "Dallas Cowboys" refers to the professional football team that has been based in Dallas, Texas since 1960.
- (b) A person commits an offense if he lives in Houston, Texas, or any of its suburbs, and is a fan of the Dallas Cowboys;
- (c) Resides closer to the city of Houston than they do to the city of Dallas; and

- (d) Wears any Dallas Cowboys memorabilia or displays any type of Dallas Cowboys memorabilia around their home, outside their home, on their vehicle, on themselves, on their children under the age of 16, on their pets, or on any property that they own.
- (e) It is a defense to prosecution under this section if:
 - (I) The individual is a child under the age of 16.
 - (II) The individual was transferred to the city of Houston, or one of Houston's suburbs, by his employer.
 - (III) The individual was forced to wear the memorabilia or show support for the Dallas Cowboys against his will or without his consent.
- (f) An offense under this section is a State Jail Felony for the first conviction, and a Second Degree Felony for a second conviction.

Police Systems & Practices

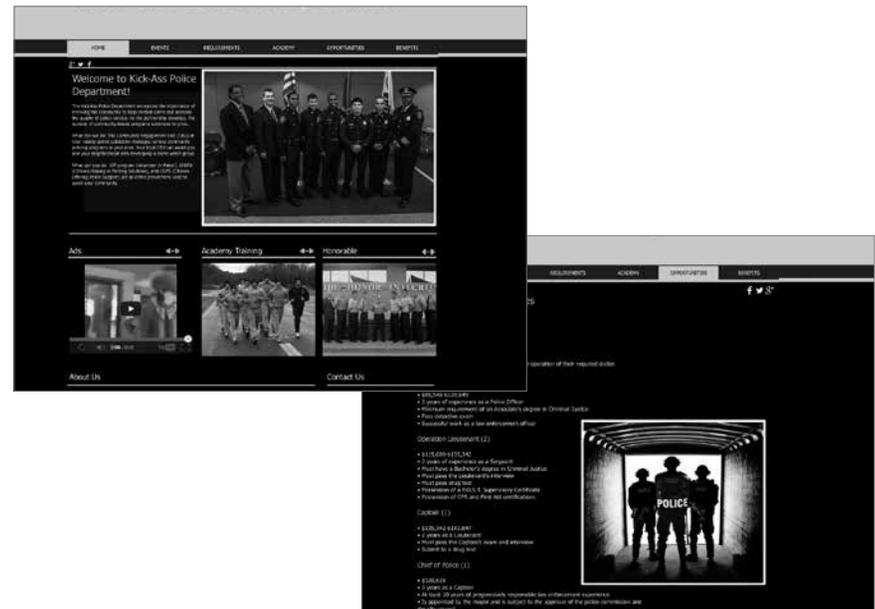
ALLISON BONNER

GIOVANY ROCHA

CRIJ 2328: POLICE SYSTEMS & PRACTICES.

One of the assignments in this class is to create a police department from top to bottom, including such features as the department's recruiting standards, its promotional process, and its patrol practices and procedures. Giovany and Allison thought outside the box and actually created a website for their police department. The website is quite user-friendly, has nice graphics and videos, and resembles an actual police department website.

—Mark A. Stelter



Allison and Giovany's color website can be viewed at:
allisonbonne4.wix.com/policedept

Lawrence v. Texas

ADRIANA GARDUNO

CRIJ 1310: FUNDAMENTALS OF CRIMINAL LAW.

This is an excellent example of a brief of a legal case. Note how certain words are underlined or capitalized in ways unique to a case brief genre. Note also the specific legal nomenclature, such as "Petitioner," "Defendant," "Concurrence," and "Dissent." Finally, note how a case brief begins with the legal citation of a case then addresses the facts of the case, the legal issues raised by the case, and the holding (or majority opinion) of the court. Adriana Garduno's brief is a very compact discussion of some very weighty issues, such as the constitutional rights to privacy and equality.

—Mark A. Stelter

LAWRENCE v. TEXAS, 539 U.S. 558 (2003)

FACTS:

In Houston, Texas, Harris County Sheriff's deputies were dispatched to a private home in response to a reported weapons disturbance. They entered (the right to enter does seem to have been questioned) the home where John Geddes resided, and observed Lawrence and another man, Tyron Garner, engaging in a sex act. The men were arrested, held overnight and charged with Homosexual Conduct, Section 22.06 of the Texas Penal Code, a Texas law making it a crime for two persons of the same sex to engage in certain intimate sexual conduct. Specifically, the statute provided "A person commits an offense if he engages in deviate sexual intercourse with another individual of the same sex" and goes on to define deviate sexual intercourse as follows: "Any contact between any part of the genitals of one person and the mouth or anus of another person or the penetration of the genitals or the anus of another person with an object." The two men were then convicted before a Justice of the Peace of a Class C Misdemeanor and charged a \$200 fine.

ISSUES:

1. Whether Petitioners' criminal convictions under the Texas Homosexual Conduct law — which criminalizes sexual intimacy by same-sex couples, but does not criminalize identical behavior by different-sex couples — violates the Fourteenth Amendment guarantee of equal protection of laws?
2. Whether Petitioners' criminal convictions for adult consensual sexual intimacy in the home violates their interests in liberty and privacy protected by the Due Process Clause of the Fourteenth Amendment?
3. Whether Bowers v. Hardwick, 478 U. S. 186 (1986), which held that a similar statute in Georgia was constitutional, should be overruled?

HOLDING:

The Court held that adults are free to engage in private consensual sexual conduct as an exercise of their liberty under the Due Process Clause of the Fourteenth Amendment to the Constitution and overturned their decision in Bowers. They specifically did not rule on whether the Texas statute violated the Equal Protection Clause of the 14th Amendment.

Majority Opinion. (Kennedy)

The Court does not focus on protecting sodomy specifically, but rather, personal relationships. It explains that despite the fact that the statutes in question purport to only prohibit deviate acts, "Their penalties and purposes, though, have more far-reaching consequences, touching upon the most private human conduct, sexual behavior, and in the most private of places, the home." The Court found it alarming that the statute in question sought to control a personal relationship, stating that forming personal relationships is one of the liberties we have, and we should be able to choose such relationships without fear of being punished or classified as criminals.

The Court focuses on the fact that the laws should not target relations between consenting adults in private, as this is what liberty hinges on. The Court states that adults are entitled to respect for their private lives, and "their right to liberty under the Due Process Clause gives them the full right to engage in their conduct without intervention of the government." The Court ultimately applies a rational basis review, stating that the Texas

statute in question furthers no legitimate state interest which can justify an intrusion into a personal and private life of an individual. This case overrules Bowers v. Hardwick, which had held that there is no fundamental right to engage in sodomy, or homosexual activities. Bowers was based on the fact that historically sodomy has been outlawed, but this court finds that historically it was only outlawed to protect individuals from sexual predators, and that rationale should not be used when consenting adults are involved, specifically stating, “The present case does not involve minors. It does not involve persons who might be injured or coerced or who are situated in relationships where consent might not easily be refused. It does not involve public conduct or prostitution. It does not involve whether the government must give formal recognition to any relationship that homosexual persons seek to enter.”

Concurrence (O’Connor)

Justice O’Connor joined the Court in overturning Bowers, but reached her conclusion based on the Equal Protection Clause, rather than the Due Process Clause. She stated that even using a rational basis review “we have consistently held that some objectives, such as a bare desire to harm a politically unpopular group, are not legitimate state interests.” She came to this conclusion based on the fact that sodomy is not prohibited between opposite sex partners, thus unfairly targeting same sex partners and making them unequal in the eyes of the law.

Dissent (Scalia)

Scalia stated that “Nowhere does the Court’s opinion declare that homosexual sodomy is a fundamental right under the Due Process Clause; nor does it subject the Texas law to the standard of review that would be appropriate (strict scrutiny) if homosexual sodomy were a fundamental right. Thus, while overruling the outcome of Bowers, the Court leaves strangely untouched its central legal conclusion: Defendant would have us announce . . . a fundamental right to engage in homosexual sodomy. This we are quite unwilling to do. Instead the Court simply describes petitioners’ conduct as an exercise of their liberty and proceeds to apply an unheard-of form of rational-basis review that will have far-reaching implications beyond this case.”

Dissent (Thomas)

“If I were a member of the Texas Legislature I would vote to repeal this law. Punishing someone for expressing his sexual preference through noncommercial consensual conduct with another adult does not appear to be a worthy way to expend valuable law enforcement resources. But I am not empowered to help petitioners and others similarly situated. My duty is to decide cases agreeably to the Constitution and laws of the United States. I can find neither in the Bill of Rights nor any other part of the Constitution a general right of privacy, or as the Court terms it today, the liberty of the person both in its spatial and more transcendent dimensions.”

Snapshots

JESSIE JAMES

ENGLISH 1302. COMPOSITION AND RHETORIC II.

In her comparative essay "Snapshots," Jessie James analyzes Norman Rockwell's "After the Prom" and Edward Hopper's "Nighthawks" in order to form her own interpretation of both works based on the historical time period in which each American artist created his painting. In particular, her analysis of the visual rhetoric in Hopper's "Nighthawks" leads her to a different understanding of the couple's connection in the painting. James does an excellent job of "joining" instead of merely reporting the critical conversation surrounding each artwork based on the parameters of the assignment, which asked students to incorporate one or two secondary sources as part of the formal research paper.

—Jennifer Toups

A snapshot is a single image that captures a moment, and all the memories and emotions of that time. Norman Rockwell's "After Prom" and Edward Hopper's "Nighthawks" are both paintings that are perfect snapshots of their historical time. The paintings, which both depict a couple but in completely different scenes, give the viewer opposing feelings, one cheerful and one somber, but both paintings within the context of their setting visualize strong relationships. Critics who say that "After Prom" is cliché, and "Nighthawks" is centered on loneliness have been considering the paintings outside of the historical time they depict and analyzing them on their own, when it is the time period that gives the paintings their depth.

There are very few public critiques of Norman Rockwell's "After Prom," most likely due to the fact that so many people argue that his All-American cliché magazine covers don't count as genuine art. Many don't consider Rockwell a real painter but merely an illustrator. Art Critic Blake Gopnik had this to say about Rockwell's works as a whole: "Rockwell's greatest sin as an artist is simple: His is an art of unending cliché. The reason we so easily 'recognize ourselves' in his paintings is because they reflect the standard image we already know." Contrary to what critics say, Norman Rockwell's paintings show a very clear view of life in the 1950s.

"After Prom" is set in 1957, just after WWII ended; the country was relishing the rewards of being heroes in the war. In the painting, everyone is happy for the young couple just returned from prom. The soda-jerk, often speculated as the boy's father due to the strong resemblance, leans over the counter to smell the corsage fastened to the girl's dress. This strengthens the idea that the man is familiar to both of them because of the ease in which they regard this close proximity. The viewer is invited inside the story by the way everyone is seated openly and the way the subjects take up most of the area. The white of the young couples' clothing has been widely accepted to represent innocence.



"After the Prom"

A feeling of connection is evident as even the stranger off to the left feels comfortable taking joy in the sweet moment. During this time after the war, many Americans experienced and portrayed a feeling of community, which is beautifully portrayed in "After Prom." The young couple is seated, both stiff and proper, implying that they are still in the beginning stages of love. The boy especially seems afraid of doing something to scare the girl off. Although new, the relationship is strong; overwhelming joy exudes from the warm colors and happy expressions that are consistent throughout the painting.

As opposed to "After Prom," "Nighthawks" by Edward Hopper received unlimited positive critical reviews. However, all of the opinions are extremely similar. Many think that Edward Hopper's painting depicts loneliness and being cut off from the world. Art critic Sister Wendy Beckett says, "This is not just an image of big-city loneliness, but of existential loneliness: the sense that we have (perhaps overwhelmingly in late adolescence) of being on our own in the human condition." All the critics seem to be taking each other's word for it without delving deeper into the meaning behind the empty space. Unlike "After Prom," here the viewer is looking at the scene from the outside. Many critics call the

fluorescent lighting creepy, which adds to the loneliness of the setting. The couple is close but not looking at each other; both wear somber expressions on their faces. Many critics think this implies the couple is not enjoying themselves or is bored. Some have even gone so far as to say they are not a couple, but simply strangers. The critics see grand symbolism for



"Nighthawks"

urban loneliness — from the dark streets to the strangers in the building, all together yet alone in a room, closing off the viewer by a glass wall, with no door to enter. This view is misguided, a simple cut and shoot picture. Edward Hopper's painting is deeper than

the obvious take on it. For example, the idea that the two people sitting together are strangers fails to consider obvious intimacies and can be disregarded simply by looking at the couple; their posture is relaxed, their hands almost touching. The bartender is looking at them as if he's having a conversation with them; their faces are somber as if it's not cheerful news, perhaps talk of the war that started the year before the painting in 1941. The couple's expressions do not convey that they are strangers or even that they are bored, but rather show that they are so comfortable with each other that they don't need to put effort into the experience, expressing that this has obviously been a long-term relationship. The third secluded man adds to the effect by contradicting the pair with a single. Like complimentary colors bring out the brightness of the color that is already there, the single man brings definition to the fact that there is a couple. "Nighthawks" is not about urban seclusion but about dependency and comfort during a time of struggle and uncertainty.

Sam and Dean Winchester from CW Television Network's modern television show *Supernatural* is overwhelmingly reminiscent of Hopper's masterpiece, a comparison which lends an alternate view on the painting. A painting of the Winchester brothers would undoubtedly look extremely similar to Hopper's "Nighthawks." The brothers are extremely close, having

been through so much together, from losing their mother at a young age, to having the weight of the world upon their shoulders as they take responsibility to save it from whatever thing lurks in the dark. They live on the road constantly in each other's company living out of motel rooms and eating out of diners. This being said, the perfect setting for them is a diner at odd hours of the night, washed in the white light, cut off from the world but still having each other — just like the couple in the painting; close but not touching, not looking at each other, with grim looks upon their faces as they mull over impending doom, easily chatting with the bartender. They are alone but never completely alone as they always have family. In the midst of trial and uncertainty there is a sense of comfort in being together. That is what the couple portrays in "Nighthawks."

In "After Prom" the backdrop of the 1950s is the most important aspect of the painting as a general reflection of the mood of America after WWII, and the same goes for "Nighthawks." Painted in 1942, a year after WWII started, it is a time of depression and uncertainty as men are being drafted into the war and talk of the horrors of the battle reach civilization. The feel of the time is displayed very well in "Nighthawks," just as it is in "After Prom" where the emotions of the entire decade are caught in a single snapshot. The relationships of the couples and the strangers in both paintings depict a realistic sense of their time frames. In the 1950s, elation and a sense of closeness as a nation, rejoicing in new love and a new time of revelation. In the 40s, a sense of wariness and uncertainty, leaving the country tired and keeping close those they can trust and love.

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Forgiveness and Apology in One: An Explication of Robert Hayden's "Those Winter Sundays"

JEFF MITCHELL

ENGLISH 1302: WRITING ABOUT LITERATURE.

Poet Robert Hayden once remarked, "Technique enables discovery and definition in a poem, and provides a way of solving the unknowns." The nature of a poem explication is to take the reader through these unknowns until we arrive at a certain truth. In his essay, Jeff moves through the poem by beginning with a juxtaposition which serves as a kind of metaphorical paradox. As the explication progresses, it unveils the truth hidden in the lines of the poetry: that love and appreciation are not always easy to express, yet they are always there. Through the consideration of the persona's growing awareness, we discover the internal conflict as the speaker laments: "what did I know/of love's austere and lonely offices?" Jeff concludes that the power of this recollection lies in the clarity of the poem's structure, whereby the reader discovers the weight of the poet's words on his own heart.

—Kimberly Athans

It is said that time can change a person's perspective. William Wordsworth defines poetry as "the spontaneous overflow of powerful feelings: it takes its origin from emotion recollected in tranquility" (*Lyrical Ballads*). "Those Winter Sundays" by Robert Hayden is a poem that juxtaposes recollection and a changed perspective. In a quick reading, it would seem as simply a fond recollection of a dutiful father caring for his family. However, there are a few key lines which reveal a more conflicting set of emotions lying just beneath the surface. In these lines, a grander picture is painted of a grown man recalling his childhood memories of his father, the things he did for him and his family, as well as the strained relationship which existed between them. This recollection brings forth both a seeming acknowledgement of the speaker's wrongs towards his father, as well as a suggested forgiveness of the wrongs of his father towards him.

Hayden begins by painting a picture of a responsible father carrying out his self-imposed morning duties to care for his family. Such clear and descriptive words are used to emphasize the magnitude of these actions: "...my father got up early and put his clothes on in the blue black cold"

(1-2), "...with cracked hands that ached" (3), "...made banked fires blaze. No one ever thanked him" (4-5). Those final words support the view that the speaker is acknowledging his wrongs in never having thanked his father for these actions, and through this acknowledgement is apologizing for not having done so.

The speaker begins the second stanza, saying: "I'd wake and hear the cold splintering, breaking" (6). This opening line transfers the attention of the reader from the father to the speaker; in this case presumably Robert Hayden himself as the son of the father described in the opening stanza. "When the rooms were warm, he'd call" (7). Again, we see a caring father waiting for the house to be in a comfortable state before waking his family. "And slowly I would rise and dress, fearing the chronic angers of that house" (8-9). That final line of the second stanza changes the entire poem. Easily missed, or misinterpreted, this line quickly changes the view of the father in the eyes of the reader. With an interesting use of the word "chronic," which is a possible allusion to the myth of Cronus, a Greek God who killed his own father, it introduces the existence of a bitter relationship between the speaker and his father. Who is in the wrong for this poor relationship? The speaker, the father, or both?

Hayden opens the third stanza by recalling his actions towards his father. "Speaking indifferently to him, who had driven out the cold and polished my good shoes as well" (10-12). These lines, again, are the speaker seemingly acknowledging his wrongs in not having shown more gratitude toward his father, and in doing so is apologizing. Hayden closes the poem with the lines, "What did I know, what did I know of love's austere and lonely offices?" (13-14). With these final lines, Hayden appears to be suggesting that he, now from an older and more mature viewpoint, can see the positives in his father's stern and disciplined behavior. With this change in perspective the roles change, and now rather than seeking forgiveness is offering it to his father for what he (the speaker) had seen as wrongdoings by him (his father) when he was younger.

The setting of this poem being on a Sunday, and with Hayden describing his father polishing his "good shoes," suggests the house he grew up in as being Christian in its views. Yet, even with these Christian views, Hayden's family life while growing up was quite hostile and abusive. It is perhaps this conflict, and hypocrisy, which drove Hayden away from the Christian

faith and toward that of the Baha'i faith. In the Baha'i religion, unity and harmony of all mankind is at the forefront of their desires. What more of an action shows this desire to heal the wounds of the past, and reunite two people, than to both forgive, and ask for forgiveness from, someone who you had once been in conflict with?

This is a quite atypical poem, being that it does not hold to any particular rhyme scheme, or structure, or use layered diction with multiple meanings. However, its simplicity is what makes it so great. Just as in any relationship, when you are seeking forgiveness, or offering it, usually the more words you use, the less meaning the words carry. Get to the point. Say what's on your heart and nothing more. And that is just what Hayden seems to do in this poem.

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Sylvia's "Tulips": An Expression of a Life in Pursuit of Death

NAZARETH
GILLILAND

ENGLISH 1302: WRITING ABOUT LITERATURE.

In this paper, Nazareth Gilliland argues for an interpretation of Sylvia Plath's "Tulips" that doesn't center on issues of maternity or motherhood, but one that focuses on the more universal issues of life and death. Ms. Gilliland writes with the counterargument in mind, allowing for her argument in this relatively short paper to have more breadth. This paper possesses an attention to detail exemplifying Ms. Gilliland's ability to close read poetry to find meaning in the original poem. Ms. Gilliland's word choice in this paper exemplifies her strengths as a writer, and at times, mirrors Plath's melancholy diction.

—Natasha Alvandi

Pulitzer prize poet, Sylvia Plath, whose work epitomizes the confessional movement of American poetry, is best known for *Ariel*, her collection of poems published in 1965, two years after her death (Gilson n.p.). Plath's poetry often incites heated debate as it represents a departure from traditionally accepted form, content, and structure. Of these three, the content of her poetry has caused the most contentious war of words. "Tulips," the ethereal sixth poem in *Ariel*, is a doleful depiction of a woman whose determination to surrender to a death-like peace is interrupted by an unwanted view of intrusive red tulips at her bedside. What the tulips represent metaphorically in the poem is a source of great consternation among literary scholars. However, the positioning of the image squarely between two unequivocal references to peace and death suggests emphatically the tulips represent life.

It is possible, as some have argued, that the tulips reflect a maternal anxiety the poet was experiencing during the time of the writing of this collection. Diana Curtis asserts in her critical essay "Plath's Tulips," that the flowers represent Plath's own recently miscarried child (Curtis 177). The tulips are said in the poem to seemingly "breathe / Lightly through their white swaddlings, like an awful baby" ("Tulips" 37-38). Curtis suggests this line indicates the poet's thoughts were on a specific infant and that an

earlier reference to a photograph on the nightstand links the image to her own child. There is little evidence in the poem to support Curtis' opinion that the tulips represent a child or motherhood. The poet's status as a new mother at the time of the writing is not enough to construct a theme of maternal depression. There are no further images in the poem that clearly point to motherhood or child-bearing that could not just as easily be interpreted as something else. The remainder of the poem is brimming with images of suffocation and drowning, returning the reader to the speaker's battle with survival, life, and death expressed throughout the poem.

More plausibly the tulips represent a way for the speaker to exorcise her restlessness and discomfort with life and its requisite demands. M.D. Uroff's essay explores this possibility by turning our attention to the speaker's contentious relationship with the tulips. "Because the speaker here has so exaggerated her own emptiness and the tulips' violence and vitality, she must then accept in herself the attributes she has cast onto the tulips" (399). Uroff claims the speaker manages to regain some small will to survive by competing with the tulips for their energy. This surprising revival is seen in the lines, "And I am aware of my heart: it opens and closes/ its bowl of red blooms out of sheer love of me" ("Tulips" 60). By the end of "Tulips" the speaker tastes brine of a sea that "comes from a country as far away as health" (63). Clearly the poet has taken her character on a journey from wintery white death-like peace to some small fragment of a will to survive.

The opening lines of the poem find the speaker "learning peacefulness," ("Tulips" 3) as she describes herself in a hospital room, "lying by myself quietly as the light lies on these white walls . . ." (4). This is her first of two descriptions regarding a state of "peacefulness." She does not struggle against the events surrounding her internment; she calmly surrenders the confines of identity. Having firmly established a state of repose for the speaker, Plath then compares this tranquility to the kind of stillness experienced only by the dead. "It is what the dead close on, finally; I imagine them shutting their mouths on it, like a Communion tablet" (35). The poet has built an environment of wintery white silence in order to construct a kind of violence. The speaker is disturbed out of her welcome numbness by the presence of the, "vivid tulips" that "eat my oxygen" (49). If tulips interrupt peace, and peace is her equivalent of death, then the tulips can only represent life. The tulips are not a lovely, aromatic, dewy bouquet. Rather

they function only to pull her down below the surface of her practiced death. The speaker is enjoying her anonymity alone in her bed until the tulips cause her to reckon with unwanted cognizance of life. Where there was quiet, the tulips now fill the room "like a loud noise" (52).

Although, literary critics have painstakingly analyzed "Tulips," this cold objective approach is not the best means of interpretation. "Tulips" needs to be studied with a consideration to the time of its writing, which was two years before Plath's death by suicide. If the poet was writing to drive out her tormenting darkness, we are missing the point if we interpret the poem as merely the intellectual pursuit of a frustrated mother. Plath created a woman who is lying in a white room subsuming herself in the idea of death. The intensity of the poem is driven by something far greater than femininity, or marriage, or motherhood; it is the brooding evidence and foreshadowing of the poet's impending suicide.

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The Role of Virgil in Dante's *Divine Comedy*

HEATHER MYERS

ENGLISH 2341: FORMS OF LITERATURE: DANTE.

In her essay on Dante Alighieri's poem, The Divine Comedy, Heather Myers argues successfully for Virgil's importance as a guide and mentor in enabling Dante the Pilgrim to overcome his fear and ignorance of the realms of the afterlife: hell and purgatory. Focusing on the seminal moments in their journey, Heather demonstrates Dante the pilgrim's reliance and trust in his guide whose protection and instruction make the pilgrim ready to ascend to paradise.

—Romana Cortese

Dante Alighieri's journey as a pilgrim in his poem, *The Divine Comedy*, is a journey down through the *Inferno*, up the mountain of *Purgatorio*, and finally up to the heavens of *Paradiso*. Dante, still a mortal being, faces challenges during his journey that require more than his own knowledge and experiences to get through them. He is inspired deeply by the love for Beatrice, a woman—not his wife—he met when he was a child and who died young. She resides with God in Paradise and is Dante's inspiration for writing the epic poem as he tells us in his earlier work, *Vita nuova (New Life)*: “if it be the pleasure of Him through whom all things live that my life continue for a few more years, I hope to write of her that which has never been written of any other woman” (*Princeton Dante Project*). At the request of the Virgin Mary and St. Lucy, Beatrice descends to Limbo where Virgil, a well-known classical poet resides, to ask him to lead Dante through the *Inferno* and up the mountain of *Purgatorio*. Virgil represents human reason, thus he can only take Dante so far on this journey where divine intervention is required. Not only is Virgil called to be Dante's guide, but he also serves as his mentor and a source of psychological support, and is an inspiration for other poets as well.

As Dante begins his journey, he discovers himself lost in a dark wood where he sees the mountain of purgatory, but he is forced back down by his fear of a leopard, a lion, and a she-wolf. He does not know which way he needs to go until he sees a figure approach him. This figure is Virgil, who explains to him that he will not be able to pass the beasts on the mountain

and must take a different route. He proceeds to say to him, “Therefore, for your sake, I think it wise you follow me: I will be your guide, leading you, from here, through an eternal place...” (*Inf.* 1, ll. 112-114). In Canto 11 Virgil describes for Dante the plan of hell, the different levels of sin, and the more serious sinners from the ones they left in Cantos 1 to 10, the incontinent and the heretics. He also informs Dante that there will come a time when he will turn him over to another guide that will be a much better fit to lead Dante to heaven. Dante accepts Virgil's guidance and replies, “Lead me to the realms you've just described” (*Inf.* 1, ll. 133).

As darkness begins to fall, Dante almost immediately begins to question whether he is qualified to take this journey, and like most guides, Virgil gives him a pep talk to help motivate him. He reassures him that he has been sent on high, through Beatrice, to lead him, and shames his cowardice and convinces him to move on. “Your words have made my heart so eager for the journey that I've returned to what was first proposed” (*Inf.* 2, ll. 136-138). Once again, Dante feels a renewed sense of excitement to continue on this journey, much like he felt when he first heard it was Beatrice that requested Virgil to guide him. “You are my leader, you my lord and master” (*Inf.* 2, ll. 140), and with that, Virgil begins to lead Dante on their journey through the first canticle of *The Divine Comedy, the Inferno*.

As Virgil and Dante make their way down through each circle of hell, Virgil takes the time to explain to Dante what to expect and what sinners reside in each circle. Dante questions Virgil frequently to put his mind at rest and to make him understand fully what he is seeing. On several occasions, the journey seems too tough for Dante to continue, but Virgil steps up as his guide and leads him through the rough places that once seemed impassable. Specifically, in the pit of barrators, Dante fears that the malicious demons will catch him and Virgil as they make their quick escape down a steep embankment. Virgil, being a weightless shade, picks up Dante and carries him down to solid ground just as a mother would rescue her child from a fire, putting her child's safety before her own (*Inf.* 23, ll. 37-42). This shows the depth of attachment Virgil as a guide feels for Dante and how he takes care of Dante physically on this journey. Dennis Costa's article, “The Speed of Fright: Temporal Dramas in Dante's *Inferno*” puts it this way: “The poet, in other words, writes into his narrative what the pilgrim had failed to conjure in his own mind – the constancy of Virgil's

cura for him, which, the poem says, is like the selfless energy of parental love and even like providential love itself” (196). Dante trusts Virgil as his guide and he follows his lead very carefully throughout this life-changing journey. Another example of trust in his guide is evident in Canto 31 of the *Inferno* when Virgil and Dante need to be lowered down onto Cocytus. The giant, Antaeus, picks Virgil up in the palm of his hand, and once steadied, Virgil reaches for Dante with encouragement. Dante proceeds to follow his directions, and Virgil holds Dante close as they become a “single bundle.” Antaeus does, indeed, lower them safely down onto Cocytus (*Inf.* 31, ll. 130-143).

Virgil’s protection makes Dante’s journey more effective. Virgil constantly talks to Dante through the depths of hell and up the mountain of *Purgatorio* by giving permission to linger and visit with the shades or by reminding Dante when he needs to keep moving. He also gives Dante praise for his behavior towards certain sinners that don’t deserve pity, and he scorns Dante when he breaks down and pities the sinner’s torments. For example, towards the end of the journey through the *Inferno*, in Canto 32, Dante encounters Bocca, a traitor to his party, the Ghibellines. Bocca (meaning *mouth*) is very defensive and talks back to Dante, so Dante asks his master, Virgil, to stop for a minute so he can address this shade. Virgil stops and waits for Dante to finish his encounter where Dante, outraged by Bocca’s betrayal, pulls his hair and grabs his neck with force. Virgil’s pause and failure to reprimand Dante’s harsh treatment towards Bocca, signals his approval of the violence toward the sinner. Dante no longer shows pity for the sinners, a sign that he is learning the proper response to sin.

Virgil continues to lead Dante from the depths of hell and up the mountain of purgatory where Dante the pilgrim undergoes a totally different experience. A brighter, more positive journey begins for Dante in his quest for salvation. With Virgil, as his guide, the reality of never being able to attain salvation begins to set in. Rubin points out the fact that Dante walks to the right of Virgil up the terraces of purgatory, thus righting himself since he knows the loss of Virgil will be great (184). This shows the progress Dante feels he has made in his own personal journey with Virgil as his guide. It becomes apparent that as they climb higher, Dante’s sins are purged, and he becomes lighter in weight as the burden of sins is lifted from his soul. Virgil, however, becomes less influential as a

guide for Dante as they ascend. In Canto 3 of *Purgatorio*, Virgil stops and questions which slope they should take. Dante notices some souls moving slowly towards them and alerts Virgil of this. Virgil admits that they need to ask for directions so they walk toward the souls: “by that peace which, I believe, awaits you all, tell us where the mountain slopes” (*Purg.* ll. 74-77). Again, in Canto 29, Virgil seems to be a little confused with what they are witnessing and the lights they are encountering. When Dante looks to Virgil in wonder, he is met with a similar look of amazement — an unusual silence from Virgil. This, however, doesn’t reduce the reliability and trust that Dante has for Virgil as his guide. It shows the gradual decrease in Virgil’s leadership as Dante’s soul is strengthened, thus giving Dante more control of his own spiritual journey. In Canto 27 of *Purgatorio*, the terrace of lust, Dante is met with a wall of fire through which he must walk to continue on his journey. As Virgil is his trustworthy guide, Dante looks toward Virgil for encouragement and affirmation that he will not be burned to death if he enters. Virgil’s reassurance is all he needs. He enters the fire and exits safely on the other side where Virgil meets him. It is in this same Canto that Virgil bids farewell to Dante after guiding him through most of his journey:

No longer wait for word or sign from me.

Your will is free, upright, and sound.

Not to act as it chooses is unworthy:

over yourself I crown and miter you. (*Pur.* 27, ll. 139-142)

For Virgil to crown Dante and give him the right to be in charge of his own soul and destiny is a huge accomplishment. It also shows how much integrity and guidance Virgil has given Dante to make it thus far in his journey towards salvation. Since this type of crowning, or self-approval, is such a pivotal point in Dante’s journey, Rubin feels the departure of Virgil at the end of this canticle “is considered to be one of the cruelest moments in literature.” Rubin continues to question how such a great guide can be cut short of the entrance into Paradise. Having been such an important leader in the pilgrim’s journey, it is disheartening to see Virgil go (184).

Not only is Virgil a trustworthy guide in *The Divine Comedy*, but he also serves as an instrumental mentor to Dante and others. He is a literary mentor, first and foremost because of his well-known epic poem, *The Aeneid*, which Dante uses as a model. When Dante first meets Virgil, he exclaims:

O glory and light of all other poets,
 let my long study and great love avail
 that made me delve so deep into your volume.
 You are my teacher and my author.
 You are the one from whom alone I took
 the noble style that has brought me honor. (*Inf.* 1, ll. 82-87)

Dante's first meeting with Virgil shows how much he respects him and how much his own work has influenced him. Throughout all three canticles, Dante pays tribute to Virgil by mentioning certain passages from *The Aeneid* that coincide with *The Divine Comedy*. He also addresses Virgil as "my Master, my Light, my Father," which shows how much he respects him as a mentor. Rocco Montano sheds some light on the elements that Dante pulls from Virgil's work, such as naturalistic details, the fresh sense of atmosphere and the landscape, all of which seem to be far from the world of stilnovistic poetry. Montano goes on to say that "*The Aeneid* was the very model for the epic that he wanted to realize with his poem and it is a particular form of epic poetry that Dante has realized through this example" (309). Although Virgil is condemned to Limbo where he will remain for eternity with no chance of salvation, he is among other poetic greats that are held in high respect. Elizabeth Beaudin suggests that Dante uses these figures of classic poetic authority to elevate himself in poetic stature and to give approval to his poetry for his lofty mission (55). It makes sense to surround oneself with the type of people one wants to associate with. In Limbo, Dante does place himself among some poetic greats: Homer, Lucan, Ovid, Horace, and Virgil. "And then they showed me greater honor still, for they made me one of their company, so that I became the sixth among such wisdom" (*Pur.* 4, ll. 100-102). In addition, Virgil's *Aeneid* recounted the path of the founding of Rome, and Dante's own journey is a continuation of the path from Rome to the Advent of Christ. Virgil is not only the natural light, but also the personification of the historical process that led to the Christian era (Montano 311-312). Not only does Dante show admiration for Virgil as a mentor, but also, Hardie states, that Virgil is "the greatest master of Latin verse and the greatest poet of Italy." He also compares many of Virgil's sayings to that of the highest spiritual teachings (7). In *Purgatorio*, Dante and Virgil encounter Statius who begins to speak of Virgil, not realizing that he is in Virgil's presence. Statius gives credit to Virgil not only for mentoring

him by example with his poetry, but also by influencing his conversion to Christianity. "Through you I was a poet, through you a Christian" (*Pur.* 22, ll. 73). Virgil is considered a literary mentor and a personal or spiritual mentor as well. This may seem peculiar because Virgil is a pagan, but it doesn't seem to matter to Statius. Hawkins says that Virgil in his lifetime expressed himself covertly, even though he knew about the coming of Christ. Hawkins takes it a step further to say that Virgil is "deaf to the good news hidden in his own text and blind to its implications" (79) because he is pagan and never converted to Christianity, though the rumor in Dante's time was that he predicted the coming of Christ in his Fourth Eclogue, "The Golden Age." However, he mentors others by his example and words to help in their conversion. In *Purgatorio* Statius describes Virgil "as one who goes by night, carrying the light behind him—it is no help to him, but instructs all those who follow" (*Pur.* 22, ll. 64-69). Virgil is the light in Dante's way, too. He helps Dante understand why the shades and souls are punished the way they are, he encourages Dante to think on his own and answer his own questions as they move further into their journey, and he urges Dante to speak with the souls and shades to obtain more knowledge from each one. One example is when Virgil questions Dante while in Limbo, "My master began: 'You do not ask about these souls you see? I want you to know, before you venture farther, they did not sin'" (*Inf.* 4, ll. 31-34). Virgil is fully aware that the time is approaching when he will be replaced and Dante will need to find the strength within his own soul to continue into *Paradiso* for the ultimate vision of God. Dante's growth during this journey can definitely be attributed to Virgil's mentorship.

In addition to being Dante's guide and mentor, Virgil is a huge psychological support for Dante. From the opening canto in the *Inferno*, Dante doubts himself and allows fear to overcome his whole soul. He questions himself as to whether he can take on the journey to salvation, "I began: 'Poet you who guide me consider, if my powers will suffice before you trust me to this arduous path'" (*Inf.* 2, ll. 10-12). Virgil steps in to reassure him that he can conquer this fear. He tells him that fear should not control his destiny, and, because he was sent to guide him by a higher power, that should be enough encouragement to keep him going. Virgil continuously helps Dante set his mind on track by reminding him that three blessed ladies are rooting for him throughout his journey. Virgil

provokes Dante's inner strength by posing a question, "Why are you not more spirited and sure, when three such blessed ladies care for you in Heaven's court and my words promise so much good" (*Inf.* 2, ll. 123-126)? Each time that Dante is reminded of this, it gives him a renewed sense of purpose, and his fears subside. Although Dante experiences fear throughout his whole journey through hell, as he travels further his fear subsides, but his psychological and mental growth are highlighted. He is at ease when he knows Virgil is there to help him or to correct his thinking.

Aside from the journey itself, Peter Hawkins points out that Dante uses Virgil's *Aeneid* psychologically to validate his own poetic enterprise, and then he dismisses Virgil in Canto 30 of *Purgatorio* to be replaced by Beatrice who is more qualified to lead him. Hawkins refers to this literary fadeout as a "tour de force of allusion, translation, and echo" (80). Towards the end of his journey through the *Inferno*, Dante shows moral growth by becoming less pitiful towards the sinners as he reaches further into the depths of hell. The sins become more critical, therefore the punishment becomes harsher. He faints in pity after hearing the story of Paolo and Francesca in Canto 5 of the *Inferno*, but later, in Canto 32 kicks Bocca in the face and pulls his hair when the shade becomes aggressive towards Dante. Virgil's emotional support sustains Dante as he comes upon the greatest sinners toward whom he is intolerant.

Montano believes it is impossible to find a person that understands and appreciates Virgil's mind and style more than Dante does (309). He constantly picks Virgil's brain for information that will help him in his journey. He shows the desire to enhance his mind, and Virgil consistently tests Dante's faith and knowledge, no matter the outcome. For example, in the woods of the suicides, Dante is instructed by Virgil to break off a branch, and when Dante does, the tree speaks and bleeds. Virgil is hopeful that Dante will remember this similar scene from his *Aeneid*, and if he does, he will avoid breaking off the branch. Again, testing Dante's behavior is part of building him up emotionally, and these experiences deepen Dante's understanding. One dramatic scene where Virgil supports Dante psychologically is in Canto 23 of the *Inferno*, after they escape from the demons near the ditch of the hypocrites. Dante is full of fear, and time seems to be standing still for him. He can feel the demons following close behind them, so he asks Virgil if he is able to hide both of them, hoping

that Virgil can perform a miracle very quickly. Virgil responds that he is basically thinking and feeling the same way. This shows Dante's increasing understanding of his relationship to sin. Costa reminds us that Dante is so caught up in his fear of the demons that he forgets that throughout this whole journey Virgil's actions and thoughts in helping him have always been fearless and God-driven (195). Therefore, Dante should not allow fear to overcome his ambition and drive to finish the journey at hand. As the journey progresses, Dante comes to the realization that he is absorbing Virgil's knowledge and is becoming more equipped to trust his own soul. As Harriet Rubin concludes, Dante eventually realizes that "love draws out Virgil's fear: love of a God he is not sure exists, or if he exists cannot return his love, although that same God may answer his prayers" (201). Not only does Virgil have a positive effect on Dante psychologically in his pursuit of salvation, but Dante contributes to the awakening of Virgil as well. Rubin compares this awakening to that of a "flame which leaps from one great soul to another." Aside from Virgil being called upon to guide Dante, Virgil may have needed Dante's reliance upon him to help his own soul. Because Virgil resides in suspension, he only exudes desire without hope (201). Again, this brings to light the sad truth that Virgil resides in Limbo where he exists without any hope of residing closer to God. The closest he will become to salvation is as a guide, mentor and psychological support for Dante.

In one way, *The Divine Comedy* is Dante Alighieri's homage to a dearly beloved author and his famous *Aeneid*. Virgil is an intricate part of Dante's journey through the *Inferno* and up the mountain of *Purgatorio*. He helps refocus Dante's mind throughout the journey when Dante allows fear to interfere with his higher purpose. Dante is uplifted by Virgil's council and words of encouragement along the way when he feels he is not strong enough to continue. He compliments the pilgrim throughout the journey in terms of being his guide, being a mentor and giving him psychological support.

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Morality, Success, and Politics in Selected Indian Folk Tales

MICHELLE SKLAR

ENGLISH 1301: WRITING ABOUT FAIRY TALES AND FOLKLORE. In her research essay, Michelle Sklar explores the subtle interplay within traditional Indian moral folktales of implicit political, psychoanalytic and sociological power relations. In so doing, she illustrates how these stories function on multiple levels at once. With respect to her writing, Michelle demonstrates the following strengths: (1) she articulates a clear thesis or point about the tales she intends to support; (2) she effectively uses quotations from her scholarly sources, e.g., Bascom, to set up various insights of her own that she wants to propose. That is, she actually engages in a kind of dialogue with her sources, and does not use them merely as static "ornaments" in the paper; and (3) she illustrates all her points with detailed examples and citations from the tales she is analyzing in correct MLA documentation style. The result is a convincing case about the complex nature of these seemingly simple stories.

—Ron Heckelman

The dizzying number and variety of folk tales in India create a vast and intricate tapestry. Many of these tales have related characteristics that demonstrate a vital purpose for their function in the culture of India: to teach and illustrate the paths to success in life through goodness, cleverness, and persistence. In many of these tales, ethical behavior is rewarded – though often only after the protagonist suffers through a number of trials – and thieves and liars are punished. Through kindness, faithfulness, cunning, and endurance, clever heroes and animal characters frequently outwit their opponents and win lavish rewards. William Bascom writes in "Four Functions of Folklore," that folklore "reveals the affective elements of culture, such as attitudes, values, and cultural goals and, moreover, may verbalize these in a form which needs only to be translated and quoted as evidence of a consensus of opinion" (284-85). The tales illustrate, demonstrate, and reiterate what is expected of a good daughter, a good son, a good wife. And being good very often equates to success. But these stories also – in a more oblique fashion –

can show how individuals may resist the authorities, and even engage in subversive activities while avoiding detection through their cleverness.

Folklore has an important part in education, most especially in nonliterate societies, where, Bascom writes, “the information embodied in folklore is highly regarded in its own right. ... its teaching is regarded as important; and ... it ‘contains practical rules for the guidance of man’” (293). He also states that “folklore fulfills the important but often overlooked function of maintaining conformity to the accepted patterns of behavior” (294). These tales expose awful behaviors by individuals, and model appropriate actions in response made by the heroes of the stories. Ramanujan writes in *Folktales from India*, that “not only bonds of affection but rivalry, incest, betrayal, and cruelty are explored in these family tales” (xxvi). These tales, told in the context of the home and family, allow for an opportunity to confront and deal with such frightening and forbidden feelings. Bettelheim writes, “In fairy tales, as in life, punishment or fear of it is only a limited deterrent to crime. The conviction that crime does not pay is a much more effective deterrent, and that is why in fairy tales the bad person always loses out. It is not the fact that virtue wins out at the end which promotes morality, but that the hero is most attractive to the child, who identifies with the hero in all his struggles” (9).

Tales of cleverness are especially popular in Indian story traditions. Many of these tales have come down from the ancient literatures, such as the *Jatakas* and the *Pancatantra*, “but they are enjoyed by the people and have become an essential part of their folklore” (Thompson 16). Tales involving animals, some of the oldest, are one kind of story most enjoyed particularly by children, as “they are usually about small animals like themselves who outwit their oppressors” (Ramanujan xxix). However, these trickster-like characters would also be appreciated by a native population oppressed under foreign rule, who would applaud their shrewdness and trickery, and vicariously enjoy their exploits. Ramanujan continues, “The most striking characteristic of the didactic fables is their persistent political nature. The nature of power, the qualities of leadership, mother wit and cunning as the weapons of the weak, subversion, betrayal, and con games are regular themes” (Ramanujan xxix). That is to say, these types of tales would show, in a very clear fashion, how the downtrodden may outwit, get around, and get something over on the ruling class, in spite of their seemingly powerless

position. This situation of foreign rulers is a large part of Indian history, with wave after wave of invaders, conquerors, and new rulers moving in, and a context that would be understood by any native of India, of any heritage, from any time period.

From that perspective, the Tamil tale of “The Monkey and the Crocodile” has some very interesting political overtones. In this story, a monkey shares delicious fruits with a crocodile, and they become friends. Crocodile brings fruit to his wife, and she demands to taste the heart of the monkey that eats the succulent fruit. Crocodile reluctantly invites his friend to dinner, taking the monkey on his back, but on the way he lets the truth slip out. Monkey asks him, “Why didn’t you tell me this before? I would have been happy to bring it down and give it to your wife. ... I usually leave it in the tree when I come down. Let’s go back and I’ll give it to you” (Ramanujan 54). Crocodile takes the monkey back to his tree, and the clever creature scrambles up the trunk and out of reach (Ramanujan 53-54). While the crocodile would seem the most obviously powerful figure in this tale, the reader learns that he has a master to answer to as well. And although the monkey would appear to be helpless in this situation, his quick-wittedness quickly puts him on top and makes him the victor in the end.

A clever friend helps to rid a crow of his nemesis in “A Crow’s Revenge,” a Kannada story. A big black snake persists in eating the eggs from Crow’s nest in his tree. Jackal advises Crow, “Go to that lake, where the king and his queens bathe and swim. Pick up a necklace or jewel, fly away with it, and put it in the snake’s hole.” Crow does so, and the “king’s servants dug up the hole, found the black snake, beat it to death, picked up their queen’s necklace, and went on their way” (Ramanujan 25). Then the crow and his family were left in peace, bad guy done in. Sometimes that’s reward enough. By setting one faction against another, on the jackal’s advice, the crow managed to rid them both permanently of a persistent enemy.

In “The Tiger, the Brahman, and the Jackal,” a kindly Brahman frees a tiger from a trap, after he extracts from the tiger a promise not to consume him. The now-liberated tiger cruelly turns on the Brahman. “What a fool you are! What is to prevent my eating you now, for after being cooped up so long I am just terribly hungry” (Cole 581)! The Brahman pleads for his life, and the tiger agrees to abide by the decision of the next three things

the Brahman presents his case to. The tree, the buffalo, and the road all lack sympathy for the man's predicament. A jackal sees the Brahman crying in despair and inquires about the trouble. The man tries to explain, but the jackal seems confused. They return to the tiger, who also tries to describe the circumstances, but still the jackal appears befuddled. "Oh, dear me!-my head is beginning to whirl again! Please don't be angry, my lord, but what is the usual way?" At this the tiger lost patience, and, jumping into the cage, cried: "This way! Now do you understand how it was?" "Perfectly!" grinned the jackal, as he dexterously shut the door," foiling the tiger's plans for lunch (Cole 581-83). The tiger, normally the powerful figure, is brought low, but his power is restored by a kind, but weaker passerby. When the treacherous tiger threatens to repay the Brahman's kindness with evil, he is outwitted by a clever third party, and again deprived of his authority. Power can change hands very quickly, especially if one becomes too complacent about who is in control. And a quick wit often trumps brute strength. This intelligent jackal seems often to be a quietly powerful figure in these stories.

Animals aren't the only wily ones in these stories. Ramanujan asserts in the Introduction to *Folktales from India*, "Several of the women's tales feature a woman ... who is needed to solve the riddles that her men cannot answer" (xxv). One such tale is "In Another Country," from the Punjab region. In this narrative, a man traveling to collect his bride rescues a snake from a mongoose. In return, the snake insists it is the custom of its people to return evil for good. The man bargains with the snake and receives eight days to put his affairs in order. The man completes his mission, and returns to the snake's land with his bride. She questions the snake about the odd local custom and manages to outwit the serpent and kill it, saving her husband from his fate (Ramanujan 245-50). Initially, the man's sense of morality and honor puts him under the power of the snake. But the wise bride turns the tables, and shows the reader where the power truly lies. Although women are often perceived as weaker than men, sometimes a woman's perspective is what is needed to solve a problem.

In conclusion, it seems that these folk tales and countless others have, for many centuries, served the purpose of teaching morals and mores, how to get along with others – sometimes how to get around them, how to serve one's family and community, how to behave appropriately, how to solve the problems that one encounters, and how to navigate the murky waters of

influence, politics, and power struggles. Regarding the functions of folklore, Bascom writes, "they can be considered as grouped together under the single function of maintaining the stability of culture. Viewed thus, folklore operates within a society to insure conformity to the accepted cultural norms, and continuity from generation to generation through its role in education and the extent to which it mirrors culture" (297). Whether they are being told to put children to sleep, to entertain them at mealtime, to keep adults awake through long nights watching herds, to enliven or shorten the time taken by work; whether they are short anecdotes about clever and stupid talking animals, or long, convoluted yarns of princesses and kings and magical things, these tales serve an instructive purpose in their culture. "The didactic tendency of these stories is in no way technical, but essentially social. They do not teach how to make a thing, but how to act, how to live" (Bascom 294). The lessons in how to act, how to live, how to *be*, are much larger and more universal than instructions in how to *do* things, and much more likely to lead to success in life.

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Magical Realism as a Truth-Telling Tool

JANET RUSSELL

ENGLISH 2333: WORLD LITERATURE II: MID 17TH CENTURY TO THE PRESENT. *In her research paper, Janet takes on the role of literary critic to report her analysis of the ways a contemporary truth-telling artist can avoid censorship in a closed political system. After acknowledging the criticism of Mo Yan's selection for the Nobel Prize in Literature in 2012, she situates him in rural China where he grew up in hunger, a social reality reflected in his protagonist's story of a forbidden gun and its symbolism. Janet's skilled integration of textual analysis and references to scholarly research reflects both her natural curiosity and her willingness to go beyond the usual academic databases and personally contact the story's translator and editor for support of the paper's strong thesis and well-developed argument.*

– Vivian Jones

How do writers grapple with difficult truths in their fictional stories? How do they reconcile cultural and historical dissonance, and the possibility of censorship within their narratives? In “The Old Gun,” a short story published as part of a collection in *Explosions and Other Stories*, Mo Yan uses magical (or hallucinatory) realism to weave a story in which hunger and an old gun act upon a family in Shandong Province. As one writer puts it, “Mo Yan spares nothing in his intermingling of narrative styles and forms; this in itself constitutes his most efficient tool in engaging in historical dialogue” (Wang 494). The nature of magical realism as a storytelling tool is that, while the realistic, or truthful, elements ground the narrative, the author can introduce any number of magical or fantastical elements, such as Mo Yan does, in order to cloak subversive ideas and thoughts.

When Mo Yan began to be more widely known after receiving the Nobel Prize for Literature in 2012, many were critical of his selection – ironically because they felt his stories did not contain enough “truth” about China. A critical look at one of his stories, however, yields strong evidence that the reverse is true. Because he employs a storytelling method familiar to those who live in rural areas of China, where the resurgence of “root seeking

literature” enjoyed a heyday in the mid 1980s, his fictional stories were not considered unusual at the time; it was popular then to be salacious (Louie 195). The method became the means.

His more vocal critics charge that despite his worldwide recognition as a Chinese writer, his membership in the Communist Party of China (CPC) renders any literary accolades suspect since he is a part of an official system that often silences and censors Chinese writers and artists. Consequently, when Mo Yan was nominated in October 2012, he was criticized for not openly supporting a handful of well-known, controversial Chinese dissidents – those Chinese artists and writers who, unlike Mo Yan, chose forms of expression that placed their lives and liberty at risk. Although some of this criticism points to his being a part of a system, a critical examination of “The Old Gun” builds a case for his use of magical realism to circumvent censorship in his home country. And ironically, while his name (*Guan Moye*) actually means, “Don’t Speak,” he claims that everything he needs to say is revealed through his stories (Yan, “Storytelling” 9). He often urges his critics to read his stories for everything he does not reveal through speaking.

The first truth in both “The Old Gun” and his Nobel speech is that of hunger and its implications. “The autumn floods had been heavy and the land, water-logged for thousands of hectares, looked like an ocean” (1189). The translator for “The Old Gun,” Duncan Hewitt, writes that Mo Yan often draws from his own real experiences growing up – and further elaborates, “[that the] rural landscapes of his home region, Shandong’s Gaomi County, . . . [are] a frequently grotesque, sometimes mystical place in which the surreal routinely rubs shoulders with the banal and everyday” (1). Widespread famine devastated China following the flooding that resulted from Chairman Mao’s Great Leap Forward. Without using the often-censored Chinese word for “famine,” Mo Yan reveals hunger as the catalyst that drives Dasuo, the “raw-boned” (1189) teenager, to use a forbidden gun. Similarly, in his Nobel speech, Mo Yan shares that one of his own earliest memories was that of being weak with hunger (Yan, “Storytelling” 1). He is careful, however, not to say that his hunger is due to famine or failed Chinese policy. To Jim Leach, in an interview, Mo Yan further elaborates: “I had a lot of pain when I was young because I did not have enough food” (Leach 13). A discerning reader notices that although he is not *verbally* outspoken, Mo Yan *does*, in fact, speak about the famine repeatedly and symbolically in “The Old Gun.” The critical reader, then, pays close attention to what is real – the truths – while experiencing

Mo Yan's work. As James Williford relates, Mo Yan uses magical realism ". . . to articulate discerning social critiques, and even to challenge his readers' preconceptions of reality" (10).

The danger of outspokenness in a repressive system reveals another truth in both "The Old Gun" and in parallels in Mo Yan's life. The gun of the tale represents a dangerous desire – in this case, the desire to use a forbidden object even when it is to be used to meet a real need – to shoot ducks to eat. However, the last time it had been used was when Dasuo's father angrily confronted a party official, and fearing the consequences for himself and his family, used the gun to take his life that very day. His last words prior to his suicide were to admonish his wife not to allow Dasuo near the gun after he used it – but to keep it in a prominent place as a reminder to Dasuo to never touch the gun. "Make sure that Dasuo studies hard. Make sure that he looks at this gun everyday, just looks, mind, you're not to let him touch it" (1196). Ultimately, the antiquated gun is only dangerous when it is actually used. If it remains a symbol – a simple reminder – then it is benign.

A story, therefore, can become a symbol that speaking one's truth out loud is dangerous. In a parallel fashion, Mo Yan relates a painful memory from his own youth of witnessing a party official (a watchman) striking his mother as she was gleaned wheat in a collective field. When they see the same watchman years later, Mo wants revenge for the attack on his mother. She holds him back and reminds him that the watchman is not the same man – he is no longer a threat (Yan, "Storytelling" 1). While that portion of his autobiographical speech is brief, it serves to highlight that to speak up, to be caught doing something that angers party officials, even if it is not necessarily inflammatory, has ominous implications (Yan, "Storytelling" 1). In a 2013 article that describes the "delicate balancing act" (69) that Mo Yan faces as a potential political figure, author Sabina Knight acknowledges that the prize winning laureate has become a scapegoat for the actions of an oppressive regime and admonishes readers to reserve judgment of his work: "I return now to the critics who condemn what they see as Mo's acquiescence to his government's repression. Much of the recent press coverage relies on a binary classification of progovernment versus dissident writers. But astute readers recognize his veiled yet clear political critiques" (80).

Mo Yan's final revelation in his speech is that "[h]umility and compromise are ideal in one's daily life, but in literary creation, supreme self confidence and the need to follow one's own instincts are essential" (Yan, "Storytelling" 5).

In referring specifically to the work in which "The Old Gun" appears, Ginna Quach encourages readers to look at the common elements rather than the story itself. "A closer look at Mo Yan's biography and his stories, however, shows that political reform and cultural crisis not only frame his human dramas, but are foregrounded as the site around which these dramas revolve" (187). Another scholar notes that in "Explosions and Other Stories," the compilation in which "The Old Gun" appears, that "the six stories included in "Explosions" give a picture of modern China caught in the conflicts between the individual and the state, between personal happiness and obligations – a common theme in Chinese literature for the last fifteen years" (Wu 579). In further describing the specific storytelling methods of Mo Yan and other Chinese writers, Jiamei Liu, a Chinese scholar, attests that "it did not attract writers' attention till the late 1980s when a new cultural movement tried to demolish the political and ideological control of literature" (17). While he agrees that the writers of that era "have employed surrealism, they have generally done so with literary reform rather than social criticism in mind" (17). While Liu does not appear to believe that social criticism is a particular goal, it further solidifies the argument that a casual reader might not discern the self-evident truths immediately – they are well hidden within the stylistic elements at work. David Der-Wei Wang describes this succinctly as a necessary and reflexive response: "Under the influence of more than 30 years of Maoist discourse, a codified form of language originating from Mao's revolutionist utterances, 'history' has become a self-evident truth" (490).

Mo Yan demonstrates that magical realism can and *does* speak the truth. Words are chosen or omitted for a reason, since in China, the use of certain words will lead to non-publication or worse – imprisonment and consequences for one's own family. So whatever Mo Yan cannot express directly, he deftly weaves into a stylized, magical narrative, often containing the ridiculous and absurd. Within nebulous, dreamy elements, even a Chinese government official charged with mining artistic works for subversive material would be hard pressed to uncover the truths that Mo Yan deftly hides. In perhaps the best illustration of this, M. Thomas Inge wrote in an article that predated Mo Yan's Nobel Prize by thirteen years: "Such efforts to mirror the continuity of the real world bring fiction into a closer proximity with the life of the reader and remind us that we too are swept up in larger political and social forces beyond our control or ken" (502). Finally, in the closing words

of his acceptance speech, Mo Yan encapsulates his truth-telling method: “I am a storyteller. Telling stories earned me the Nobel Prize in Literature. Many interesting things have happened to me in the wake of winning the prize, and they have convinced me that truth and justice are alive and well. So I will continue telling my stories in the days to come” (Yan, “Storytelling” 10).

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Investment Prospectus: Italy

SARAH GAUTESON

GEOGRAPHY 1303: WORLD GEOGRAPHY.

In *World Geography* students are required to research the physical geography, economic development, demographics, and governance of an assigned country to determine if it is worthy for financial investment. In the second part of the paper the student tracks a T. Rowe Price global stock fund that includes the assigned country. They start off with the client’s \$100,000 investment to see where the fund stands two months later—did it make money for the client or was it a dog?

—Gary Brown

Investment Prospectus: Italy
 Sarah Gauteson
 Mr. Gary Brown
 Geography 1303
 November 19, 2013
 FirstSouthwest

Country Exposure	Percentage
United Kingdom	17.1%
Spain	16.0%
Switzerland	15.1%
France	14.0%
Germany	11.3%
Italy	9.0%
Sweden	6.1%
Belgium	5.0%
Denmark	1.9%
Austria	1.4%

To view complete report and in color, please visit:

<https://montgomerycac.wordpress.com/2014/07/21/sarah-gauteson/>

A Concerned Voice from the West

CHERYL CRESWELL

HISTORY 1301: U.S. HISTORY TO 1877.

In this paper Ms. Creswell is appealing to her fellow colonists to find an amicable solution to the rising tensions between England and the American colonies. This was a non-traditional research project. The class was examining the split among the American colonists as we approached revolution. Each student adopted a unique role. In her paper Ms. Creswell is portraying the views of a recent German immigrant trying to find opportunity on the frontier. In her writing, Cheryl effectively addresses the issues that prompted some in the colonies to side with the rebels and some with the Crown while also defending her own neutrality. She demonstrates a keen ability to use the primary sources in an informal writing style. Ms. Creswell's paper is well organized; she uses quotation effectively to emphasize her points. She writes persuasively and supports her positions with evidence. The paper is an excellent example of how historical analysis can be combined with a creative writing style.

—Betsy Powers

A Position of Moderation toward the Advancement of the Cause of Separation and Independence for the Colonies

*As told to
John Smith Johnson*

This is the true and unchanged word of Emil Boltz. Who I did meet with and who did give me the details of his trials and tribulations so that he and his family and his neighbors who are of like mind might be given consideration and left to their pursuit of providing for themselves by their own means, asking for little else but to be given the width and breadth to do so.

My name is Emil Boltz. I left my home in Deutschland, and came to the English colonies in 1759, at the age of 18. I worked on the docks for two years to pay for my passage, and another four to put aside something toward the leasing of my small farm here in Pennsylvania. This was to be the end of a journey started long

ago in my native country. Penn's colony had quite a reputation there in my fatherland. It seemed the answer to all of our ills.¹ As a youth I thought of little else but the hope of escaping the poverty, the starvation, the freezing, and the constant turmoil of war of which I was born into.² So desperate was I that I made it my life's aim and would not be deterred in my plans to come to these colonies. Owing only to God's good grace did I survive the passage and continued to receive his favor as I worked day and night under the extreme demands of the docks, to rise out of the depths that I found myself in on my arrival. Now some ten years later I have a wife, Leyna, who was born in these colonies, and four fine children. We have a humble farm here in the west, which God has blessed us with. From this bit of land we had been able to raise enough to keep us going and we have managed pretty well, considering.

These have not been easy times for us. Though we thank God every day for the blessings he has bestowed upon us, it should be known that we have faced many hard realities. Not the least of which has been the constant fear and trepidation that we live with from the ever present threat of attack by the native savages. We are all still overcome by the news of the most recent attack at Reichelderfer's farm. The circumstances laid out are that,

The Indians came yesterday morning, about 8:00 o'clock, to Frederick Reichelderfer's house. As he was feeding his horses, two Indians ran upon him, and followed him into the field... but he escaped and ran toward Jacob Gerhart's house, with a design to fetch arms. When he came nearer Gerhart's, he heard a lamentable cry 'Lord Jesus, Lord Jesus,' which made him run back towards his own house, but before he got quite home, he saw his house and stables in flames; and heard all the cattle bellowing, and thereupon he ran away again. Two of his children were shot, one of them was found dead in his field, the other was found alive (and brought to Hagenbuch's house) but died three hours after. All his grain and cattle were burnt up. At Jacob Gerhart's they had killed one man, two women, and six children. Two children slipped under the bed; one of which was burned; the other escaped and ran a mile to get to people.³

Never is there a time when we can let our guard down, and stories of atrocities like this, which befell our friend and neighbor continue to increase. Our fear of attack by the Indians is constant.

If this were all the trouble it would be enough, but it is not, for the question that has consumed everyone is that of allegiances. No matter where we go or what it is we are doing, they all ask, “Who are you with, who are you with?” It has made everyone uneasy, and stirred up trouble here in the west. A simple question on the face of it, but no easy answer can we give. For the choice, to those of us so newly arrived to these territories, is no choice at all.

On one side of it is loyalty to a Crown that does not call us its own, nor we it, and to a land that we have never lain foot in. “Shouldn’t you see the practicality of the protection of the King?” these royalists ask. “Who would be able to protect you from the crushing power of an over reaching Spain or France?” “Who will keep the ports busy and the trade markets open?”⁴ But what do these things have to do with me. The protection I have looked for, the protection that I and my neighbors need is protection from the savages, and the English Crown and the King’s Men seem to have little to offer in the way of providing us with any ease or comfort in this direction.⁵

Seeing no help forthcoming, we had made plans to move on to the Ohio Valley. We had heard that the soil was very good for farming and that the British fort there could offer us the safety and comfort that we need to carry on with the making of our livelihood. But no. Again, we were informed that there would be no haven for us. We were told that we must turn back, and could not enter the Ohio Valley, where we had hopes of securing land that we believed to have been made available to us for purchase. According to the Proclamation of the year 1763 of our Lord, and against all logic and reason, it seems, that in a move which infuriates us, and even more our neighbors who took up arms in the French and Indian War to end the threats against us out here on the western frontier, that the spoils have gone to the loser. For those of us so desperate to find someplace safe to take our families, it bewilders us that after siding with the French, the savages have managed to secure the guarantee of rights to the land west of the Appalachians. The English Crown has sworn to reserve this land for the Indians and has gone even further and promised that no colonist should legally hold title to land in this territory.⁶ So where can I go to seek refuge, to provide for the needs of my family and keep them from harm? I see no benefit in supporting a King who does not protect me here in Pennsylvania and has given away the land in the Ohio Valley, which might have helped us, to the Indians.⁷

And what of the other side, the rebels, or Patriots as they wish to be called? It is difficult to see how what they worry over and what they promise could be of much concern to me. “Taxation without representation!” they cry. “Justice mete out by a jury of our peers!” “Don’t be enslaved by the tyrants of England!” they demand. I am assured that this is worthy business, but I wonder, is this not a matter of changing in one master for another.⁸ They speak of freeing us to be governed by the authorities of the provinces. Yet, would I find representation in these governments any more readily than I have in the British Parliament and its assemblages here in America?⁹ I have had no voice in the courts of the east and find it hard to believe that this would change through any measure that would only increase the power of the wealthy men in the east.

They would like me to believe that these same men, our governor and his aides, who are now too busy to be concerned with the plight of us here in the west, given leave of the restrictions of Parliament, would somehow come to be concerned with men of little means like myself and help us to prosper and thrive. These are the men that hold so little regard for us and our welfare here in the west that they refuse to spend the time or money needed to keep the roads and lanes passable from here to Philadelphia and other eastern points of commerce in Pennsylvania, so that we are forced to bring our crops, and do our business with the merchants in the cities of Maryland.¹⁰ I know nothing of this Locke and less of this Machiavelli of which these wealthy men refer. Still, I am almost certain that these “liberties” and “unalienable rights” of which they speak so much about will be of little use to me.

If this whole quarrel should come to taking up arms as so many believe it must, what is there for us, me, my family and my neighbors, to gain by throwing in our lot with either side, that they might be the victor? If we were to side with the King’s Men and they would win, as is the most probable outcome, there is no gain for us, simply more of the same that we now endure, and if they should somehow come out on the losing end there would surely be stiff retribution from the victorious rebels for any that did side with the Crown. The least of which may be that we would find ourselves cut off from everything that we have worked for and come to care for and forced into exile. No one could escape hearing the stories of the Sons of Liberty and the tar and feather justice that they are fond of

delivering to any who openly oppose them. And if we were to throw our lot in with the Patriots is there any good outcome? If they were to loose, having sided with them we would surely be treated as traitors and faced with the full force of the law, possibly hanged for treason, and if they should win might that not be worse for all. It is certain that the Patriots would not be able to command the defense required to protect us from the whims of the Spanish and the French or the terrors of the Indians. Having no experience of leadership it is unlikely that they could provide any measure of safety or any surety of a place among the trading cities of the world that one would like to have from their rulers, from their government.¹¹ From our point of looking at things there is no winning by attaching ourselves to either side.

Out here on the edge of the territories we have much to fear, and no wish to add to it by raising the ire of either the rebels or the King's loyal subjects. We have seen many cases of royalists being subjected to humiliation and even violence, having their property vandalized, looted and burned at the hands of the Patriots. Though neither King nor Parliament has yet to raise its hand to the rebels, stories of reprisal and retaliation by those among the colonists who are angry and frustrated are becoming more common. One does not need to look as far as Boston to find examples, but it is hard to forget the story of poor James Otis. It is told that in payment for his public argument for the "natural rights" of the colonists, he was dragged from his house and beaten on the head with a cane and is now rendered witless.¹² Let me say again that we see no clear advantage to choosing up sides in this battle where there is so little for us to gain and much to lose, and so we choose not to choose. We pray that we may be allowed to tend to our farms, provide for our families and be left out of a fight that is not ours.

*This is the End of the Accounting of Emil Boltz and his
Petition for Consideration.*

NOTES

¹<http://www.usahistory.info/colonies/Pennsylvania.html>.

²William A. Brobst, *THE BROBST CHRONICLES: A HISTORY OF THE EARLY BROBST/PROBST FAMILIES IN PENNSYLVANIA*, This page was last updated on Thursday, 05-Sep-2013 17:51:24 MDT Copyright© 1998-2013, by The National Brobst Family Historical Registry, Web, Accessed September 25, 2013.

³ Ibid.

⁴American History: Loyalists vs. Patriots ConvinceMe.net 2007-2012, Accessed September 26, 2013, <http://www.convinceme.net/battles/931/American-History-Loyalists-vs-Patriots.html>

⁵"The Origins of the American Revolution, 1754-1775," History Study Centre, ProQuest LLC, 2010, Accessed September 25, 2013.

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⁷<http://www.u-s-history.com/pages/h1209.html>

⁸Morgan, "Conflict and Concern," Hist 1301, Lone Star College D2L class scan, Accessed September 27, 2013.

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¹⁰Jensen, "Radicals versus Conservatives." Hist 1301, Lone Star College D2L class scan, Accessed September 28, 2013.

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The Dreadnoughts: Naval Power

A Video Documentary Clip and Script

ANDREA CLARK

KATE FABIAN

HISTORY 1302: U.S. HISTORY (HONORS):

Anyone who watches the History Channel knows the appeal of a well-made history documentary. This class divided into 10 two-person teams to produce a 70-minute documentary of World War I. Each team selected a topic. One team member wrote a 650-word script. The second person collected images, shot interview footage, and recruited “voices” to read historical excerpts. Additionally, person number 2 procured music and sound effects.

To facilitate production, teams constructed storyboards. Storyboarding is a Hollywood technique that matches each segment of script to a particular scene. Each team met with me for 7 hours to join imagery, moving footage, audio, and script in the movie-making software Final Cut Pro X. The Dreadnought script comes to life beautifully in a movie that includes 6 clips of moving footage, 27 stills, 8 sound effects, 3 musical scores, and 3 historical “voices.”

Andrea and Kate recount the battleship engagement known to history as the Battle of Jutland (1916). The script narrates the battle and concludes with strategic analysis of Jutland’s outcome. A live interview with a Rice University Navy ROTC professor reinforces the narrative at critical junctures. A unique feature of this video was video animation charting the ships’ tactical movements that graphically showed what “crossing the T” meant. Also, riveting footage shows a British warship capsizing and exploding.

The video that the students created that accompanies the script may be accessed at <https://sites.google.com/site/livingstonhomepage/wwi-page>

–Craig Livingston

TRANSITION FROM PREVIOUS SEGMENT

Sea power supplied the trenches. A strong navy could cripple an enemy or strengthen an ally.

* * * * *

For complete project, please visit:

<https://montgomerycac.wordpress.com/2014/07/21/andrea-clark-kate-fabian/>

The 1918-1919 Flu Epidemic: The Hidden Enemy

A Video Documentary Clip and Script

NATALIYA
POVARENKINA

VIVIANA
GODINEZ

HISTORY 1302: U.S. HISTORY (HONORS):

Historians such as William H. McNeill (Plagues and Peoples, 1976) have demonstrated the impact of disease on history. Nataliya Povarenkina and Viviana Godinez produced a documentary sequence analyzing the course of the 1918 flu epidemic and its impact on the outcome of the First World War.

Nataliya wrote the 650-word script. Viviana primarily collected images, shot interview footage, and recruited “voices” to read historical excerpts, and procured, music and sound effects.

The Flu Team constructed a really good storyboard that made it easier to convert everything into a documentary using Final Cut Pro X software. Storyboard is a Hollywood technique that matches each segment of script to a particular scene. The flu segment included 3 clips of moving footage, 34 stills, 4 sound effects, 3 expert interviews, 1 musical score, and 4 historical “voices.” Nataliya and Viviana also made use of 2 graphs to visually depict flu statistics.

A unique feature of the this documentary was the team’s use of visually displayed statistics showing the percentage of the German Army rated non-combat ready due to the virus. The skillful use of imagery combined with great historical voice acting impart the tension and urgency felt by survivors as the pandemic spread, first through US training camps and finally to the fighting armies in Europe.

The video that the students created that accompanies the script may be accessed at <https://sites.google.com/site/livingstonhomepage/wwi-page>

–Craig Livingston

TRANSITION FROM PREVIOUS SEGMENT

An idea overthrew the Czar (1917 Russian Revolution). Meanwhile, a virus threatened the warring armies . . .

* * * * *

WWI killed eight million soldiers.¹ Among the killers was the flu. Influenza virus marched through the world, shaking nations and killing 50 million people.² American soldiers, crowded in state-side camps, brought the flu to Europe.

The virus blazed on all allied fronts and infected the German Army. As the war climaxed, German and Allied generals had to contend with the threat the pandemic presented. The influenza outbreak impacted the outcome of the war.

The virus struck quickly. It passed through coughing, sneezing, and even talking.³ The symptoms were high fever, aching of the body, and extreme weakness. Soldiers were sufficient hosts for the virus' reproduction.⁴

EXPERT INTERVIEW

Julie Harless, Professor of Biology, Lone Star College-Montgomery, says young and healthy American soldiers had a strong immune system. That is why their bodies overreacted to a mutated strain of influenza virus.

Trench warfare enabled the virus to become aggressive. The military commanders evacuated sick soldiers from the trenches and replaced them with healthy men. It transformed the disease into a virulent killer⁵ and spread like "wild fire."⁶

Doctors said the influenza was unlike anything they had ever diagnosed. Soldiers, brought to hospitals, died in a few hours, suffocated by fluid build-up in their lungs.

The Surgeon General of the U. S. Army, Victor Vaughan, reported [read by historical voice actor]:

They are placed on the cots until every bed is full. . . . Their faces soon wear a bluish cast; a distressing cough brings up the blood stained sputum. In the morning the dead bodies are stacked about the morgue like cord wood.⁷

There were so many deaths, hospitals could not manage the bodies.⁸

Crowded camps added to the rapid spread of the flu. Quarantines were almost impossible to maintain and had little effect. In the spring of 1918, fourteen American training camps reported numerous cases of influenza.

American troops transported the virus to Europe.⁹ Of the 5,000 soldiers aboard a troop transport named *President Grant*, half had the flu.

War veteran Thomas Davis described [read by historical voice actor]: "The flu broke out so bad on that ship, and many men died. . . . So many, in fact, that we had to bury [them] at sea."¹⁰

More American soldiers died from the flu than in battle with the Germans.¹¹ General John Pershing, the commander of the U. S. Army, requested increased medical support from Washington.¹² The virus infected at least one third of the American forces. About 125,000 American soldiers died in WWI. Fifty percent of them died from the flu.¹³

By the summer of 1918, the flu had spread to all European armies.

Influenza also impacted the German effort. In March 1918, the Germans broke through the British lines and advanced on the Marne River. Heavy guns bombarded Paris. However, in the final push, the offensive failed. The Allies counterattacked and broke the Hindenburg Line. German generals Hindenburg and Ludendorff sued for peace. By that time, the German troops suffered from the lack of food and supplies. They were sick and tired.¹⁴

General Eric von Ludendorff reported that more than 2,000 in each of his divisions fell sick with the flu. The virus infected about 10 percent of the entire German Army.¹⁵

Ludendorff admitted that influenza contributed to the failure in the 1918 Spring Offensive and impacted the outcome of the war.¹⁶

[read by historical voice actor]: Our army had suffered. Influenza was rampant. . . . It was a grievous business having to listen every morning to the chiefs of staffs' recital of the number of influenza cases, and their complaints about the weakness of their troops if the English attacked again.¹⁷

After the failed attacks of the Spring Offensive, Ludendorff wrote [read by historical voice actor]: "I inquired into the reasons for our failure. . . . The diminished strength of the divisions [resulted] partly of influenza and partly of the monotonous diet."¹⁸

EXPERT INTERVIEW

Dr. Aaron Gillette, Professor of History, University of Houston-Downtown, reinforces the contemporary assertion that disease helped the Allies win the war by physically debilitating the German army.¹⁹

The influenza pandemic devastated all classes of people. George Newman, Chief Medical Officer of Great Britain's Ministry of Health in 1918, recalled that influenza [read by historical voice actor]: "destroyed more human lives in a few months than did the European war in five years."²⁰

The virus that had struck the globe contributed to the defeat of the German Army in 1918.

NOTES

¹Houston PBS, *University of Houston System*, online at http://www.pbs.org/greatwar/resources/casdeath_pop.html (accessed Feb. 18, 2014).

²Jeffrey K. Taubenberger and David M. Morens, "1918 Influenza: the Mother of All Pandemics." *Center for Disease Control and Prevention*, January 2006, online at <http://wwwnc.cdc.gov/eid/article/12/1/pdfs/05-0979.pdf> (accessed Feb. 18, 2014).

³Susan Kingsley Kent, editor, *The Influenza Pandemic of 1918-1919: A Brief History with Documents* (New York: Bedford/St. Martin's, 2013), 1.

⁴*Ibid.*, 68.

⁵Byerly, "The U. S. Military and the Influenza Pandemic of 1918-1919," *National Center for Biotechnology Information*, 2010, online at <http://www.ncbi.nlm.nih.gov/pmc/articles/PMC2862337/> (accessed Feb. 18, 2014).

⁶Julie Harless, interview with Nataliya Povarenkina and Viviana Godinez, Lone Star College-Montgomery, Conroe, Texas, March 5, 2014.

⁷Jennifer Hsiao, "The Great Influenza Epidemic of 1918," Ralph Waldo Emerson Prize, in *The Concord Review* (2003): 90-91.

⁸"Pandemic Woes: 1918 Influenza. Pandemic: U. S. Army Perspective," *Crimes Against Humanity*, 2009, online at <http://www.nonaiswa.org/wordpress/1918-influenza-pandemic-us-army-perspective/> (accessed March 21, 2014).

⁹Byerly, "The U. S. Military and the Influenza Pandemic of 1918-1919."

¹⁰Eric and Jane Lawson, "Black Yankee: An Interview with Thomas Davis, First World War Veteran" online at <http://www.worldwar1.com/sftdavis.htm> (accessed March 21, 2014)

¹¹Kent, *The Influenza Pandemic of 1918-1919*, 4.

¹²*Ibid.*, 15.

¹³Hsiao, "The Great Influenza Epidemic of 1918," 80.

¹⁴Kent, *The Influenza Pandemic of 1918-1919*, 15-17.

¹⁵*Ibid.*, 15-17.

¹⁶*Ibid.*, 15-17.

¹⁷German Office of Sanitation, "On German Mortality, German Armed Forces, 1917-1919," Kent, 103.

¹⁸*Ibid.*, 103.

¹⁹Aaron Gillette, interview with Nataliya Povarenkina and Viviana Godinez, The Woodlands, Texas, March 13, 2014.

²⁰Kent, *The Influenza Pandemic of 1918-1919*, 1.

The Bank Wars of Andrew Jackson's Presidency

ERICA
ST. AMANZE

HISTORY 1301: U.S. HISTORY TO 1877.

Essays are common in history courses. Erica St. Amanze traces the national dispute over banking during the Age of Jackson (1824-1840). This was an in-class test essay written under the pressure of a clock. The original was handwritten.

On test day, Erica got her question and sat at her desk. First, on a piece of paper, in no particular order, she listed concepts, buzz words, names, and dates she had memorized about the question. Then Erica started to compose. She struck items off the list as she wrote. Erica wrote this essay in 3—5 minutes.

In an in-class essay there is no time to revise so I do not expect perfection. Erica's thesis appears at the bottom of the first paragraph. Erica is careful to show from where Jackson's anti-bank attitude came. She also shows how the bank's attempted re-charter in 1832 affected the outcome of the presidential election that year. In her conclusion, Erica assesses what happened after the demise of the Bank of the United States and suggests a few banking developments in the years that would follow 1836.

I have been in the vaults of the old main Bank of the United States located in Philadelphia. Erica's prose captures some of the drama I sensed in the vault. I could almost feel Nicholas Biddle safekeeping the gold reserves while President Jackson was refusing to bow to the "Golden Calf."

—Craig Livingston

Andrew Jackson was well invested in land and slaves prior to the Banking Crisis of 1819. He was in debt and nearly ended up in debtors' prison when banks started calling in all loans. This made him resolute that the Bank of the United States (B.U.S.) had too much influence over peoples' livelihoods and, as a result, he hated the B.U.S. Jackson's philosophy was that in order to preserve the agrarian economy and keep the corruption of the merchant elite at bay, the Union must adhere to the use of hard money, and not

paper notes. Fiscal responsibility at the national level was top priority, along with keeping states' rights strong. Although Jackson's views were widely supported by citizens suspicious of the power of the B.U.S. and the wealthy elite in the north, his attempts to steer the development of the Union into a primarily agrarian society, using only *Specie Circular* in its transactions, was not possible given the trends of the Industrial Revolution.

Henry Clay's American System clashed with Jackson's vision for the Union. Clay, as Speaker of the House, had gained support for creating the System, which relied on heavy tariffs to help domestic businesses, and on the formation of the 2nd Bank of the United States to provide monetary cohesiveness and credit for development. The third portion of the American System was to use tariff funds to develop national infrastructure such as railways, canals, roads, and schools.

Jackson was radically against federal infrastructure and thought states should develop independently. When Jackson ran in the election of 1832 as the incumbent, he vowed to "kill the Bank of the United States" and destroy the corruption it supported.

Henry Clay, along with Biddle, the bank's aristocratic President, hatched a plan to make it impossible for Jackson to destroy the B.U.S. Clay and Biddle had the B.U.S. apply for a recharter in early 1832, even though the Charter did not expire until 1836. The recharter was approved by Congress. Clay and Biddle thought Jackson would not dare veto the charter in the election year. They were wrong. Jackson vetoed it with a lengthy message that Clay thought extremely radical. Clay's supporters distributed Jackson's message to the public, hoping that it would ruin his campaign. The bank veto message actually won him a 54% landslide victory in November 1832. With this affirmation, he set about maneuvering for the bank's destruction.

Jackson immediately discontinued all federal deposits into the Bank of the United States, planning to slowly bleed it dry by 1836. All new federal deposits went into "pet banks"—one in each state—increasing the number of banks significantly. When his Treasury Secretary refused to withdraw federal funds from the B.U.S., he was fired—as was his second Treasury Secretary—until he appointed Igney, an ally who would do his bidding.

The next step was for Jackson to try to curtail the flow of gold out of the west to the northeast. He introduced *Specie Circular*. This meant that all large parcels of land bought by land speculators would have to be paid for

in gold and silver. Wagon loads of coins had to be brought west to pay for land. However, small land buyers could still use state paper notes.

In opposition to Jackson's radical fiscal policies, Clay formed the Whig Party, who supported the Bank of the United States. They dubbed Jackson "King Andrew," in criticism of his policy of appointing all of his supporters to government positions. The Whigs in Congress still managed to continue infrastructure development by sending excess federal funds, from Jackson's famous surplus, to state and local governments to fund infrastructure projects.

As Jackson left the presidency in 1836, he warned in his farewell address about an impending collapse created by inflation due to excessive credit and overly fast market development. Perhaps if Jackson had not sought to decentralize the banking system, the B.U.S. may have been able to lessen the blow of what happened next.

In 1837, quickly following the expiration of the Bank of the United States' charter, and the end of Jackson's term, the markets turned to chaos in the Financial Panic of 1837. There was not enough gold and silver to back up paper money issued by the state banks. The country fell into a deep depression with major unemployment, and a drop in commerce with Europe, who cut off business with Americans due to fear of losing its gold in U.S. markets.

Andrew Jackson's fiscal policies were prudent, but he was out of step with the times of rapid development in the U.S. There was no holding back the natural progression of the U.S. commercial economy. The future banking system would take on a different form, free from the whims of future presidents, and more flexible to the changing needs of the new economy.

Life in Color, the American Way

RACHEL FULLER

HUMANITIES 1302: EARLY RENAISSANCE TO THE PRESENT. *In this document, Rachel reveals her understanding of contemporary art. She not only uses vocabulary appropriate to the materials, but also acknowledges the emerging position of American art and artists against the background of architecture, music, literature, culture, drama, poetry and social events. Rachel underscores her thesis with solid research. Her paper reflects enthusiasm for the subject leading to a tightly expressed conclusion.*

—Adele Yung

A comparison focused on Albert Bierstadt's painting "The Rocky Mountains, Lander's Peak" and Georgia O'Keeffe's painting "Cow Skull: with Calico Roses." Discussions include Bierstadt's "Indians Spear Fishing" as seen at the Houston Museum of Fine Arts.

From the foundation of our great nation to the present, there has been a surge of artistic influence and intrigue within America. American art has come to be appreciated, critiqued and interpreted by countless people, both native and foreign. Although almost seventy years and a multitude of different artistic eras exist between the creation of the two paintings, both Albert Bierstadt's *The Rocky Mountains, Lander's Peak* and Georgia O'Keeffe's *Cow Skull: with Calico Roses* share many similar qualities that will be discussed in this essay: Both paintings celebrate nature, life and vitality, America and a love of nation, and are symbolic of the eras in which they were each created.

Bierstadt and O'Keeffe poetically embrace nature as the inspiration for *The Rocky Mountains, Lander's Peak* and *Cow Skull: with Calico Roses*; they also find this same inspiration in many of their other works as well. Bierstadt was a transcendentalist; he sought what Thoreau called the "indescribable innocence and beneficence of nature" (Fiero 229) and his

works seemed to parallel with the romantic idea that “the natural landscape, unspoiled and unpolluted, revealed the oneness of God and universe” (Fiero 213). He uses colors to portray the dynamic settings in his paintings: in *The Rocky Mountains*, he creates an illusion of a luscious landscape with the natural coloring of the grass and trees. The snowcapped Rockies in the background are both ominous and promising; he paints the sunlight in such a way that there seemed to be a sliver of “separation of the earth and the heavens” and “the reflection of the lake elaborated on the purity of the water and the richness of life” found in this scene (Writework par. 3). A surrealist and early Modernist, Georgia O’Keeffe’s paintings were innately intimate—“I find that I have painted my life, things happening in my life—without knowing” she said (CDC par. 5). She found herself captivated with the natural elements of the earth:

I have picked flowers where I found them, have picked up sea shells and rocks and pieces of wood where there were sea shells and rocks and pieces of wood that I liked...When I found the beautiful white bones on the desert I picked them up and took them home too...I have used these things to say what is to me the wideness and wonder of the world as I live in it. (CDC par. 6)

These rural elements were showcased in many of her pieces such as *Cow Skull: with Calico Roses*, *Petunia No. 2*, and *Black Rock on Red*, and during the 1920s, “her large canvasses of lush overpowering flowers filled the still lifes with dynamic energy and erotic tension” adding to the affection with which she provided all of her work (*Georgia O’Keeffe: About the Painter* par. 4).

Both Bierstadt and O’Keeffe symbolically allude to life and vitality in their paintings. *The Rocky Mountains*, *Lander’s Peak* is alive with movement and imagery. Influenced by his journey through the Rockies, Bierstadt carefully painted a detailed landscape: he shows the Native Americans in their natural habitats with fires, teepees, their hunts and horses; the trees and shrubbery are all succulent and vibrant—alive with color and the flowing waterfall is shimmering above the lake in the middle-ground. *Cow Skull: with Calico Roses*, was inspired by bones that O’Keeffe found in the New Mexico desert after a drought in the 1930s. She painted the cow skull pure white—leaving it devoid of any remnants from the animal that it once belonged to. The skull is smooth and pristine, symbolizing “the

eternal beauty of the desert” (Messinger par. 6); the bones are embellished by the soft white Calico roses—the type of flowers used in New Mexico to ornament gravesites (*About This Artwork*); and the pale coloring of the piece is reflective of the dry desert drought that was home to these inanimate objects. As an artist she “filled the canvas with wild energy” (*Georgia O’Keeffe: About the Painter* par. 1) and this painting’s features provide foundation for the “unmistakably symbolic message of death and rejuvenation” (CDC par. 7) as she pairs the macabre skull with the beautiful living flowers.

While their work was not inherently “Nationalistic,” O’Keeffe and Bierstadt both travelled the country throughout their careers and lives and loved America’s natural beauty. Although he was a native German, Bierstadt became infatuated with the alluring elegance that he found within the United States. He traveled across the nation, journeying to Yosemite, along the Platte River, to Estes Park and California (Sanders par. 3). He featured the snowcapped peaks of the Rockies in quite a few of his works and utilized gradation of light to show depth and distance within his paintings. In *Indians Spear Fishing*, Bierstadt’s painting that is shown at the Houston Museum of Fine Arts, the piece is so realistic that it looks almost like a photo. He perfectly captures the sun reflecting off of the lake and harmoniously meshes the different colors of the water in coordination with the depth, proximity to shore and rocks and according to the sunlight placement. In an interview with the New Bedford Daily Mercury, Bierstadt stated “our own country has the best material for the artist in the world” (Sanders par. 3). Georgia O’Keeffe travelled through Chicago, New York, South Carolina and Texas for years as she developed her education and finally settled down in New Mexico for the remainder of her career. “In the mid-1930s, she discovered regions to the south and west of Taos that were clearly her favorites and served as inspiration for her work over the next forty years. She was particularly drawn to the stark, but brightly colored red and yellow hills and cliffs of the Ghost Ranch area and its flat-topped mountain, Cerro Pedernal” (*About Georgia O’Keeffe* par. 11). “O’Keeffe’s representations of the beauty of the American landscape were a brave counterpoint to the chaotic images embraced by the art world” at this point in time (*Georgia O’Keeffe: About the Painter* par. 1). She found her muses throughout the rural and urban

beauty of the U.S. and is arguably one of the most influential American artists of the twentieth century.

The Rocky Mountains, Lander's Peak and *Cow Skull: with Calico Roses* are both allegorical showpieces for the eras in which they originated. Albert Bierstadt was “intrigued by America’s drive to settle the West” and through not only *The Rocky Mountains, Lander's Peak*, but also through many of his other works, Bierstadt depicts the scenes that travelers would find as they journeyed across the country. His illustrations of “tribes of ‘unspoiled savages’” (Fiero 230) reflected the nation’s sentiments surrounding Native Americans and expansion at the time: “the Indian believed that he was a steward of the Earth, but the white man had a different understanding of land” and sought out ownership and development (Fixico par. 8). O’Keeffe witnessed a different type of expansion in the United States. The 1920s proved to be a robust era of opportunity and success paired with “unprecedented economic prosperity and cultural experimentation” (Tindall and Shi.) American wealth exponentially increased in this decade and the lifestyles became more lavish- people spent money because they had more. After the war ended our nation saw great advances in the arts, science and in technology until the Stock Market Crash of 1929 and eventual downturn of the nation into the Great Depression during the early 30s. O’Keeffe’s pairing of “dusty” colors and the grim skull are wholly symbolic of the drought that the economy and society were facing in 1931 as she painted *Cow Skull: with Calico Roses*.

Although the two paintings look nothing alike, one is a landscape portrait and the other a still life of inanimate objects, they share some symbolic themes. *The Rocky Mountains, Lander's Peak* and *Cow Skull: with Calico Roses* are testaments to the power of two incredible American artists; both Albert Bierstadt and Georgia O’Keeffe found inspiration through nature, shared life and vitality alongside a sense of nationalism in their pieces and allowed their works to be indicative of the time periods from which they were created.

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Math and a Beating Drum

STERLING MCKAY

MATH 2330: DIFFERENTIAL EQUATIONS (HONORS).

A beating drum is a wonderfully simple and common experience but the mathematics behind it is astonishingly complex. This is Sterling McKay's differential equations honors project in which he goes well beyond the usual class material. The technical details start off simply enough but soon detour into infinite dimensional vector spaces and finish with sums of projections that model a beating drum. Sterling keeps his writing accessible by describing the technical details in simple, understandable terms. At the same time, the technical details are not held back but given judiciously so that the depth of his project is not lost. In this way, the technical and non-technical are kept in balance.

—Jeff Groah

The task at hand is to create a mathematical model of a beating drum. To begin, we must first understand how waves interact with one another, since waves are the governing feature behind taut membranes. The interaction of two waves may be modeled by the function

$$u(x, t) = f(x - ct) + g(x + ct)$$

such that f is a wave moving to the right, g is a wave moving to the left, and their interaction is additive. From this is derived the wave equation; the governing equation for membranes, given by

$$\frac{1}{c^2} \frac{\partial^2 u}{\partial t^2} = \frac{\partial^2 u}{\partial x^2} + \frac{\partial^2 u}{\partial y^2}.$$

The verification of this equation is straightforward, calculating the second partial derivatives with respect to t and x and checking that the two sides of the equation are equal.

A polar coordinate system enables us to take advantage of the circular shape of a drumhead. By using change of coordinate formulas, the wave equation transforms to

$$\frac{1}{c^2} \frac{\partial^2 u}{\partial t^2} = \frac{\partial^2 u}{\partial r^2} + \frac{1}{r} \frac{\partial u}{\partial r} + \frac{1}{r^2} \frac{\partial^2 u}{\partial \theta^2},$$

or, the *wave equation* in polar coordinates. Since we are modeling a drum, it is essential to define how the drum behaves on the outside ring of the membrane. In particular, it has no displacement and is 2π periodic in θ , respectively:

$$u(r = a, \theta, t) = 0$$

and

$$u(r, \theta, t) = u(r, \theta + 2\pi, t).$$

The next step in solving this equation is to break it into smaller chunks. First, let $u(r, \theta, t) = R(r)\Theta(\theta)T(t)$. Doing so transforms the polar wave equation into

$$\frac{1}{c^2} \frac{R\Theta\ddot{T}}{R\Theta T} = \frac{R''\Theta T}{R\Theta T} + \frac{1}{r} \frac{R'\Theta T}{R\Theta T} + \frac{1}{r^2} \frac{R\Theta''T}{R\Theta T}.$$

By cancelation and manipulation, the equation can be put into a form having a function of T alone on the left hand side with Θ and R on the right. This allows us to set both of the equations equal to some constant. We will choose $-\lambda^2$ as this will give us appropriate solutions for the time component when it comes time to solve them. After this, we can isolate Θ on the left side of the equal sign, and setting both Θ and the remaining function equal to μ^2 , we now have the following three ordinary differential equations

$$\Theta'' + \mu^2\Theta = 0$$

$$T'' + c^2\lambda^2 T = 0$$

$$r^2 R'' + rR' + (r^2\lambda^2 - \mu^2)R = 0$$

with initial/boundary conditions

$$\Theta(0) = \Theta(2\pi n), \Theta'(0) = \Theta'(2\pi n)$$

$$R(a) = 0.$$

The differential equation in R above is known as the parametric form of Bessel's Equation and will be the first tackled in the hunt for a solution.

By a change of the independent variable, the parametric form is easily transformed into the general Bessel's Equation:

$$x^2 y'' + xy' + (x^2 - p^2)y = 0, x > 0.$$

Applying the Method of Frobenius, a series solution around some regular singularity point of Bessel's equation is constructed. That is, we assume the solution function will have the form

$$y = \sum_{m=0}^{\infty} a_m x^{r+m}.$$

To solve Bessel's Equation, we calculate the first and second derivatives of y ,

$$y' = \sum_{m=0}^{\infty} (m+r)a_m x^{r+m-1}$$

$$y'' = \sum_{m=0}^{\infty} (r+m)(r+m-1)a_m x^{r+m-2}$$

which are then substituted into Bessel's equation.

After simplification we have:

$$0 = a_0(r^2 - p^2)x^r + a_1[(r+1)^2 - p^2]x^{r+1} + \sum_{m=2}^{\infty} (a_m[(r+m)^2 - p^2] + a_{m-2})x^{r+m}.$$

If two infinite series are equal to one another, then all of their coefficients are equal. The series on the left hand side of the equation has all coefficients equal to 0. Setting all of the coefficients on the right-hand-side equal to 0 we are then able to build a recurrence relation, which then implies

$$y = a_0 \sum_{k=0}^{\infty} \frac{(-1)^k}{2^{2k} k! (1+p)(2+p) \dots (k+p)} x^{2k+p}.$$

The denominator of this fraction has a product of factors similar to the factorial. Using the gamma function (which is used to define how a factorial behaves), yields the Bessel Function of order p

$$J_p(x) = \sum_{k=0}^{\infty} \frac{(-1)^k}{k! \Gamma(k+p+1)} \left(\frac{x}{2}\right)^{2k+p}.$$

The general solution may be obtained by taking limits of linear combinations of these solutions. In order to obtain the general solution of the wave equation for the drum for general initial data, we need a method for projecting any function we choose onto this collection of functions. To do this we define an inner product that makes the special solutions to Bessel's equation given above into a pairwise orthogonal collection of

functions, akin to the method for Fourier series. (Since this sequence of functions is infinite and pairwise orthogonal, the vector space being used is infinite dimensional.) By projecting any function we choose onto this collection of functions and summing them, we reconstruct the function as a sum of solutions to Bessel's equation. In essence, it works a lot like having a finger bone and constructing an entire skeleton from it.

To do so is relatively straightforward. First we assign some variation of the Bessel function

$$j_p(x) = J_p\left(\frac{\alpha_{pn}}{a}x\right).$$

where a is the n th 0 of the Bessel function of order p . These satisfy the parametric form of Bessel's equation with the boundary condition $R(a) = 0$. By redefining the inner product to be weighted with an x ,

the functions $j_p(x)$ form an infinitely pairwise orthogonal collection of functions. Set $\lambda_{mn} = \frac{\alpha_{pn}}{a}$. Given these modifiers, we now have a solution to the R component of the polar wave equation

$$R_{mn}(r) = J_m(\lambda_{mn}r), \quad m = 0, 1, 2, \dots, \quad n = 1, 2, 3, \dots,$$

$$\lambda_{mn} = \frac{\alpha_{mn}}{a}$$

The solutions for the other two equations are found relatively easily using methods for ordinary differential equations. They are

$$\theta_m(\theta) = A_m \cos(m\theta) + B_m \sin(m\theta),$$

$$m = 0, 1, 2, \dots$$

and

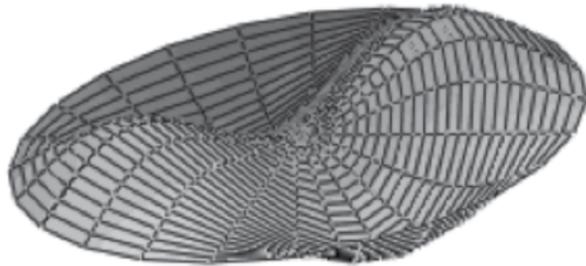
$$T(t) = A_{mn} \cos(\lambda_{mn}ct) + B_{mn} \sin(\lambda_{mn}ct).$$

Using the superposition principle as well as the initial conditions $f(r, \theta) = 0$ and $g(r, \theta) = 0$ the general solution to our equation takes shape:

$$u(r, \theta, t) = \sum_{m=0}^{\infty} \sum_{n=1}^{\infty} J_m\left(\frac{\alpha_{mn}}{a}r\right) [a_{mn} \cos(m\theta) + b_{mn} \sin(m\theta)] \cos\left(c \frac{\alpha_{mn}t}{a}\right) + \sum_{m=0}^{\infty} \sum_{n=1}^{\infty} J_m\left(\frac{\alpha_{mn}}{a}r\right) [\hat{a}_{mn} \cos(m\theta) + \hat{b}_{mn} \sin(m\theta)] \sin\left(c \frac{\alpha_{mn}t}{a}\right).$$

For our solution, the Fourier-Bessel Series expansions of our initial conditions $u(r, \theta, t = 0) = f(r, \theta)$ and $\frac{\partial u}{\partial t}(r, \theta, t = 0) = g(r, \theta)$, determine a and b in the equation.

Having now solved the polar wave equation, we can model a drum given some initial velocity and displacement! An illustration of a wave on a drumhead is given below:



This image was constructed using Maple, a computer algebra system, by selecting certain coefficients to be nonzero.

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How the Music of Early Video Game Consoles Draws Upon Romantic Influences

BLAKE CHILDERS

MUSIC 1309: MUSIC LITERATURE II: MUSIC LIT SINCE 1827. Although highly complex video game music is taken for granted in today's electronic game consoles, smartphone games, and television and film soundtracks, its meteoric rise had humble origins in early computer games. Blake Childers investigates the incorporation of tenets of Romantic era classical music traditions by early electronic music composers as they found their footing in a newly emerging art form. College courses in video game music are now common in such major university music programs as The University of Michigan, Yale, and the New England Conservatory. Course section taught by Kris Chapman.

—Earl Holt

In the quest for knowledge, many fields of study aspire to unravel the mysteries of that which is most pertinent. Modern scientists do not burden themselves with the minutiae of the theories of Copernicus, but instead seek to discern the latest medical advancement or mystery of the universe. It comes as no surprise, then, that a few of today's musicians have chosen to follow the diffusion of music into the exponentially evolving world of technology. While film scores and some independent electronic compositions have fallen under intellectual scrutiny, the idea of video games as a form of art to be studied in their own right is only recently gaining credence in academic circles. Video games not only create their own unique worlds akin to refined musical compositions and artistic works, they invite the audience to become an integral part of the performance; each performance is in turn a unique product of the hand which guides it. Though the earliest video game systems lacked the ability to create their own music, the emergence of rudimentary sound chips would pave the way towards an increasingly lush complement to their pixelated worlds.¹ From these humble origins hearkening back to an underground age of inconspicuous Commodore computers and clunky entertainment consoles, the music of video games has undergone a relatively

slow evolution. Contrary to the exponential technological advancements that occurred during the latter portion of the past century, much of early video game music utilized low bit-rate hardware coupled with rudimentary FM synthesis, and continued to adhere to these antiquated but time-tested technologies until the mid 1990s. Though relegated by some circles as mere “blips and bleeps,” the development of early video game music has nonetheless yielded a number of unique and intelligent works, which draw upon facets of Romanticism. Though the concept of the sublime is often lacking in game soundtracks, as too grand of a composition might detract from a player’s immersion in the game world, early game music nonetheless draws frequently upon Romantic concepts such as the *idée fixe* and a sense of nationalism—particularly in those few games not developed in Japan, as the majority of Japanese video game compositions cater to the much larger American consumer base. One need only look to the most-played video game in the world, *Tetris*, for overwhelming evidence of nationalism in video game music.

Tetris is a popular geometric puzzle game that was developed in 1984 by computer engineer Alexei Pajitnov while working for the Soviet Academy of Sciences. Originally developed on old computing systems, *Tetris* garnered the majority of its early support from within the USSR. In contrast to the negative perception of Soviet culture caused by lingering Cold War paranoia, *Tetris* presented elements of the Soviet nation in a positive and exotic light.² The game’s success in the Motherland was infectious, and generated a slew of Soviet legal battles in an attempt to retain national control over the franchise. Pajitnov’s well secluded crown jewel would draw the fiscal attention of rising gaming companies like Nintendo and Tengen. These companies sought to translate the game from expensive and exclusive computers to more accessible home gaming consoles, all-the-while turning a huge profit in the process. Nintendo ultimately received the Russian blessing to release the game for its console systems, despite legal squabbles from rival company Tengen, who released an arguably equivalent version of their own during the deliberations.³ Nintendo’s first American release of *Tetris* was for its Gameboy hand-held system. Packaged with the slogan “From Russia with Fun,” *Tetris* was not shy about its national roots. Though it conveniently leaves out any direct reference to Soviet origins on the box art, those who start the game are quickly greeted with imagery of

Saint Basil’s Cathedral, as evidenced in Figure 1. The music of the Gameboy release consists of three main compositions, aptly titled Music A, B, and C.⁴ Music C is a reduced version of the minuet from Bach’s third French suite, and



Figure 1. *Tetris* title screens: Note the persistence of Saint Basil’s Cathedral in all releases of the software. Source, from left to right: 1) Alexei Pajitnov, “Title Screen,” Tengen, *Tetris: The Soviet Mind Game* (Milpitas, CA, 1989). NES Cartridge, Digital. 2) Alexei Pajitnov, “Title Screen,” Nintendo, *Tetris*, (Redmond, WA, 1989). Gameboy Cartridge, Digital. 3) Alexei Pajitnov, “Title Screen,” Nintendo, *Tetris*, (Redmond, WA, 1989). NES Cartridge, Digital.

thus does not serve a vital part in this discussion. Musics A and B, however, both present styles of music that can be described as “being of distinct Russian origin.” Music A of the Gameboy release, arguably the most well known of *Tetris* themes, is actually a variation of a mid-nineteenth century Russian folk song about street peddlers that goes by the fitting name of *Korobeiniki*, or “Peddlers.” The decision to include Russian folk music in *Tetris* releases is a versatile one. These nostalgic pieces were not only well known and deeply rooted in the Russian people, they were already in circulation with previous iterations of the game for personal computing! This continuity made Nintendo R&D Composer Hirokazo “Hip”⁵ Tanaka’s task of composing for the Gameboy release a much less taxing endeavor. Since he was in charge of many video game composition projects apart from *Tetris*, effective time and resource management was a virtue not to be overlooked. Isolating the melody from the original folk song and comparing it with the sound data extracted from the game cartridge reveals many similarities (and a few notable deviations) between *Korobeiniki*’s original tonal structure and its synthesized counterpart, as seen in Figures 2 and 3.

Music A differs from the original *Korobeiniki* primarily via transposition and the additions of ornaments to freshen up the composition for modern



Figure 2. Melody derived from the original *Korobeiniki*.

Source: Nikolai Nekrasov, "Korobeiniki," ed. Alexander Nikitenko, *Sovremennik*, St. Petersburg, 1861). Print.



Figure 3. Melody derived from "Music A," *Tetris* for Gameboy.

Source: Alexei Pajitnov, "Music A," arr. Hirokazo Tanaka. Nintendo, *Tetris*, (Redmond, WA, 1989). Gameboy Cartridge, Digital.

audiences. Tanaka reverses the direction of melodic contour, increases the level of rhythmic detail, and modifies the root of the chord in several areas; this breathes new life into a melody that is over a century old while keeping the Russian sound intact.⁶ Though Music B is an original composition by the aforementioned "Hip" Tanaka, it consists of harmonic and rhythmic elements that lend it an overall lighthearted feel akin to Ivan Larianov's Russian song *Kalinka*. The bass alternates between tonic and dominant with every beat while an overarching melody floats above this dancing texture. In keeping with resource management, the composer included Music B in Nintendo's subsequent *Tetris* release.

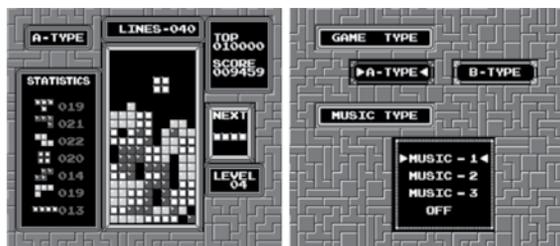


Figure 4. Screen captures of gameplay and music menu from the NES console release of *Tetris*. Source: Alexei Pajitnov, "Title Screen," Nintendo, *Tetris*, (Redmond, WA, 1989). NES Cartridge, Digital.

Nintendo's second release of *Tetris* was for its popular Nintendo Entertainment System home console, hereafter referred to as the NES. It shares many similarities with the Gameboy release, including the gameplay mechanics and varied game modes as illustrated in Figure 4. The game is once again given the Soviet treatment: An image of Saint Basil's greets the player as they proceed to the game's title screen. "Hip" Tanaka returns to arrange the NES release music, and once again we are left with exciting song titles: Music 1, 2, and 3 are the three compositions the player can choose to listen to during game-play.⁷ Music 3 of the NES *Tetris* release is the odd piece out of the trio. It is an original composition, but it has nothing that really sets it apart as a Russian piece. It serves better as an example of minimalism, as its light and reverberant repetition might suggest. However, as with the Gameboy release of *Tetris*, the two remaining pieces of gameplay music serve as viable conduits to channel a sense of Russian nationalism. Months earlier, Tanaka had saved time by including a near faithful reduction of Bach's French Suite in the Gameboy release of *Tetris*. In keeping with this process of musical regurgitation, Tanaka chose to include Tchaikovsky's Nutcracker Suite as Music 1 in the NES release. It is speculated that the piece was chosen not for its origins, but because it is one of the few classical works instantly recognizable to most of the American public. That this selection just happened to come from one of Russia's greatest national composers is an amusing fortuity. Music 2 is almost exactly like the original Russian folk dance presented in Music B of the Gameboy release, except it is adapted to the technological improvements of the NES: The home console packed a lot more processing power and memory than its hand-held counterpart. The very similar voices of the Gameboy version were translated into gritty square waves with a bit more textural variety. The updated instruments provide a slightly more urgent and militaristic feel whilst players attempt to solve nerve wracking puzzles. *Tetris* gives us insight into how the Romantic concept of nationalism can weave itself deeply in the artistic style, legal destiny, and musical direction of early video games; what about other Romantic concepts? While the literary resurgence of the nineteenth century may have popularized the *idée fixe*, or recurring thematic gesture, it most certainly did not end there. Early action-adventure video games such as *The Legend of Zelda* and their ilk make frequent use of themes that delineate specific characters, locations, and events. Much like

the ideal love interest in Berlioz's *Symphonie Fantastique* and the multitude of leitmotifs dispersed through Wagner's *Der Ring des Nibelungen*, successful game franchises have spawned small thematic elements early on which helped to set their fantastical worlds and characters apart from the herd.

The Legend of Zelda, published by Nintendo since early 1986, is a series of action-adventure video games with a fantasy atmosphere. The player takes the role of a boy named Link, who is tasked with collecting magical artifacts known as Triforce in order to rescue the titular Princess Zelda from the antagonist, Ganon, in a classic struggle of good-versus-evil.⁸ The music of the *Zelda* series has, from its inception, utilized the *idée fixe* as a tool to establish relationships between the player and the game world. The *Zelda* series' playable protagonist, Link, is the subject of the majority of composer Koji Kondo's earlier thematic contributions to the series. Link's motif is set against a descending diatonic progression, as illustrated in Figure 5.



Figure 5. Link's Theme/The Overworld from *The Legend of Zelda* for the NES console. The chord structure progresses downward in a diatonic fashion from measures 1-4, 5-7, and 8-10. Source: Nintendo EAD, "Overworld," arr. Koji Kondo. Nintendo, *The Legend of Zelda*, (Redmond, WA, 1986). NES Cartridge, Digital.

The theme is included as a staple of the looping overworld music, which encompasses the majority of game-play. In later games, this motif is also utilized in cut-scenes to identify Link when he is younger or has an atypical appearance. Cut-scenes, which are essentially miniature movies that take place within the game world, are typically shown as devices to advance the plot or to display action that might otherwise be difficult or technically infeasible to portray during actual game-play. Though different games from the series involve wide variations in chronology and plot, the use of

a consistent theme allows the player to easily identify with the origins and noble aims of the protagonist. As the *Zelda* series caught on, other recurring characters developed their own unique motives. Scenes alluding to the Princess Zelda are characterized with a melody reminiscent of a lullaby. Subtle repetition and slightly expanded harmonies assist in the definition of her nurturing relationship with the hero. The majority of accompaniment consists of seventh chords in some inversion or another, as shown in Figure 6.



Figure 6. *Zelda's Lullaby*. This tune has been used in more recent iterations of the *Zelda* series. Source: Nintendo EAD, "Zelda's Lullaby," arr. Koji Kondo. Nintendo, *The Legend of Zelda: Ocarina of Time*, (Redmond, WA, 1998). Nintendo 64 Cartridge, Digital.

The antagonist, Ganon, is provided an ascending chromatic progression consisting completely of menacing parallel fifths. Figure 7 illustrates this potential nightmare of introductory music theory students taught to avoid such parallels. In some cases, this theme is accompanied by an alternating pedal C-natural and G-natural in the bass. Ganon's music is typically set against cellos or a pipe organ, and the latter is performed by Ganon himself during a few of the series' theatrical cut-scenes.



Figure 7. *Ganon's Organ Recital*. It should be noted the last five bars have a slight accelerando. Source: Nintendo EAD, "Ganon's Organ Recital," arr. Koji Kondo. Nintendo, *The Legend of Zelda: Ocarina of Time*, (Redmond, WA, 1998). Nintendo 64 Cartridge, Digital.

In games from the *Zelda* series spanning the twenty-first century, the *idée fixe* extends to minor characters such as shopkeepers and mystical fairies that have provided continuous support to the adventurer in past games.⁹ Characters and locales that are staples of a series become

more endearing to players when they are entrusted with a musical idea of their own. In addition to character themes, some more ludic musical elements have developed continuity over the evolution of the *Zelda*. A few jingles, particularly those that play while working around in dungeons, have stood out and continue to be transcribed from game to game. The “secret discovery” jingle, which plays when a player has solved a puzzle, has remained almost completely unchanged harmonically, and is part of every game in the series. (Though the instrumentation has been updated from simple pulse waves to plucked harp strings.) Opening a chest in any of the *Zelda* games reveals an upward chromatic progression consisting of four notes. Once again, the progression remains unchanged whilst the instrumentation has been adapted to modern technologies. These short themes serve as a tonal reward much akin to the repetitive dings and blips of a Las Vegas video poker machine; though their omission would not affect the outcome of the game, they add significantly to its aesthetic.¹⁰

Just as some Romantics had abandoned their ideals in favor of more formal structural and compositional techniques between the two World Wars, the incorporation of Romantic elements in early video game music eventually gave way to other musical realms. We will find that some composers favored writing pieces that took better advantage of early console systems’ limited sound chip capabilities. These limitations favored a formulaic, contrapuntal style of composition which draws emphasis away from overarching character themes and overly mental music. In effect, these composers were regressing to the realm of the Neoclassical. In other cases, video game composers simply moved on to the more varied sound chips associated with next-generation video game systems. Though nationalism is largely nonexistent outside of the Japanese sphere of game design, the *idée fixe* has transitioned into today’s virtual worlds. Memorable characters in modern video games oftentimes make their debut with equally memorable character themes, many of which are given a lush orchestral treatment characteristic of Hollywood film scores. Tenets of Romanticism continue to play a role in the evolution of music both past, present, and future.

NOTES

¹Michael Cerrati, “Video Game Music: Where it Came From, How it is Being Used Today, and Where it is Heading Tomorrow,” *Vanderbilt Journal of Entertainment and Technology Law*, 8, no. 2 (2006): 293.

²William Gibbons, “Blip, Bloop, Bach? Some Uses of Classical Music on the Nintendo Entertainment System,” *Music and the Moving Image*, 2, no. 4 (2009): 46-9.

³*Ibid.*, 46-9.

⁴*Tetris*, Gameboy Cartridge, Alexey Pajitnov, 1984; Redmond, WA: Nintendo, 1989.

⁵*Tetris*, Gameboy Cartridge (It should be noted that many composers would credit themselves for their compositions by inputting playful nicknames they had earned during their time working with particular game studios. Some composers would even credit their children and other inspirations in their works. This data is normally invisible unless one goes to the effort to mine the data from the game cartridges. This information has become more widely available as those who appreciate game music have learned how to decode and extract antiquated game sound files to personal computers).

⁶Nikolai Nekrasov, “Korobeiniki,” in *Sovremennik*, ed. Alexander Nikitenko, St. Petersburg: Nekrasov, 1861.

⁷*Tetris*, NES Cartridge, Alexey Pajitnov, 1984; Redmond, WA: Nintendo, 1989.

⁸*The Legend of Zelda*, NES Cartridge, Nintendo EAD, 1986; Redmond, WA: Nintendo, 1986.

⁹*The Legend of Zelda: Ocarina of Time*, Nintendo 64 Cartridge, Nintendo EAD, 1998; Redmond, WA: Nintendo, 1998.

¹⁰Michiel Kamp, *Ludic Music in Video Games*, Masters Thesis, Utrecht University; 2009.

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Zelda II: The Adventure of Link. NES Cartridge. Nintendo EAD. 1987; Redmond, WA: Nintendo. 1988.

Antimicrobial Copper in Healthcare

ADAM
WEINLAND

NURSING (RNSG) 2535: INTEGRATED CLIENT CARE MANAGEMENT: NURSING IV.

Adam has used the standard format of a scientific paper to describe his work and to place it in context with other work in the field. His Introduction describes the results of previous work on the methods that have historically been employed in the hospital setting to reduce or prevent acquired infections and he discusses the published studies that have been conducted with the use of copper. His Methods section includes the methods he used to calculate the cost-benefit analysis and the methods he used in his laboratory experiments. The large amount of data he produced with his experiments is presented in tables and summarized in the text of his Results section. The implications of his work is discussed in the Conclusion section of his paper. Adam uses the conventions of scientific writing to present his work clearly and to support his conclusions. This is an outstanding example of critical thinking and collaboration.

–Carol Girocco

A Cost Benefit Analysis with a Primary Study on Oxidation's Effect on Copper's Antimicrobial Properties

ABSTRACT

For several years copper has been known to have antimicrobial effects. Last year the Environmental Protection Agency approved its use for infection control purposes. Hospital-acquired infections continue to be a public health concerns despite innovations in curbing them. They increase the time patients stay in a hospital, cost to care for patients and, of most importance, can lead to further morbidity for patients and even mortality. However, many of the interventions attempted require education of visitors, staff training and commitment, and have had only moderate success. Copper surfaces in hospital rooms could avoid these concerns while constantly decreasing the bacterial load left by patients, family members, visitors, as well as the healthcare team. This could prove invaluable in a hospital setting, but copper's cost can be limiting. Despite a recent report

that over fifty percent of hospital-acquired infections can be avoided with copper surfaces, no hospitals have adopted widespread copper surfaces. A large part of this delay in advancement most likely is in regards to cost and upkeep. To overcome this hurdle the benefit of copper must outweigh the cost. The cost/benefit must be in regard to: cost to upgrade to copper versus money saved by preventing infection. To truly understand the long-term cost, oxidation's effect must be understood in regard to copper's antimicrobial activity. To understand this, copper plates were artificially oxidized with heat, and then tested in regards to their antimicrobial effects. The oxidized copper plates proved to have a more antimicrobial effect (i.e. they killed more bacteria, faster) than new copper plate, showing that over time, copper surfaces become slightly more antimicrobial. This makes copper surfaces a long term asset in decreasing hospital acquired infections. Given copper's long term, constant effect, in preventing infections, the cost of upgrading to copper surfaces can be justified.

To view entire research paper, please visit:

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Concept Map

CALEA VICKERY

VNSG 1262: CLINICAL II.

Calea Vickery's concept map represents a journey of a patient's life dealing with multiple medical issues over the course of many years.

Calea presented this concept map of a medically complex case at a very high level, far exceeding the expectations of that of a level II Vocational Nursing student. Her research and analysis of this patient's intertwined health issues found them to be related to certain lifestyle habits and genetics. She was the patient's story-teller. The Vocational Nursing program is composed of 3 semesters. It is not uncommon for misinformation to be stated when students have not had all relevant med surgical lectures in semester II. Calea demonstrated superior comprehension of the patient's data, utilizing the data as reference documents that gave concise information about the patient's history in chronological order that was readily understandable to her audience.

-Linda King



To view concept map in color, please visit:

<https://montgomerycac.wordpress.com/2014/07/21/calea-vickery/>

The Foundations of Mathematics

STERLING MCKAY

PHILOSOPHY 2303: INTRODUCTION TO LOGIC.

In his Honors Project, Joseph Sterling McKay examines the concept of verifying the validity of mathematical axioms using Logic. That is, as urged by Gottfried Leibniz, can the validity of most mathematical axioms be proven using Logic? Citing Bertrand Russell, Sterling expertly defines Number using the logical notions of Implication, Propositional Functions, Classes, and Relations and proceeds to logically verify that 1+1 is equal to 2.

—William Brown

In mathematics, truth is arguably the most essential of its components. Suppose then, that a person, Jack, goes outside and “counts” an object. After he returns, Jill goes out and “counts” an object as well. The question then: how many objects were counted? The natural response would be to say that they counted two objects, even though by doing so, one makes the assumption that two independent objects were counted. It further assumes that if they had counted separate objects, taking these objects together would result in having two objects.

The problem with this, is that even though it does appear to be rational, none of these notions (number, counting, etc.) have definitions to the layman without the use of analogy. Number is the basis for the entirety of mathematics, yet its definition eludes so many that it could be said to be axiomatic. Even Leibniz, who developed infinitesimal calculus simultaneously with Newton, “urged constantly that axioms ought to be proved and that all except a few fundamental notions ought to be defined” (Russell 5).

However, axiomatic objects given meaning within a system are difficult, or outright impossible, to prove or define within that same system. In this way, proving the validity of most mathematical axioms becomes an arduous task if undertaken using mathematics itself.

To view entire project, please visit:

<https://montgomerycac.wordpress.com/2014/07/21/sterling-mckay/>

Texas Party Realignment: Considering Racism

SEAN DOUGHERTY

GOVERNMENT 2306: TEXAS GOVERNMENT.

In this exceptionally professional research paper, Sean draws on a range of empirical data to convincingly challenge the dominant textbook understanding of party realignment in Texas. The analysis offers a superb example of a classic academic research paper founded on rigorous and meticulous scholarship. Sean identifies a serious academic weakness in the extant literature, he reviews existing works on partisan realignment with accuracy, and then proceeds to offer a quantitative and qualitative analysis of the empirical data to support his theory that racial politics remain highly relevant in contemporary Texas. Sean’s research demonstrates a sophistication of theoretical and empirical analysis that is rarely found in undergraduate work. His ability to assess an academic literature and combine numerical data with particularistic narratives to challenge dominant accounts of a detailed political process is exceptional. This paper is stylistically accessible and significant in content.

—Fiona Ross

ABSTRACT

This paper argues that the role of racism was much larger in the realignment of Texas from the Democratic Party to the Republican Party than is conventionally acknowledged. Many mainstream accounts, such as those found in political science textbooks used at Lone Star College, provide a narrative concerned almost exclusively with an ideological polarization of the two major political parties resulting in conservative White Southerners naturally harmonizing their affiliation with the more conservative GOP. In some cases, these narratives ignore racism altogether, while in others the issue is given only a minimal nod. In those narratives in which racism is identified as having played a role, it is typically not recognized as having been significant through the dramatic realignment during the Reagan Era. Drawing upon party identification data, partisan racial demographics, presidential voting behavior, quantification of racist attitudes measured in survey data, statements by GOP elites, and a consideration of landmark

historical events, it will be shown that the result of the Civil Rights Era that triggered the realignment was not a post-racial South aligned along ideological lines, but instead a perpetuation of the Jim Crow racial dynamics, reliant on a more subtle form of symbolic racism that continues into the modern era.

INTRODUCTION

It is well established that Texas politics was dominated by the Democratic Party from the Post-Reconstruction Era through the mid-20th century and is now overwhelmingly controlled by the Republican Party. Multiple narratives exist, however, as to the nature of this realignment, with the importance of racism varying between them. In the academic literature, consensus appears to exist that the Civil Rights Era was the catalyst of the shift (Black 2004, Hayes 2008, Leal 2008, Valentine 2005). The same consensus is not found within the literature, however, as to the duration of racism as a central factor in the realignment, with some scholars content to focus on ideological proximity after the Civil Rights Era (Black 2004), and others measuring racism as a significant force in the realignment through the Reagan Era (Valentine 2005). This paper will argue that analyses based on ideological proximity exclusively, for any time period, are incomplete; an accurate analysis of the realignment must recognize racism as having been a dominant force from 1940s through the very end of the 20th century.

Historically, the Democratic Party held a monopoly on Southern politics, where virtually all White Southerners identified with it and disenfranchised Blacks via such tools as white primaries, poll taxes, and literacy tests (Clarke 2004). The alignment with and domination by the Democratic Party was a manifestation of overtly racist forces. This total domination by the Democratic Party spanned the time of Post-Reconstruction through the mid-20th century. The catalyst of the dramatic shift in party control is accepted by many scholars to have been the national Democratic Party adopting an agenda of racial liberalism (Black 2004, Hayes 2008, Leal 2008, Valentine 2005), which began with the 1948 DNC's adoption of a civil rights plank and continued into the 1960s with such laws as the Civil Rights Act of 1964 and the Voting Rights Act of 1965. An alternative explanation exists, however, which ignores or

downplays the civil rights plank, and instead proposes the realignment to have been triggered primarily by a revolt of conservative White Southerners against the New Deal and a rising liberal faction within the Democratic Party (Champagne & Harpham 2013, Jillson 2009, Tannahil 2013).

While this disagreement cannot be settled via rich survey data like the NES (National Election Studies), since such data is not available for the time period in question, voting behavior in presidential elections can be used to gain some insight. While not as direct or detailed as survey data, presidential election data is useful because it is a leading indicator that has a relatively loose coupling to party affiliation. Figure 1 shows presidential election results in Texas from 1880–2012.

A few events are worth mentioning. The first instance in which Texans are observed to break from Democratic allegiance predates both the New Deal and the civil rights plank. In that year, 1928, the Democratic candidate was a Catholic, and at that time anti-Catholicism was rampant throughout the South. It is seen from this election that Texans were willing to break from their deep partisan affiliation when an even more fundamental aspect of their identity, religion, was violated. A second anomaly follows in the next election, wherein a global maximum for the Democratic vote share is reached in the 1932 election of FDR, where the large magnitude of victory is a reaction against Hoover in the midst of the Great Depression. It is important to note the extreme nature of the 1932 election, because it can lead one to misinterpret the decline of Democratic support in subsequent elections through 1948, which are actually within the normal bounds of behavior. The next event of note is the strong showing of an independent candidate in the 1944 election, where the Texas Regulars received over 10% of the vote. A vote for the Texas Regulars was, in fact, a protest of the New Deal. The 1948 election also shows a strong independent vote, where Strom Thurmond, who was running as a protest against the DNC civil rights plank, received over 9% of the vote. Following the 1948 election, the Democrats no longer have strong control of Texas voters in presidential elections. From this data, it is reasonable to conclude that reactions against both the New Deal and the civil rights plank were powerful forces at the beginning of the realignment. That is, it appears both ideology and racism were at work in triggering the realignment, contrary to conventional narratives like those in Lone Star College textbooks.

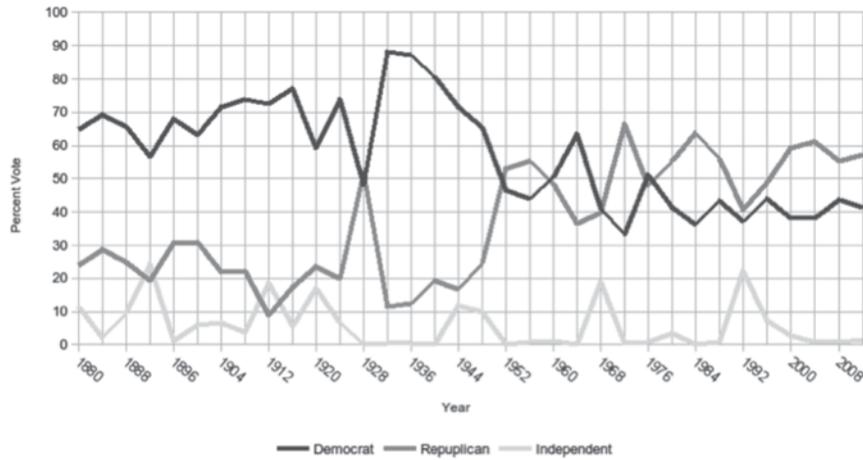


Fig. 1: Texas Presidential Elections. Texas Secretary of State. *Elections and Voter Information*. ND. *Presidential Election Results*. Web. 17 January 2014.

Evidence of racism influencing the dynamics of realignment subsequent to the 1948 election can be seen in the racial demographics of the two parties (Valentine 2005). Figure 2 shows the racial demographics of the Democratic Party in the South from the 1950s through the early 21st century.

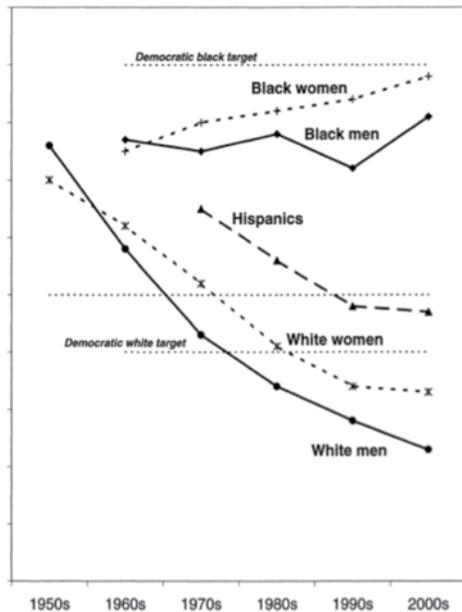


Fig. 2: Democratic Party Identification in the South. Black, M. 2004. *The Transformation of the Southern Democratic Party*, *Journal of Politics*.

In that time period, the Democratic Party saw an almost complete inversion of support by White Southerners, where support by White Men went from ~75% to ~25%. This phenomenon is consistent with the Democratic Party’s pursuit of a strategy of attracting a multi-racial coalition, while the Republican Party sought a White super-majority (Black 2004). It is difficult to imagine how the two political parties could have achieved such racially polarized demographic support without some racial element being involved in their appeals to voters.

Evidence that GOP elites intentionally exploited the racial animosity of Southern Whites towards Blacks during the realignment, such as Nixon’s “Southern Strategy” (Brown 2004), can also be found in the words of those elites. Lee Atwater served as RNC chairman, Reagan’s 1984 campaign political director, and George H.W. Bush’s campaign director. In the following 1981 interview, Atwater discusses the “Southern Strategy” and the Reagan campaign:

Atwater: As to the whole Southern strategy that Harry S. Dent, Sr. and others put together in 1968, opposition to the Voting Rights Act would have been a central part of keeping the South. Now [the new Southern Strategy of Ronald Reagan] doesn’t have to do that. All you have to do to keep the South is for Reagan to run in place on the issues he’s campaigned on since 1964 and that’s fiscal conservatism, balancing the budget, cut taxes, you know, the whole cluster.

Questioner: But the fact is, isn’t it, that Reagan does get to the Wallace voter and to the racist side of the Wallace voter by doing away with legal services, by cutting down on food stamps?

Atwater: You start out in 1954 by saying, “Nigger, nigger, nigger.” By 1968 you can’t say “nigger” — that hurts you. Backfires. So you say stuff like forced busing, states’ rights and all that stuff. You’re getting so abstract now [that] you’re talking about cutting taxes, and all these things you’re talking about are totally economic things and a byproduct of them is [that] blacks get hurt worse than whites. And subconsciously maybe that is part of it. I’m not saying that. But I’m saying that if it is getting that abstract, and that coded,

that we are doing away with the racial problem one way or the other. You follow me — because obviously sitting around saying, “We want to cut this,” is much more abstract than even the busing thing, and a hell of a lot more abstract than “Nigger, nigger.” (Lamis 1990)

Atwater is clearly admitting the GOP intentionally exploited White Southerners’ racist attitudes in the 1950s and 1960s. He also recognizes a continuation of the strategy into Reagan’s presidential campaign, although he makes the argument that because the appeals to racism became more abstract and coded over time, the “racial problem” is disappearing.

Empirical evidence exists; however, showing that racism in the South did not wither over time, but instead changed form. In fact, the new form of racism can be seen to have been growing in strength at the time of the Reagan campaign. Through statistical analysis of NES and GSS data, it is possible to see the rise of a new form of “symbolic racism” into the Reagan Era, as seen in Figure 3.

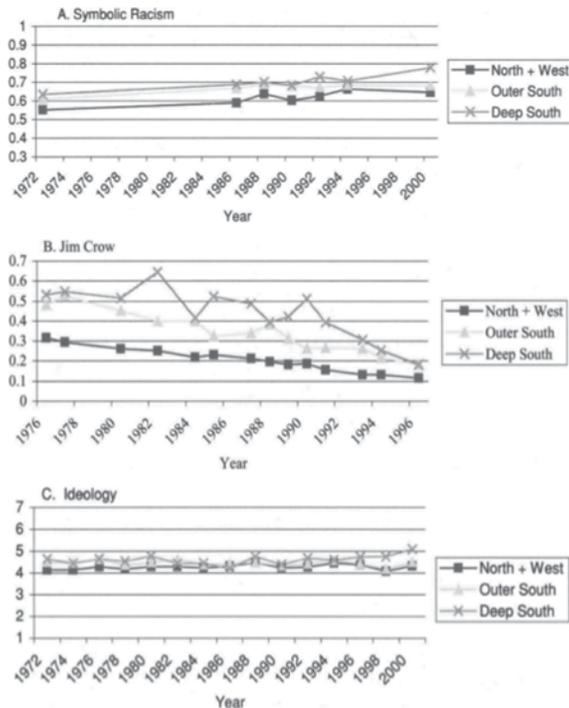


Fig. 3: Changes in Whites’ Racial Attitudes and Ideology over Time and Across Region. Valentine, N. A. and Sears, D. O. 2005. *Old Times there are Not Forgotten: Race and Partisan Realignment in the Contemporary South*, American Journal of Political Science.

Part A of Figure 3 shows a quantification of this symbolic racism, which was achieved via analysis to responses to such questions as “It’s really a matter of some people not trying hard enough; if blacks would only try harder they could be just as well off as whites (agree).” It should be noted that symbolic racism was found in all regions, but was strongest in the South. Part B of Figure 3 shows a steady decline of the traditional overt racism, consistent with Atwater’s description of the need to use less direct racist appeals over time. Critically, as the old overt racism was disappearing, the new symbolic form was steadily rising, especially in the South.

Valentine found that the existence of symbolic racism increased the likelihood of voting Republican, and further, that by the 1980s such an effect was greater in the South than the North, as can be seen in Figure 4.

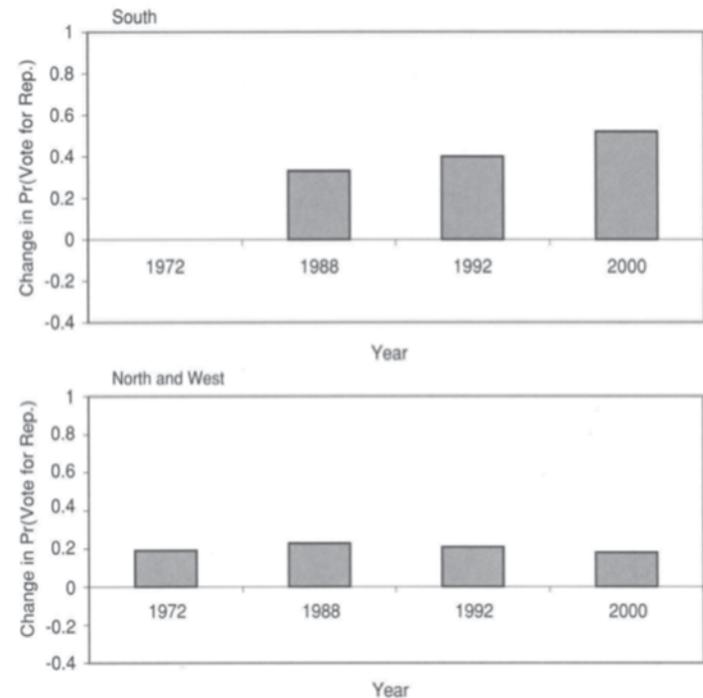


Fig. 4: The Impact of Symbolic Racism on Republican Vote over Time. Valentine, N. A. and Sears, D. O. 2005. *Old Times there are Not Forgotten: Race and Partisan Realignment in the Contemporary South*, American Journal of Political Science.

This analysis flies in the face of the conventional wisdom that southern politics had become post-racial by the Reagan Era. In fact, the data show the strongest correlation between symbolic racism and voting Republican in the year 2000, the most recent time analyzed. The issues identified in the Atwater interview as being part of the modern coded Southern Strategy, such as cutting taxes, balancing the budget, and cutting food stamps continue to be central to Republican messaging.

In conclusion, when considering the history of the Democratic Party as being the institutional force behind Jim Crow segregation, that the realignment of the South was triggered by the Democratic Party becoming racially liberal, and that the Republican Party came to consist of a White super-majority, it is intuitive to conclude that racism was at play in how the realignment transpired. One needn't rely upon intuition, however, to see that racism was indeed at work in the realignment, as evidenced by the increasing relationship between Republican voters and a new symbolic racism. It is also clear that racism not only triggered the realignment in the South, but continues to be central to political dynamics, even if it is in a less obvious form.

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Interning With Mayor Parker’s Re-election Campaign

SEAN
DOUGHERTY

GOVERNMENT 2389: GOVERNMENT INTERNSHIP.

This paper marries the practical and academic aspects of politics with clarity and insight. First, Sean reviews his personal experiences interning with the re-election campaign of Mayor Annise Parker over the summer of 2013. With clarity, he elaborates on the unique role he played as a campaign data analyst. In the second section of this paper, Sean evaluates a sample of scholarly literature on campaigns and elections and evaluates the extent to which the findings and conclusions from academic research permeate the political ground game. Taken together, Sean’s paper offers a unique evaluation of theory and practice by drawing on three distinct writing practices: 1) core synthesis and summary skills (the ability to reduce over 200 hours+ work on a detailed project to a couple of pages); 2) identification and review of a scholarly literature; 3) evaluation of a rich practical experience in relation to a body of scholarly research.

–Fiona Ross

I. INTRODUCTION

This paper evaluates my experience during the government internship program over the summer of 2013, in which I worked on the re-election campaign of the Mayor of Houston, Annise Parker. The paper consists of an overview of the campaign and the context in which it took place. I provide a brief description of the tasks I performed as an intern, followed by a discussion of several academic papers relevant to political campaigns. The paper concludes with a campaign performance analysis.

II. PARKER CAMPAIGN BACKGROUND

At the time my internship started, Annise Parker had already served two consecutive two-year terms as mayor of Houston. Her first election victory in 2009 was of great national interest due to her being one of the first openly gay mayors of a major US city. Prior to serving as mayor, Parker had been the city’s controller and served on the city council. Before her career in public service, Parker worked in the oil and gas industry as a software analyst and was also a well-known LGBT activist in the Houston area.

While the Houston mayoral election is technically non-partisan, the reality is that the candidates have known partisan affiliations. Typical of a large US city, Houston leans towards the Democratic Party. As such, the only serious contenders in mayoral elections are Democrats. In the 2013 election, the Parker campaign was concerned almost exclusively with defeating the Democratic challenger Ben Hall. Hall had previously served as Houston’s city attorney and was running a campaign that was largely self-financed. While the Parker campaign did take Hall seriously, they never seemed to consider him a true threat; their foremost concern seemed to be preventing a runoff election, which would require Parker to receive more than 50% of the vote. In the end, Parker defeated Hall 57% to 28% – in a distant third place was the Republican candidate, who received 11% of the vote.

Voter turnout for Houston elections is very low – typically below 10%. As a consequence of this low rate of turnout, much of the focus of the Parker campaign was on reaching the few people who were likely to cast a vote, and specifically to reach those who were within demographic categories that were calculated to be allies of the Parker campaign. My internship centered around the task of reaching the desired people.

III. INTERNSHIP TASKS

The first task assigned to me was to use two paper maps to generate a table of intersections between precincts and “super neighborhoods.” After trudging through the task with another intern for an hour, I reported to my supervisor that it was an inefficient and error-prone task. We decided it was best to contact the city’s GIS (Geographic Information Services) department for a request of the desired analysis. After a few days, they provided us with results. In the meantime, my role with the campaign changed from helping on typical intern tasks to being a software engineer.

The majority of my time with the campaign was comprised of using my skills to write software that performed analysis of demographics (e.g. race, income, and education), geographic information (e.g. precinct boundaries), and past election results, allowing for answers to questions like:

- Which precincts have a VAP (voting age population) that is over 50% Latino?
- Which precincts showed the biggest shift towards Parker in the 2009 runoff election?
- Which “super neighborhoods” had the highest number of incidents of “crack house” shutdowns during Parker’s tenure.

The results of my software's analysis were used by campaign staff for such decisions as how to tailor canvassing messaging in specific geographic regions and in which television markets to spend the most money on advertising.

My software was able to provide answers to such questions in the form of Excel spreadsheets or dynamic web pages containing color-coded interactive maps. The computations were based primarily on data I collected from the Census Bureau, the City of Houston's GIS department, and the Texas state government.

In all, it took over 200 hours for me to develop this software and to collect the raw data on which it operates. It proved to be valuable to the campaign, and they continued to use it after the completion of my internship, even into the final weeks of the election, during which they fine-tuned the targeting of their last-minute mobilization efforts. After the election, I was paid by the campaign to use my software to analyze the results.

The LSC internship program requires students to perform an academic analysis of their experience. As an honors student, I was asked to relate my field experience to a minimum of ten academic articles on campaigns and elections published in peer-reviewed journals. The following section summarizes five of these pieces, coupled with my evaluation of their relevance to the Parker campaign. It became increasingly clear through this exercise that the rigorous research of professional political scientists fails to penetrate the political ground game.

IV. THE LIMITED IMPACT OF ACADEMICS ON POLITICS

The Role of Candidate Traits in Campaigns

Fridkin, Kim L., and Patrick J. Kenney. 2011. "The Role of Candidate Traits in Campaigns." *Journal of Politics* 73, no. 1: 61-73. *Academic Search Complete*, EBSCOhost (accessed November 10, 2013).

SUMMARY

In studying over 40 U.S. Senatorial elections, Fridken and Kenney were able to confirm that, as had been previously known for presidential elections, a voter's evaluation of candidate personality traits plays a central role in the voting decision-making process for senatorial elections. The authors designed a model that was able to correctly predict the outcomes of 95% of the elections studied, where the model employed candidate trait evaluations as determined through survey data and controlled for

such factors as ideological proximity and voter knowledge sophistication. In addition to confirming the centrality of candidate personality trait evaluation in voting behavior, conclusions were drawn about the ability of campaigns and the media to influence how and when voters made such evaluations. In general, it was found that voters were affected differently in their evaluations of incumbents versus challengers. This difference was largely explained in terms of information processing, where due to a lack of preexisting mental structures for the challengers, the voters were unable to effectively incorporate new information about the challenger. One of the more notable conclusions was that information about candidates' personality traits was found to influence evaluation of incumbents but not challengers, regardless of whether the source of information is a campaign or the media.

DISCUSSION

The Parker campaign aired television ads that were undeniably negative, attacking the strongest challenger candidate, Ben Hall. While the attacks were based on factual information, they were clearly designed to disparage Ben Hall's character. For example, pointing out his failure to pay taxes in his school district was designed to paint him as unethical. When I asked a campaign staffer about the decision to attack a challenger despite evidence that such an attack would have little effect, he stated that the challenger was relatively unknown to voters, and the Parker campaign needed to take the initiative to define Hall for the voters early in the election. The staffer was not aware of academic studies showing that voters are largely unmoved by attacks on challengers. Based on the information in this study, the wisdom of such an attack is questionable, especially in campaigns with limited resources. Due to their unfamiliarity with the challenger, the voters were likely unable to synthesize much of the information and were not comfortable performing a trait evaluation.

It's My Campaign I'll Cry If I Want To: How And When Campaigns Use Emotional Appeals

Ridout, Travis N., and Kathleen Searles. 2011. "It's My Campaign I'll Cry if I Want to: How and When Campaigns Use Emotional Appeals." *Political Psychology* 32, no. 3: 439-458. *Academic Search Complete*, EBSCOhost (accessed November 10, 2013).

SUMMARY

Building on other research showing the effectiveness of emotional appeals in affecting voters' decision-making, this study attempts to uncover strategic use of emotional appeals, hoping to find patterns in how and when various emotional appeals are employed. The study finds that, indeed, systematic patterns are to be found. Leading candidates, for example, are more likely to focus on enthusiasm and pride, whereas trailing candidates rely on appeals to fear. The authors had expected to find anger appeals to be more prevalent later in campaigns, and to be employed by leading candidates. While they did find greater use of anger appeals later in campaigns, these appeals were instead used by trailing candidates. They also discovered that use of fear appeals increased for leading candidates late in a race. It should be noted that the authors predicted that strategic emotional appeals would be more prevalent in campaigns at the highest levels, such as senatorial and presidential, than in smaller elections, like in local races.

DISCUSSION

When I asked a Parker campaign staffer about the information in this study, he did not describe any kind of strategy as discussed in this article. However, he was aware of the power of emotional appeals in capturing and maintaining the attention of voters, saying that stoic policy conversations tended to lose the voters' attention. He went on to explain that the Parker campaign consciously made positive emotional appeals in its messaging when describing the mayor and her policy, such as on her campaign website.

Campaign Signs, Race, and Political Participation in Mississippi, 2008

BASS, J. O. JOBY. 2011. "Campaign Signs, Race, and Political Participation in Mississippi, 2008." *Southeastern Geographer* 51, no. 3: 473-494. *Academic Search Complete*, EBSCOhost (accessed November 10, 2013).

SUMMARY

This study investigated the relationship between campaign yard signs, demographic variables, voter participation, and election results. The study was conducted in Hattiesburg, Mississippi, which is highly racially segregated. It was found that the geographical distribution of yard signs varied along social and cultural geographical patterns. Analysis of the distribution of signs within these regions provided a predictor for election results and patterns of participation. That is, sign postings and electoral outcomes appeared to be closely related.

DISCUSSION

While the Parker campaign did distribute a large number of yard signs, it was no secret that campaign staff considered the yard signs to be a waste of time; it was described as something done to keep the mayor happy. When I asked a campaign staffer about this study, he was dismissive of the results. It would seem, however, that if the geographic distribution of yard signs is in fact a relatively accurate measure of demographic support, then this is information that should be used by a campaign. The Parker campaign had a strategy based heavily on creating a coalition of specific demographics. In monitoring yard signs in specific areas, they could possibly measure the support of a given demographic. The Parker campaign was also very interested in measuring the effectiveness of their canvassing efforts; in fact, in the final weeks of the campaign they were attempting to use precinct early voting results to determine which regions to further target for mobilization. It would seem that a measurement of yard sign distribution could have provided similar information earlier in the campaign, before voting even started.

From Eisenhower To Obama: Lexical Characteristics Of Winning Versus Losing Presidential Campaign Commercials

Lowry, Dennis T., And Md. Abu Naser. 2010. "From Eisenhower To Obama: Lexical Characteristics Of Winning Versus Losing Presidential Campaign Commercials." *Journalism & Mass Communication Quarterly* 87, no. 3/4: 530-547. *Academic Search Complete*, EBSCOhost (accessed November 10, 2013).

SUMMARY

Using linguistic software to classify the language found in over 1,200 television advertisements used in 15 presidential elections, this study sought to find differences in lexical patterns used by winners versus losers. They found statistically significant differences between not only winners versus losers, but also incumbent versus challenger, and Republican versus Democrat. Among those categories found more frequently among winners were Collectives, Accomplishment, Temporal Terms, and Concreteness.

DISCUSSION

While the staffer was not familiar with this study and did not have the level of sophistication of lexical analysis shown in this paper, he certainly had an awareness of some of the top lexical categories for winners, and

claimed the campaign made conscious use of those categories, most notably Collectives and Accomplishment.

Voters, Emotions, and Memory

Civettini, Andrew J. W., and David P. Redlawsk. 2009. "Voters, Emotions, and Memory." *Political Psychology* 30, no. 1: 125-151. *Academic Search Complete*, EBSCOhost (accessed November 10, 2013).

SUMMARY

Employing an experimental design in which test subjects were immersed in a fictitious presidential primary campaign, this study attempted to discover the effect of emotion on likelihood to remember information, as well as to discover if such an effect varies with different emotions. By their own admission, the design of the experiment was less than ideal in that it could not differentiate between enhanced recall of information due to data that surprised the test subjects (unexpected disliked positions from a favored candidate) and the emotional response to such incongruities. Putting that issue aside, as expected, the study found a piece of information was more likely to be recalled if it had an emotional charge associated with it. Also as expected, they found that some emotions had greater effect on recall than others. The experiment showed anger and enthusiasm to have the greatest ability to improve recall, which was contrary to the authors' prediction of anxiety as having the greatest impact.

DISCUSSION

The Parker staffer had some awareness of the concept of emotion enhancing recall, in that he understood emotion attracts the attention of voters. He did not have knowledge regarding the relative strength of various emotions in improving recall or attention.

V. THE PERFECT CAMPAIGN VS THE PARKER CAMPAIGN

The "perfect campaign" would have a strategy founded upon knowledge gained through rigorous, empirical studies conducted by trained political scientists. This is in contrast to a strategy based upon anecdotal knowledge. Generally, the Parker staff seemed to rely on wisdom that had been gleaned through experience on past campaigns. While the common sense gained through experience could serve as a

useful sanity check on specific strategies developed via scientific theories, it should not serve as the backbone.

Specifically, a political campaign should make use of a cognitive model of the voter informed by political psychology. For example, empirical data is available showing under what circumstances a voter will be likely to retain information on a candidate's personality traits, and a campaign should not invest precious resources in shaping the voter's perceptions of a candidate unless those conditions are met. As mentioned in the previous section, the money spent early in the election cycle by the Parker campaign on ads attacking Ben Hall likely had little effect on voters. The same study showing the early attacks were likely ineffective also showed that voters are more willing to perform personality trait evaluations of a challenger if the race is competitive. The Parker campaign should have waited for the election to become more competitive, should that have ever happened, before expending their finite resources on expensive television ads attacking the challenger.

In addition, a political campaign should have knowledge of the specific powers of emotional appeals to affect voters. The Parker campaign was aware of the importance of emotion in effectively getting out their message, but they did not have knowledge of which types of emotions to employ, nor when in the election cycle to use them. Empirical data shows that specific emotional appeals should be made at different points in the election cycle.

Similar to emotional appeals, a political campaign should make intentional use of specific lexical categories of words in their messaging. Rigorous analysis has uncovered multiple categories used consistently by winning campaigns, and this knowledge should be fully exploited. While the Parker campaign had some awareness of a few such categories, their knowledge was incomplete.

Finally, a campaign should make use of the state-of-the-art in computer technology to optimize its efforts. The staffers needn't necessarily be skilled in using the various available technologies – they can utilize consultants. The Parker campaign made use of outside experts for some data analysis tasks, but then relied on intern labor using crude methods for other tasks, even when the results of that analysis informed decisions on expenditures of hundreds of thousands of dollars. While it is personally flattering that the software I wrote informed big decisions made by the campaign, it is also quite alarming that an undergraduate intern was used for such an important task.

Paper One: The Year is 2050

KATIE
BLANCHARD

GOVERNMENT 2306: TEXAS GOVERNMENT.

This course was taught with an underlying futuristic theme as part of the THE Initiative. Students were invited to utilize creative writing to describe their Texas in 2050 by considering futuristic changes in state economics, demographics, governance, and culture.

—Gary Brown

I woke up on the Saturday of October 11th, sun beaming hot rays through my bedroom window. The first thought that popped through my head was how many lanes would be completely blocked on my way to work down I-45. The year is now 2050 and I am at the ripe age of 57. When I was learning how to drive back around 2009-2010, I-45 was four lanes on each side; now there are seven lanes on each side and a feeder road that extends above the highway. Yet, what surprises me is that there is more stopped traffic on I-45 with seven lanes than there was with four! As I make the long haul to work, I reminisce on how my lovely Lone Star State has changed in the years.

Thankfully since I paid my dues (literally) back in my early 20s, I was able to and am still able to, work a decent job and obtain a decent living. It took me twenty-thirty years to pay off my enormous student loan debt, but I did it. When I was first getting out of college not only did I have loans to pay off, but I had the health care issue to deal with as well. Thankfully Obamacare only lasted maybe five years. Texas did not appreciate the fact that in a few years they would have to start picking up the tab and press for more taxes when they could barely afford Medicare. There was a lasting issue of healthcare after the whole fiasco though. The people in control (government) began to realize how hard the young people were going to have it, with the alarming rate of inflation, cost of living, and the looming student loan debt; they erased the age limit of 26 to stay on your parents' insurance. Now you could stay on your parents insurance as long as your parents would permit you to be. Luckily in my case I was able to stay on mine; my dad is still kickin' it so I have yet to deal with purchasing my

own. For the less fortunate they would have to purchase their own through the marketplace, just as it was when Obamacare was still around. Anyway, I am still stuck in traffic, going north on I-45. I am a teacher by the way. An art teacher to be exact; they actually emphasize the arts more than they did decades ago. I guess people began to realize that they should learn to appreciate the finer things in life as they did in the time of the Renaissance. I was lucky enough to find a full-time job only because I had the passion for it and I never gave up. It is not hard to find a full-time job these days. Houston's population has skyrocketed, but again that means more children, which in result means more of a need for more teachers. The big job market is no longer in downtown Houston, but in north Houston where the suburbs have quadrupled due to the booming oil industry and its offices located up here. I pause my reminiscing as I finally arrive at my work.

I have about twenty minutes before the kids cluster outside my door. I lock myself in the art supply room and light up a doobie. Yea, you heard me right. The righteous herb was legalized in 2042 after riots that broke out across the states. Not so much violent riots, but peaceful riots if you could imagine. Texas was iffy to agree to this but since it was a federal law, they had little choice. The kids were about to come in so I took my last puff and headed to my desk.

To sum up the story I started earlier on my way to work, Texas has changed quite a bit. We Anglos are the minority, to the majority which are Hispanics (go figure) seeing that we border Mexico; we saw that coming. The roads are more crowded than they ever were. I can smoke a doobie in a school if I so please. The sun seems hotter than it ever has been, and I still have health insurance. Teachers are still needed, even the arts teachers (go figure). Life is good for the fortunate Texans like me!

Falling

JESSICA
WHATLEY

PSYCHOLOGY 2301: GENERAL PSYCHOLOGY.
PSYCHOLOGY OF FEAR.

What are you afraid of? Jessica Whatley searched her memory and recalled in a vivid description her greatest fear: falling. Her reflection paper explains how this fear can affect a person's life and development. Her clear and concise writing reveals how this fear may be debilitating in everyday activities.

—Karen Buckman

Have you ever stood at the edge of a cliff or building and peered at the beauty of the view? The feeling of being on top of the world can be a thrilling experience. It makes you feel like nothing can ever touch you. Until you look down and see just how close you are to the edge. It's not the heights themselves that have you scared; it's the idea of falling from that great height. The fear of falling is the fear that incorporates the anxiety felt due to the fear of getting injured or humiliated as a result of falling.

When I was 11 years old, my family and I went camping. As we were hiking through the woods we came across a cliff that overlooked the lake. I was astonished by the beauty of the sun's reflection on the murky green lake water, the little ducklings following behind their mother, and fishermen gathered around a pier trying to get the catch of the day. As I was gazing out from the cliff, my feet got a little too close to the edge. When I looked down to catch my footing and saw just how close I was to falling off the edge, I was overcome with an overwhelming sense of fear. I was terrified by the possibility of tumbling off that cliff and getting seriously hurt. That's when I realized that the thing that I was most afraid of was falling and getting hurt.

Research has shown that the fear of falling is very common with elderly people, because as you get older your strength, stability and balance become less reliable. The fear of falling is also more commonly portrayed in women than in men. It is also a common fear in people with a visual impairment, have an inactive lifestyle and lack of emotional support. Being afraid of

falling can lead to a person avoiding activities that the individual is capable of doing. It can diminish a person's quality of life because it causes increased caution and restriction of daily actions. There are also theories stating that the fear of falling can lead to impaired activity performance, because being afraid of falling every day of your life leads to restrictions in movement which causes physical activities to be reduced.

The fear of falling is closely related to the fear of heights, but they are not the same concept. The fear of heights refers to the fear of being high above the ground while the fear of falling is the fear of being hurt or embarrassed as a result of collapsing to the ground. People who fear falling from great heights may fear falling specifically for the gravity pull associated with it. The fear of falling could also be connected to the fear of humiliation, because of the shameful feeling that comes with falling in front of other people. The fear of falling can result in reduced social interaction, restrictions in movement and anxiety.

The fear of falling can affect your development by slowly reducing your physical activities over time and by increasing the number of situations you avoid to prevent possible falling. The constant fear that any movement could end with the individual being humiliated or hurt can cause a person to start avoiding personal encounters. And when you start avoiding these situations you start missing out on a lot of important moments in life, such as not going crazy dancing at a school dance because you're afraid you will fall in front of everyone. The fear of falling can also affect an individual's social skills over time because they are so afraid of falling and getting hurt physically or emotionally that they avoid social encounters altogether.

The tactic of getting over your fears by facing them head on would not work with the fear of falling, because that might result in injuries. To overcome the fear of falling, first a person must accept that falling is inevitable. Everyone ends up tripping over something in their life whether it's a rock, someone else's foot, or just air; it all happens to the best of us. Sometimes we get hurt from our clumsy accidents and sometimes we don't, but it's important to remember to get up and keep moving. Don't let the fear of getting hurt or humiliated keep you from living your life.

Psychologists also use visualization techniques and virtual reality goggles and activities to overcome this fear. Cognitive behavior therapy is also utilized.

The fear of falling is not an uncommon fear; there are many people who have the fear beside elderly people. For example, actress Jennifer Lawrence has a fear of falling on the red carpet, and after two falls she still gets right back up and holds her head up high.

In conclusion, the fear of falling is the feeling of distress associated with the possibility of falling and injury or humiliation following an actual fall. The fear of falling can cause restrictions in movement, reduced social interaction and anxiety. To overcome this fear an individual has to accept that falling is part of life, get right back up and keep living their life.

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SURVEY:			
Name	Fear	Age	Gender
1) Jennifer	Snakes	38	Female
2) James Friend	Losing His Family	38	Male
3) Robert Friend	Clowns	14	Male
4) Joann	Getting Sick	58	Female
5) Tyler	Large Crowds	17	Male
6) Tiffany	Heights	32	Female
7) Glenn	Sharks	41	Male
8) Bruce	Flying	62	Male
9) Shelly	Losing Her Children	46	Female
10) Avery	Needles	8	Female
11) Justin	Small Spaces	22	Male
12) Karliana	Not Say Good Bye to the People She Loves	34	Female
13) Kathy	Spiders	59	Female
14) Taylor	Cockroaches	19	Female
15) Carina	Being Poor	18	Female
16) Brooklyn	Choking	21	Female
17) Rush	Going To Hell	20	Male
18) Veronica	Being Alone	18	Female
19) April	The Unexplainable	38	Female
20) Adriana	Horse Flies	16	Female

How to Help Society with Zombies

DAKOTA LANGFORD

SOCIOLOGY 1301: SOCIOLOGY, HORROR AND THE ZOMBIE APOCALYPSE. *Sociology is the study of human society and human behavior. Studying sociology is not just about understanding the concepts and theories, but also about being able to apply them to everyday life to better understand the world around them. This course was part of THE Fear & Horror Learning Network and the Max Brooks (2006) novel World War Z was used in conjunction with the sociology textbook to challenge students to not only apply concepts to today's world but also to the fictional post-zombie apocalypse world. Dakota Langford chose to do an honors project where he focused on one specific sociological perspective, structural functionalism, and through it explore how a zombie apocalypse could actually help society. This is a great example of a student using his sociological imagination to examine a social problem through a sociological perspective.*

—Michelle Richey

A SOCIOLOGICAL PERSPECTIVE OF A ZOMBIE APOCALYPSE

The purpose of this paper is simple: to convince any reader that a zombie apocalypse would be the best thing for society. Allow me to preface a bit before getting into that: I am American; therefore, this will be from an American viewpoint, talking mainly about American society. Also, because, to my knowledge zombies do not exist, yet, all of my zombie information will be coming from the Max Brooks books “World War Z”¹ and “The Zombie Survival Guide: Complete Protection from the Living Dead.”²

Think of society right now at an individual level. Most people have, at the very least, a house, a car, a job, and easy access to food and water of some sort. It may not be the best, and it is definitely not the ideal life, but it is certainly not terrible.

Imagine now, all of that disappearing practically overnight. One day, just all of the sudden, a threat appears unlike any we have actually experienced before; I am talking about the living dead. Now in order to understand how terrifying this is, it has to be understood that these

are creatures that want nothing more than to wage war on everything. Unlike traditional threats, these are not opponents that can have supply lines cut. They do not have leaders to dethrone, they cannot starve to death, they do not get fidgety, they can only be harmed by disrupting core brain activity, and only the barest of primal instincts remains: Kill.

I now want you, the reader, to truly understand what this means, so there is no room for misunderstanding. If a zombie apocalypse were to successfully happen, individual comfort would crumble. I am talking about a full scale, military is gone, utilities are practically non-existent, and it is every man for themselves, apocalypse. There would no longer be such a thing as taking a trip to the grocery store for food, or waiting in line to see the new big budget movie starring everyone’s favorite celebrities. There would not even be time for romantic walks on the beach at sunset; at least, not if you value living. That is not what this paper is about though. I simply wanted you, the reader, to understand how badly a zombie outbreak would impact everyday life at the individual level.

I want you to think of what society is currently like at a national level. It is all fragmented, because, according to Lewis Coser,³ people need a common enemy in life in order to have group cohesion. It appears as though everyone has had a lack of a legitimate common enemy for years, and so we have just been using other human beings that are slightly different as our common enemies. On a small scale, examples can be seen in rivalries between high school sports teams, geeks vs. jocks, and even English teachers vs. internet forums. On a larger, more violent level examples include Bloods vs. Crips in the Californian streets and Israel vs. Syria in the Middle East. On top of that there is even the Government vs. People in several countries right now such as Russia vs. Ukraine. Those are, of course, just examples. I am sure everyone has been a part of a group that builds cohesion through disliking another group of people.

Imagine all of that disappearing with the zombies. None of the daily pains in our society would be relevant anymore. No more Israel vs. Syria, gang vs. gang, or people vs. the elite. There would be only two groups of people surviving in a world filled with zombies; humans and zombies. All that will matter for most humans is survival. It would not

matter if one was a geek, jock, Syrian, Israeli, elite or peasant. All that would matter at society's very core would be if that person is a human or a zombie.

Here is where I can start to explain why all of society's current differences would become a trivial matter at best. There is this concept called solidarity which is "the degree of integration or unity within a particular society; the extent to which individuals feel connected to other members in their group."⁴ In the case of a zombie apocalypse the "group or society" would be humanity as a whole. Emile Durkheim specifies different types of solidarity in his book "The Division of Labor in Society."⁵ I will give examples of two types and apply them to life during an apocalypse.

Durkheim explains that organic solidarity is unity that occurs through the dependence of others. Traditionally this is something along the lines of farmers make food for factory workers who then produce the machinery needed for farmers. In a zombie apocalypse, this organic solidarity would exist in a much more prominent way because there would not be a market to go to nor would there be a machine shop. Unless someone is a jack of all trades one would have to rely on another whenever something was needed outside of an individual's specific skill set. A farmer would have to rely on everyone to gather materials to grow and defend crops, and likewise everyone would have to rely on farmers to continue to grow food. This is just one example of the heavy interdependence that would promote social cohesion more than we have experienced in the past few decades due to the convenience of stores and money.

Durkheim also describes a second type of solidarity, mechanical solidarity, as unity that occurs between people that have the same lifestyle, work, education, and other things in common. During a zombie apocalypse, everything anyone does is for the common goal of reclaiming the top of the food chain for humanity. Every movement, every zombie killed, and every breath taken is all in the name of eliminating the new threat of the undead while trying to ensure survival for the next generation. Schools would have to change too. Once a successful community was established, a training center would need to be created for the young so they learn how to be productive members of

this new apocalyptic society. The curriculum itself would be very narrow, furthering mechanical solidarity.

To have both types of solidarity at the same time would make a huge impact on society. The reason is normally only one type of solidarity exists. Mechanical solidarity exists almost exclusively in small scale simple societies such as tribal groups, which are similar to how a single family operates. Organic solidarity usually occurs in modern and industrial societies such as the one we have today. To have both solidarities at the same time for the same people would more than likely bring everyone to respect everyone not only as an equal but as a family member as well.

The other reason I feel as though society would be strengthened rather than weakened in the event of a zombie apocalypse is based on research into the common enemy issue by Georg Simmel. Simmel states that a common enemy severely bolsters group cohesion, because antagonisms between groups stabilizes their relationships.⁶ Even though this was recorded nearly a century ago it can still be demonstrated more recently with the 9/11 attacks and how after the attacks Americans became extremely patriotic to the degree of a massive spike of military recruitment by nearly 10 percent.⁷

In closing, a zombie apocalypse would be a horrible thing at the individual level. Millions would be lost and our current way of life would cease to exist. Yet globally, human group unity will be at an all-time high; everyone will have to rely on everyone in order to do the simplest of tasks. Yes, there will be exceptions such as lone survivalists that are able to survive on their own and could not care less about society. Save for that exception, most of us would have to rely on others to survive, and so what made us see each other as different would be faded by what makes us different from the zombies. Even though millions, if not billions, are lost I believe through a zombie apocalypse human unity will be regained and society will benefit as a whole from it.

NOTES

¹Brooks, Max. *World War Z: An Oral History of the Zombie War*. NY: Crown, 2006.

²Brooks, Max. *The Zombie Survival Guide: Complete Protection from the Living Dead*. NY: Three Rivers Press, 2003.

³Coser, Lewis A. *The Functions of Social Conflict*. Glencoe, Ill.: Free Press, 1956.

⁴Ferris, Kerry, and Jill Stein. *The Real World: An Introduction to Sociology*. WW Norton, 2008.

⁵Durkheim, Émile and George Simpson. *Émile Durkheim on The Division of Labor in Society*. NY: Macmillan, 1933.

⁶Simmel, Georg, and Kurt Heinrich WOLFF. *The Sociology of Georg Simmel*. Translated, edited, and with an introduction by Kurt H. Wolff. Pp. lxiv. 445. Free Press of Glencoe: New York; Collier-Macmillan: London, 1964.

⁷Daniel, Lisa. "United States Department of Defense." Defense.gov News Article: Recruiters Recall Patriotism of Post-9/11 America. <http://www.defense.gov/news/newsarticle.aspx?id=65272> (accessed April 5, 2014).

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