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# 3808

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### From the Editors

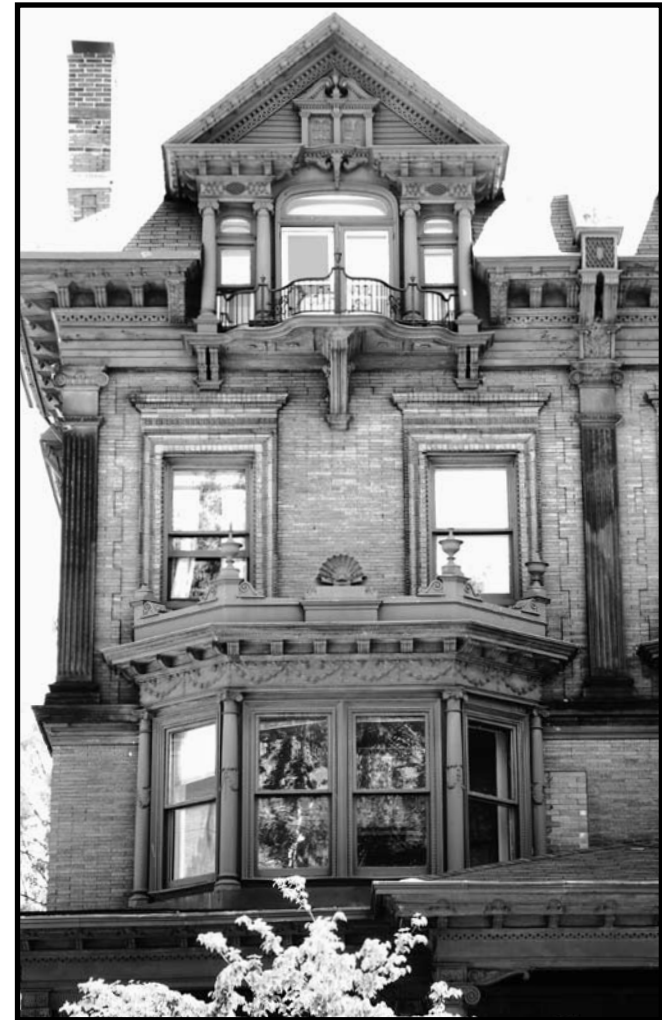
This seventh volume of 3808: A Journal of Critical Writing offers another collection of writing by Penn students enrolled in Critical Writing Seminars. Each essay demonstrates the power of brevity—the discipline and intelligence that critical writing demands.

Penn has a longstanding commitment to undergraduate writing. Thanks to Benjamin Franklin, Penn was the first Ivy to require courses in writing. That history, the presence of that pastness, is with us here, in this volume, and remains central to the Penn education.

It's not easy to make it into this annual collection. From the pool of approximately 2,400 students enrolled each year in our writing seminars, writing faculty and sometimes peers in the seminars nominate students' work for consideration. When nominees decide to pursue publication, they inhabit as never before the position of writer. What was once a "paper" becomes a manuscript that has been reviewed by various editors, from writing faculty to our student editorial board, drawn from across the disciplines. Sometimes authors are advised that publication is contingent upon successful revision; in other cases, only light copy-editing is demanded.

The authors selected for this volume represent Penn's four undergraduate schools—the College of Arts and Sciences, Wharton, Engineering, and Nursing. A great deal of challenging intellectual work and creativity, along with a diversity of background, interests, and topics, informs each of these essays. They are, as Franklin might say, worth the reading.

We hope that you will enjoy this collection of promising young writers as much as we do. And we suspect that this will not be the last time you see them in print.



### About Our Title:

Penn created the Critical Writing Program in 2003 and, as part of the Center for Programs in Contemporary Writing, gave us splendid residence in an old Victorian at 3808 Walnut Street—from which this journal takes its name.

# Leonardo and the Living Earth

Chloe Bower

For James Lovelock it clicked when he was asked to help NASA design an instrument that would detect life on Mars. He claims it was an epiphany. One moment he was talking with a colleague at the Jet Propulsion Laboratory in Pasadena, the next moment he realized that the atmosphere of Earth was self-regulating. A few ideas, experiments, and years later, the Gaia hypothesis was presented to the world. Few understood it, even fewer accepted it. How could the Earth, something that we've always believed to be the environment of life, really be a constituent of life? Today, resistance to Gaia theory has diminished greatly as it grows in popularity within the science community. Five hundred years ago, Leonardo da Vinci also believed that our planet was alive.

Gaia theory was named in 1969 in honor of the Greek goddess of the Earth, a figure who was once considered more powerful than all of the other deities, who was the "mother of all," who gave birth to all that exists and sustains all that is (Harding 41). The theory named after this force is comparatively omnipotent and all-encompassing. Modern-day Gaia theory began in 1972 when James Lovelock published his hypothesis that the Earth is a self-regulating super-organism in a paper titled "Gaia as Seen through the Atmosphere." In short, he hypothesized that the Earth, through a "complex network of feedback loops," was able to regulate itself, linking the living and nonliving systems together as one (Capra, "Web of Life" 104). In his first published book about Gaia hypothesis, Lovelock postulates that "the physical and chemical condition of the surface of the Earth, of the atmosphere, and of the oceans has been and is actively made fit and comfortable by the presence of life itself" (152). Closely associated with the Gaia theory is the more modern Gaia movement, which hopes for a future of environmental sustainability and respect for the planet with which we are so closely tied.

Leonardo da Vinci was, above all else, a man with immense respect for nature in both intellectual and emotional pursuits. He was a great lover of all animals. Leonardo even chose to be a vegetarian, which he substantiated with claims that animals "are sensitive to pain because they are capable of movement" (Capra, "Leonardo" 21). He was known to keep horses and draw them with acute attention to their unique motions. He believed that animals were a product of nature's creativity and deserved their freedom. Vasari, one of the first Leonardo scholars, told a tale of the artist purchasing caged birds from the marketplace so that he could "let them fly away into the air, restoring to them their lost liberty."

Leonardo is often considered to be a major proponent of systemic thinking. Capra, physicist, systems theorist, and author of the research text, claims that Leonardo was "the first in a lineage of scientists who focused on the patterns interconnecting the basic structures and processes of living systems" ("Leonardo" 34). Similarly, Gaia theory brought together "disciplines whose practitioners are not used to communicating together" (Capra, "Web of Life" 106). Much like the way that Lovelock found connections between the presence of life and the composition of the atmosphere when he formulated the Gaia hypothesis, Leonardo uncovered patterns between the veins in the human body and the rivers that run through the earth and between flower petals and uterine membranes. For Leonardo, every occurrence in life often had a counterpart elsewhere on the Earth. According to Leonardo scholar Martin Kemp, "Natural analogies retained their centrality in his vision of the human body, and he was quite willing to use botanical similes to illuminate important issues in [his studies]" (252). He often compared the circulatory system and the nervous system to different trees with their own trunk, branches and roots, and even used the term "a tree of vessels" to describe these systems (Kemp 286). Additionally, Leonardo drew comparisons between the flow of water and the flow of blood in the circulatory system. According to another scholar, Kenneth Keele, Leonardo's "last analysis of the movement of blood in the heart and aorta draws heavily on his vast experience of observations and experiments of the patterns of flow-waves and eddies reported in [his manuscripts]" (86). While he did not have knowledge of microscopic structures, his keen sense of nature still led him to understand that basic patterns of

organization do exist.

Gaia theory asserts that the Earth adapts to the demands of life and is constantly regulating itself. For Leonardo, to study life was to study movement and transformation. According to Capra, “Leonardo’s science is utterly dynamic” (“Leonardo” 171). In terms of Gaia theory, James Lovelock studied the carbon dioxide cycle; Leonardo studied water. Lovelock’s feedback loop involves respiration in plants and animals, but also carbon dioxide release in volcanoes, excess carbon dioxide causing rock weathering, and carbon dioxide-rich algae shells turning into sediment at the bottom of the ocean (Capra, “Web of Life” 105). It connects the living and non-living realms of the world in a crucial process of self-regulation. Similarly, Leonardo’s fluid dynamics studies connected water’s essential role as the vital fluid of life with the ways it flowed in rivers, eddies, and spiraling whirlpools. His knowledge of the principle forces in flowing water allowed him to make connections that extended to geology and the importance of water in forming the Earth’s surface. He wrote, “in the end the mountains will be leveled by the waters...the waters wear away their bases and the mountains fall bit by bit into the rivers...and by reason of this ruin the waters rise in a swirling flood and form great seas” (da Vinci 19).

In the art of design, Leonardo made a concentrated effort to work with nature rather than against it, a fact that shows the presence of the spirit of ecological-design in Leonardo’s work. According to Capra, “the questions he asks [about architecture] are the same questions he explores throughout the science of organic forms—questions about patterns, spatial organization, rhythm, and flow” (Capra, “Leonardo” 55). Leonardo concerned himself with the “metabolism” of the buildings he was designing; he paid careful attention to the placement of windows and doorways to ensure that movement would flow naturally. He also considered the city to be a “living organism in which people, material goods, food, water and waste needed to move and flow with ease” (Capra, “Leonardo” 58). Leonardo’s design for an ideal city involved a complex system of levels in which waste flowed at the bottom, goods and stores occupied the middle level, and homes and walkways were present at the top. When designing buildings he considered the gardens to be an integral part of the architecture, an attempt to fuse nature with his designs. For Charles d’Amboise he designed a lavish garden with

“scented groves of oranges and lemons [and] a large aviary covered by a copper net to keep exotic birds inside while letting them fly around freely” (Emboden 112).

In this modern age of economic turmoil, political strife, wars, violence, and hunger, a positive shift towards environmental sustainability has gained incredible momentum. “Going green” is not only responsible, but trendy. At the University of Pennsylvania, a campaign to “power down” had students competing to conserve energy: the freshman class’ traditional tree-planting encouraged nature beautification projects and a month-long vegetarianism pledge reminded students of where their food comes from. Despite all of the other issues our society is facing, we are still making an effort to remind ourselves that we must respect our planet, for it is a living thing too. In my opinion, if he were alive today, Leonardo da Vinci would be proud of this initiative.

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# Leveraging Online Environments to Educate the Digital Generation

Stephanie Li

The pervasiveness of online environments among today's students is unprecedented. Recent studies in the US and UK show that 93% of 11 to 17-year-olds go online regularly, 71% have online profiles, and one-third have computers in their bedrooms (Lenhart, 2007; Rideout, 2005). The Digital Generation is growing up in settings of collaboration and community that their educators rarely had the chance to experience. Prensky first characterized this rift by terming students as "digital natives" and their teachers and administrators as "digital immigrants" (Prensky, 2001). Many other education researchers agree that modern students are fundamentally different from the people their system was designed to teach. Rather than being a hindrance, the changing educational needs of students represent an opportunity to learn more about motivating and teaching young people. What makes online environments so powerfully engaging can be leveraged to better educate today's learners.

Digital environments immerse students in simulation, giving a meaningful context to their learning. Researchers concur that learning which occurs in relevant contexts is more effective than if it occurs outside of those contexts (Carrington, 2009, p. 34). For example, learning a foreign language is much easier by immersion than from textbooks or artificial exercises. Online technology goes beyond abstracted activities of application to allow students to take on simulated roles: professional researchers, published authors, video producers, journalists, and more. Conversely, traditional schooling is based on isolated activities that are individually assessed. Students interviewed by Knobel and Lankshear (2003, p. 237) complain that their only production in class is of the dull "fridge-door variety," something written to adorn a fridge door in

the absence of an authentic product for an authentic audience. They find it difficult to understand their place within a system without the opportunity to take on a realistic role. Online environments demonstrate the effectiveness of providing meaningful contexts to schoolwork, which motivate quality and depth of work. Additionally, researchers believe that these contexts are inseparable from the knowledge itself. Various studies over the past decade have shown the effectiveness of "situated cognition," a theory that "knowledge is inextricably situated in the physical and social context of its acquisition and use" (Brown, 2002, p. 65).

Another defining aspect of digital environments is the importance of play, which can be leveraged in classrooms to encourage students to take risks and attempt difficult concepts. Under the common definition, "play" is fun—and therefore useful for students to learn subjects and content that are difficult, dry, or complicated. Instead of relying on traditional motivators such as rewarding accomplishment, play-based learning makes the very process enjoyable. Often students do not even realize they are learning as they play, such as the Asian Studies student who recognizes the names of a line of Shoguns from playing a popular video game (Alvermann, 2008, p. 12). Some researchers focus on the development of video games, most notably Gee (2004). However, the research definition of "play" is less simple; education researchers define "play" as "the capacity to experiment with one's surroundings as a form of problem-solving" (Jenkins, 2006, p. 4). Play is a productive mode of learning, according to Carrington, because players can exercise their freedom to experiment—attempt new rhetorical techniques or express controversial opinions—and learn from their mistakes. Digital environments are low-stakes, especially in contrast with the grade-centered school environment. Learning is "a process in which one's experience of one's own knowledge and ignorance, ability and inability plays a central role" (Carrington, 2009, p. 32). Besides experimentation, an environment of play inspires curiosity and expansion of boundaries. People at play work in a self-directed, intrinsically motivated way, as do children in a sandbox. The broader definition of "play" rarely informs the activities in modern classrooms, which are still largely motivated by systems of punishment and reward.

Although "play" is a powerful motivator, some educators are wary



that incorporating such characteristics of casual online environments will deformatize education. Informal classroom features like interaction and experimentation may undermine the teacher's perceived expertise. These opponents are supporters of the traditional approach, where teachers have the position of authority and, by critique and demonstration, show students how to improve. In contrast, expertise and authority in digital environments are collectively distributed, thereby blurring the distinctions between teachers and learners (Alvermann, 2008, p. 14). Proponents of this mindset counter that drawing a strict line between novice and expert precludes valuable opportunities for peer-to-peer teaching. Only if educators are open to rethinking their traditional authority in the classroom can they allow students to trust one another and leverage their peer community. A study by Black (2005) of fan fiction communities found that peer-to-peer "beta-reading," or editorial feedback, helps contributors grow as writers and master sophisticated narrative constructions. Beta-readers learn both by receiving feedback on their own work and by giving feedback to others, creating an ideal learning community that can already be found in many classrooms. Furthermore, Gee (2004) studied interest-based peer communities or "affinity spaces" and discovered that participants value feeling like experts so much that they are constantly motivated to acquire new knowledge or refine their existing knowledge. When students learn from a peer community of equals rather than a single authority, they contribute more, strive to do well, and respond better to feedback. As another example, Alvermann (2008) cites a study at Utah State University where the quality of writing of student blogs improved notably when the blogs were shared among the class. The latter posts showed evidence of refutation and concession, sophisticated rhetorical techniques that the professor had yet to address. While a significant segment of educators stand by formal, individual-led education, more and more teachers are dismissing their monopoly on teaching itself. Peer feedback, seminar-style dialogues, and inter-pupil mentorship are examples of increasingly popular techniques in the educational system.

Similar to peer communities, the interactive nature of digital environments encourages active participation rather than passive absorption. Since contemporary pedagogical research agrees that active learning is more effective than expository learning, students will benefit

if interactivity can be translated to the classroom setting. Both Williams (2009) and Brown (2008) conducted extensive interviews with university students and concluded that students are more motivated to participate when given the option of interaction. Nearly all students described taking advantage of the ability to manipulate online content, share it with friends, post and read comments, or click hyperlinks to related material and activities. Online, young people reveal their "deep desire to interact, to understand, and to be understood" (Brown, 2008). Such interactive participation should, to some extent, substitute for traditional pedagogical methods like note-taking, textbooks, and lectures. After all, the original theory behind these methods—that knowledge is a substance; education, a one-way transfer—has been thoroughly refuted by several studies over the past decade. For example, one notable experiment in Nature Neuroscience (Voss, 2010) asked participants to memorize a grid of objects on a computer monitor, although they could only view one object at a time. The "active" learners controlled the viewing window, while the "passive" learners viewed a replay of the window movements recorded in a previous trial by an active subject. The experimenters discovered that active participation significantly benefits memory performance. As Knobel and Lankshear (2003) explain, people learn more deeply, thoroughly, and permanently if they are able to form their own cognitive relationships with the material. Modern-day youths have no patience for the standardized learning plans that Hagel and Brown describe as "expos[ing] students to codified information in a predetermined sequence of experiences" (as cited in Knobel and Lankshear, 2003, 227). Finally, the greatest evidence for the value of interactive digital environments is the change they have inspired. Professors are embracing iClickers to facilitate student participation. The University of Pennsylvania recently announced a partnership with Coursera, an online course platform that features interactive lectures and student forums. And more than 2.3 million SMART interactive whiteboards are installed worldwide, supported by myriad evidence for their positive effects on teaching and learning (BECTA, 2003). Ironically, today's educators are making efforts to integrate those very interactive characteristics into their classrooms, in hopes of benefitting their young students.

In recent years educators have come to realize the changing

strengths and needs of the Digital Generation. Schools have taken great strides to invest in hardware and software that benefit today's learners—more PCs, more tablets, more collaborative platforms—but the fundamental behaviors that underpin the educational system must change. Using SMARTboards as projector screens for lecture slides and assigning private journals in the form of “blogs” are common practices of teachers who do not yet recognize the inspiration for their digital-based teaching. Teachers should be aware of the behaviors that characterize this generation and how some of them are beneficial to the learning process. The 21st century digital revolution is not over, and educators are working their way up to the forefront of change.

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## Memory Storage: The Processes of (Re)consolidation

Katie Holbrook

The dominant scientific view of memory is a theory called consolidation. Consolidation states that after a new memory is created, it must undergo a change from short-term memory to long-term memory. The bottom line of the theory is that an experience is only consolidated once (Debiec, LeDoux, & Nader, 2002, 527). Prior to this consolidation, a memory is flexible (or labile), but afterwards, it is stored securely as a long-term memory (Nader, Schafe, & LeDoux, 2000, 723). However, there is an opposing view called (confusingly enough) reconsolidation that posits that once a memory is remembered, it re-enters this labile state and is subject to change. According to the theory of reconsolidation, when the old experience is recalled, it becomes short-term memory once again and must be consolidated anew, or reconsolidated (Debiec, LeDoux, & Nader, 2002, 527). The important difference between the two is that consolidation thinks a memory is made once, whereas reconsolidation says it must be re-cemented each time it is brought to mind. After reading the literature in the field, it is clear that reconsolidation is the correct of the two theories.

A way of explaining memory formation called systems consolidation is one of two important areas in the field. This process of systems consolidation has contributed a key insight in how to go about researching memory. Systems consolidation is discussed as a mechanism for the relocation of a memory after its original consolidation from short-term to long-term memory (Hardt, Einarsson, & Nader, 2010, 145). The basic theory of systems consolidation suggests that after a short-term memory is originally processed in the hippocampus (the system in which new memories are processed), the memory is reorganized and its location in the brain changes to the cortex, rather than being saved

in the hippocampus (Hardt, Einarsson, & Nader, 2010, 142; Gold & McGaugh, 1997). However, systems consolidation says that memories are reinstated to the processing body of the hippocampus when they are recalled. When the theory of systems consolidation is applied to the new research about reconsolidation, we see that when a memory resurfaces in the hippocampus, it is now in a flexible state exactly like that of a new memory and must once again be processed and made into a long-term memory. In this way, it is helpful to look at the processes involved in systems consolidation as a way to explain reconsolidation.

The second idea important to the field is that of cellular consolidation. Cellular consolidation theory discusses memory storage processes at a closer level, and its most important tenet is that protein synthesis must occur in order for a memory to be stored (Duvarci & Nader, 2004, 9269; Debiec, LeDoux, & Nader, 2002, 527; Nader, Schafe, & LeDoux, 2000, 722). The theories of consolidation and reconsolidation both call for protein synthesis, which is why the cellular theory is so important—it is accepted by scientists on either side of the debate. Because we know this fact about memory, we can perform experiments that use blocked protein synthesis as a causal agent. The cellular consolidation theory's idea of protein synthesis being necessary has been employed in experiments that support reconsolidation.

The theory of consolidation as the method by which memory is stored is the most commonly held theory by scientists in the field today. Consolidation's idea that a memory only makes the change from short-term memory (STM) to long-term memory (LTM) once is intuitive. This theory is supported by certain aspects of cellular consolidation theory as explained by Debiec et. al (2002), which states that the protein synthesis that occurs simultaneously with memory storage causes changes in how brain cells (neurons) communicate with one another (p. 527). This is simple enough, but according to cellular consolidation, these changes in communication eventually result in permanent modifications to the structure of brain cells in relation to one another; basically, the structure of brain cells changes to create a pattern corresponding to a memory (Debiec, LeDoux, & Nader, 2002, p. 527). This goes along with the basic principal of neuroscience—"cells that fire together wire together"—meaning that cells that communicate frequently will become linked. Consolidation's difference from reconsolidation centers on the

fact that these patterns corresponding to memories must be established only once. In fact, the literature on consolidation hardly acknowledges reconsolidation's existence; consolidation has been established as putative scientific fact.

The need for reconsolidation is proved when protein synthesis is disrupted during recall of a memory for conditioning, because the memory fails to re-cement itself. Several experiments have proved the need for reconsolidation by administering a drug called anisomycin that causes amnesia by inhibiting protein synthesis, thus disrupting the consolidation of STM to LTM (Debiec, LeDoux, & Nader, 2002; Nader, Schafe, & LeDoux, 2000, 724). The studies prove reconsolidation by observing exactly which memories the anisomycin causes amnesia for. In each of the studies, rats are conditioned to fear a stimulus. Later, after the memory for the conditioning has become a LTM, the conditioned stimulus (CS) is presented and anisomycin is administered to an experimental group. For example, in a study conducted by Nader et. al (2000), rats are conditioned to fear a noise and following the initial consolidation of the training, the memory is reactivated by presentation of the noise (the CS) (p. 725). Once the memory for the fear is reactivated, it re-enters a labile state and the anisomycin causes memory loss, which results in the rats' failure to respond to the conditioned stimulus (Nader, Schafe, & LeDoux, 2000, p. 724). The important thing that the study proves is that the entire fear memory is eradicated because of the treatment, not just the memory for the presentation of the stimulus that occurred at the time of the anisomycin administration (Nader, Schafe, & LeDoux, 2000, p. 724). This means that the entire memory surrounding the CS and the reason for the fear was present in a labile state in the hippocampus and the anisomycin disrupted its reconsolidation to LTM by blocking protein synthesis. A similar process of conditioning, consolidation, induced memory recall, administration of anisomycin, and observation is undertaken in the studies of Duvarci et. al (2004) and Debiec et. al (2002), although with slight variations. Each of the papers draws the conclusion that if memories only underwent consolidation, rather than reconsolidation, only the memory from the day of the anisomycin presentation would be affected (Nader, Schafe, & LeDoux, 2000, p. 725).

The highly parallel experimental methods used in the studies that

support reconsolidation mean that the results could be due to some consistent side effect of the drug used in the studies. One possible question that these results raise is how do we know that the effects of the anisomycin are specifically on long-term memory? It is possible that they disrupted the rat's ability to process information completely, resulting in a deficit in short-term memory as well. Another question we must ask is whether the drug itself may have caused brain damage to the system into which it was injected, resulting in generalized memory loss. A third possibility is that the long-term memory was disrupted not because it re-entered a labile state in the hippocampus and failed to reconsolidate, but because the anisomycin leaked from the hippocampus into other areas of the brain in which the original memory is stored, disrupting it there. It could even be the case that the second trial caused extinction of the fear conditioning, which is why rats no longer responded to the stimulus. If we look at the experiment in this critical light, which we must, it is hard to take the results as serious proof of reconsolidation, which means that consolidation may still remain the most plausible theory of memory.

However, the theory of reconsolidation retains its credibility because anisomycin causes specific, localized effects, which invalidate these possibilities. In order to ensure the validity of the experiments, all three cited studies undertook investigation to explore alternative explanations of their research. First, the scientists replicated the experiment, and several minutes after administering the drug (when the memory was still a STM), they presented the CS, and observed that the rats responded to it as they had been trained to, but failed to respond after more time had passed, meaning that the drugs effects were on LTM specifically (Duvarci & Nader, 2004, 9273; Debiec, LeDoux, & Nader, 2002, 532; Nader, Schafe, & LeDoux, 2000, 724). They also demonstrated that memories for other training were intact, eliminating the possibility of brain damage, since the fear conditioning was the only memory that the drug affected (Duvarci & Nader, 2004, 9273; Debiec, LeDoux, & Nader, 2002, 534; Nader, Schafe, & LeDoux, 2000, 724). Another experiment was performed with the same procedure as the originals, except that the anisomycin was not injected into the hippocampus at all, but instead only into the cortex, which resulted in no damage to the memory (Debiec, LeDoux & Nader, 2002, 532). This adequately refutes the claim that the drug leaked into the cortex and affected the long-term memory

there. The last consideration, that the lack of response to the training was the result of extinction, loses its credibility when we consider two things: first, extinction is a type of new learning, as it requires learning that the CS no longer signals the unconditioned stimulus, and second, new learning requires protein synthesis (Duvarci & Nader, 2004, 9269; Debiec, LeDoux, & Nader, 2002, 532; Nader, Schafe, & LeDoux, 2000, 725). Because the anisomycin is a known disruptor of protein synthesis, it is highly unlikely that new learning was able to occur with the drug present in the system. In light of these results, we are forced to take the experimental results as conclusive evidence for the existence of reconsolidation.

The fact that scientists are still debating something as basic as memory storage emphasizes how new the field is. Although there is now convincing evidence in support of reconsolidation following memory recall, this is only a tiny piece of the puzzle. New studies have shed light on novel aspects of the issue, like the research of Yoo et. al (2011) which suggested that the brain enters states in which it is prepared to remember information more accurately (p. 847). The study has shown that we can use fMRIs to track these states of receptiveness to memory and use them as a causal agent in promoting stronger memory for an experience (Yoo, Hinds, Ofen, Thompson, Whitfield-Gabrieli, Triantafyllou, Gabrieli, 2011, p. 849). This exciting line of research hints at the manipulations we may be able to perform on memory when we finally understand its workings.

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## Regaining a Sense of Normalcy

Lauren Zakarian-Cogswell

In the four years directly following the infamous stock market crash of 1929, the nation's economy endured catastrophic consequences. By the end of 1933, the net national product had decreased by fifty percent in current prices and the stock of money had fallen by one-third, as did the number of commercial banks.<sup>1</sup> Amidst financial chaos, plummeting stocks, and rampant unemployment, the economy found itself in a hopeless state for several years before it began to regain a sense of normalcy in the late 1930s. It seems that various entities with economic and political power could have assisted in promoting a swifter recovery from the crisis; in fact, there are those who argue that greater regulation and involvement of such entities served as the answer to preventing and diminishing such financial distress. The reality remains, however, that the monetary policy of governing bodies during the Great Depression hindered the economic recovery process.

Those supporting government involvement prior to and during the Depression believe that harmful speculation and a subsequent crash in the stock market can be discouraged through increased government intervention. To remedy the high unemployment levels left over from the Depression and keep interest rates at the proper level of equilibrium to maximize employment, the government could issue more currency. This would drive prices down to their marginal costs and expected return can be lowered to zero in the long run. Since employment is tied to demand, which comes from investment, the government should promote investment until a level of full employment is achieved, thus boosting recovery after a crash. The over-optimism of markets during a

<sup>1</sup> Friedman, Milton and Anna Schwartz. "The Great Contraction, 1929-33." *A Monetary History of the United States 1867-1960*, 299. Princeton: Princeton University Press, 1963.

prosperous period leads directly to a crash, which can only be remedied with government interference through income redistribution and taxation.<sup>2</sup> This will consequently, as John Maynard Keynes states in *The General Theory of Employment, Interest, and Money*, "stimulate the propensity to consume" and promote growth and investment.<sup>3</sup> That final component of his general theory set the cornerstones for the Keynesian revolution favoring government economic intervention with the belief that it had been the lack of the latter that had caused the Depression. Similarly, in his biography of Benjamin Strong, the first head of the New York Federal Reserve, Lester Chandler incorporates a discussion of the economic conditions leading to the Depression by highlighting the end of Strong's career.<sup>4</sup> At that time, the banker foresaw trouble in the future of the markets and warned that all parties be prepared to inject money into the economy in case of a crisis by buying government securities. Although he died from illness a year before the 1929 stock market crash, Strong saw the dangerous direction that the economy was headed in. He consequently advised for both the Fed and the government to intervene if necessary, thereby, like Keynes, exemplifying support for an involved role of governing bodies during the Depression.<sup>5</sup>

While the argument in favor of greater government involvement is a compelling one, the adverse effects caused by the Federal Reserve's presence during the Depression illustrate an overwhelmingly negative role in the recovery process that overshadows any potentially positive effects proposed by the opposing argument. These effects, as Milton and Rose Friedman highlight in *Free to Choose: A Personal Statement*, came in the form of the false sense of security that the Fed offered the banking system.<sup>6</sup> Before the 1914 establishment of the Fed, the restriction of payments was developed in 1907 by the banks to stop a panic when

<sup>2</sup> Keynes, John M. *The General Theory of Employment, Interest, and Money*, 324. New York: Harbinger, 1965.

<sup>3</sup> Ibid., 325.

<sup>4</sup> Chandler, Lester V. *Benjamin Strong: Central Banker*, 460. Washington D.C.: The Brookings Institution, 1958.

<sup>5</sup> Keynes, John M. *The General Theory of Employment, Interest, and Money*, 324. New York: Harbinger, 1965.

<sup>6</sup> Friedman, Milton and Rose Friedman. *Free to Choose: A Personal Statement*, 82. Orlando: Harcourt Inc., 1980.

it had already begun by allowing banks to function without the ability to pay cash on demand to depositors in the case of bank “runs”. The approach proved itself effective by eventually restoring confidence in banks and allowing them to resume paying cash on demand without taking additional precautions. However, by the late 1920s and 30s, the banking system assumed that with the Fed there to solve the issue, such drastic actions were not needed on their part.<sup>7</sup> Therefore, without the Fed serving as an excuse for the banks’ immobility, a restriction of payments could have been used to avoid running out of reserves, which in turn would have prevented the several bank failures in the early 1930s. This illustrates how the Fed wrongfully lulled the banking system into a state of inaction at a time when taking action was more crucial than ever. While the mere presence of the Fed had adverse effects on the recovery process, their monetary policy during the subsequent bank failures and panics in the 1930s also contributed to the continually lagging economy.

The faulty course of action taken by the Federal Reserve in response to a series of banking crises and other key events after the stock market crash exemplifies the role of governing bodies as barriers to economic improvement. Following the first and second banking crises in 1930 and 1931 respectively, Great Britain discontinued its use of the gold standard, and the Fed heightened interest rates on bank loans in order to avoid a possible depletion of gold reserves from foreign holders of the dollar. The move resulted in deflation, which applied additional stress on a commercial banking system already in dire straits, as described in a memorandum for an Open Market Policy Conference meeting in February 1932:

The weight of these discounts is falling most heavily on banks outside the principal centers. In fact, the discounts of these groups of banks are considerably larger than they were in 1929 when the reserve system was exerting the maximum of pressure for deflation. The present amount of member bank borrowing has always proved deflationary, except perhaps during the war, and with the present sensitive psychology, an interruption to deflation seems unlikely as long as the weight of discounts is as heavy as at present.<sup>8</sup>

<sup>7</sup> Ibid.

<sup>8</sup> Harrison, George L. “Open Market Policy Conference, Vol. II.” *Papers on the Federal Reserve System*. Columbia University Library, 1932.

The Fed’s choice to raise interest rates would not have intensified the situation of financial difficulty as much if it had also conducted extensive open market purchases to offset the effect of the gold drain on high-powered money and of the internal currency drain on bank reserves.<sup>9</sup> Some large-scale open market purchases were conducted in June of that year, but the purchases occurred only after considerable pressure from Congress and the Glass-Steagall Act, and were discontinued directly after Congress adjourned.<sup>10</sup> This did not allow time for any positive effects of the purchases to take place, as illustrated by the fact that the Fed’s government security holdings actually had a net decrease of \$15 million in a six-week period from September to October, which remained until December.<sup>11</sup> The episode of 1932 demonstrates how even the Fed’s actions that showed potential for success lacked use or significance since they were forced and temporary. This trend of unsuccessful choices continued through the next year, as a panicked New York Fed made continuous efforts to finally declare a nationwide banking holiday in March of 1933. Disastrous results emerged: 6000 less banks were allowed to open and 15000 out of an original 25000 remained at the end of four years after the 1929 crash.<sup>12</sup> The drastically fewer number of operating banks placed the citizens’ money supply in jeopardy and lessened trust in the system, which set back the recovery process even further. Therefore, although governing bodies such as the Fed became involved in the financial system with the purpose of minimizing post-crisis damage, they ironically not only failed to offer the appropriate guidance at the worst of economic times, but also impaired the process of recovery.

In 2008, nearly eighty years after the 1929 stock market crash, the U.S. faced another financial crisis whose devastating consequences rivaled those during the Depression. One would think that after nearly a century of trial and error, those with economic authority would have developed an efficient method of alleviating these negative effects; however, three years after the fact, the U.S. and international economies

<sup>9</sup> Friedman, Milton and Anna Schwartz. “The Great Contraction, 1929-33.” *A Monetary History of the United States 1867-1960*, 318. Princeton: Princeton University Press, 1963.

<sup>10</sup> Ibid., 322.

<sup>11</sup> Ibid., 318.

<sup>12</sup> Friedman, Milton and Rose Friedman. *Free to Choose: A Personal Statement*, 84. Orlando: Harcourt Inc., 1980.

continue to scramble to cope with unemployment levels, price fluctuations, and skyrocketing government debt. Ben Bernanke's Fed has already come under fire for its method of heightened regulation of the banking system; representing the opinion of many, in June of 2011, J.P. Morgan chief Jamie Dimon claimed that the Fed's efforts are hindering economic recovery, namely banking operations and performance.<sup>13</sup> The Fed, working in close proximity with the government, has thus continued to implement policy that illustrates the ineffectiveness of governing bodies in a crisis-ridden economy. One must wonder, after the repeated failure of the Fed to perform successfully in response to financial emergencies, when an effectual method of catalyzing recovery involving less monetary intervention will be realized.

<sup>13</sup> Crittenden, Michael. "CEO Tells Fed Chief New Rules Hurt Banks." *The Wall Street Journal*, June 08, 2011. <http://online.wsj.com/article/SB10001424052702304474804576372103282523960.html> (accessed October 30, 2011).

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## The Benefits of Universal Labels for Genetically Modified Foods

Greg Caso

The prevailing global economic, cultural and biological trends point to a stress on the inadequacy of the food supply in the near future. The rising population is unfortunately coupled with diminishing cropland due to climate change and urbanization. Therefore, more efficient means of agriculture must be developed to ensure an increase in global food production in the century to come. The technology needed to increase the efficiency of agriculture and thus grow the global food market already exists in the form of genetically modified foods. A general lack of knowledge of genetic modification has led to consumer fear and, in turn, opposition to genetically modified foods. Governments should establish a universal labeling system to allow genetically modified food to be more widely integrated into global food markets.

Before justifying this claim, the popular misconceptions of genetically modified foods must be dispelled. The complex, involved nature of this scientific field is at the root of the confusion. Some call genetic modification unnatural, citing a "[violation of] the natural 'species barrier'" (McHuguen 724). This barrier refers to the conventional practice of cross-pollination of organisms within the same species. However, conventional breeding techniques have been used to create hybrids between two entirely different species, such as wheat and rye (McHuguen 725). Therefore, a natural species barrier does not exist. Others claim that crops genetically modified to be herbicide tolerant would allow farmers to use damaging amounts of herbicide in their fields. This popular theory has several misconceptions. First, few farmers use herbicides, as they are "among the highest input costs for most farmers" (McHuguen 725). Second, even herbicide tolerant crops are not immune to high chemical levels. Finally, by associating the dangers of these



crops with genetic modification, critics are conveniently ignoring the fact that herbicide tolerant crops existed before the introduction of genetic modification. Once consumers get passed the fear of the ‘unnaturalness’ of genetically modified food, they will realize the potential benefits of this new technology.

In anticipation of the argument for a food labeling system, it must be asserted that genetically modified foods are beneficial to both the producers and the consumers in the food industry. The genetic modification of crops is the means by which food production can be made more efficient. For example, farmers can grow crops with the Bt-toxin gene, a gene that “produces a protein that is toxic to the larvae of certain kinds of insects, but not to animals or people” (Fedoroff 464). In turn, the farmer can ensure an optimal crop yield by eliminating the risk of pest infestation while saving money by not purchasing expensive pesticides. In the instance of the BT-toxin gene (and many other genetic modifications), the environment benefits from fewer toxic chemicals in runoff. Indirectly, consumers benefit from a healthier overall environment. Consumers are directly served by lower market prices for foods that were produced at a lower operating cost. On a global scale, genetically modified crops will allow for more efficient food production and lower prices to satisfy a world with limited resources and a growing demand for food. While the potential benefits of genetically modified crops are abundant, the proliferation of these foods across the global market is contingent upon government regulation in the form of a universal food labeling system.

C. Ford Runge and Galina Gaivoronskaia assert that food labels will assist consumers in their buying decisions thereby increasing demand and expanding the market for genetically modified food. Although it has yet to be proven that eating genetically modified foods poses health risks (Stone 84), rumors and uncertainty are circulating about the potential dangers of consuming genetically modified foods. Gaivoronskaia’s study demonstrated that many individuals, regardless of prior food allergies, were aware, or expressed concern about, the potential risks involved with GM foods (Gaivoronskaia et al. 725). Food labels, demonstrating the presence or absence of genetically modified organisms, might ease this consumer anxiety. Runge explains that there are those in the food industry “who believe that consumers, once informed of the presence

of [genetically modified organisms] in food or a seed, will choose to purchase (or not to purchase) them based on this information” (Runge et al. 6). He considers the options of positive labels and negative labels and determines “that negative labels have distinct advantages to consumers” (Runge et al. 8). Virtually all processed foods today contain at least one ingredient from a genetically modified organism (GMO). Therefore, a negative label that identifies food free of genetic modification (‘GMO free’) provides much more information to the consumer. This type of universal labeling system would require regulation to establish the exact definition of ‘GMO free.’

Beyond benefitting consumers, Christopher D. Stone, Runge, and Gaivoronskaia all point to the benefits that a regulated labeling system would provide to both the major corporations and the small businesses of the food industry. An industry-wide and potentially international food label regulatory system would result in a more competitive food production market. Stone describes how “at the production level... sensible regulations and monitoring are in order” (Stone 87). This monitoring may hinder the largest, monopolistic food companies, while allowing smaller producers to have a stake in the industry. Runge points out the potential “niche markets for those choosing to purchase, process, segregate, and sell no-GMO food or seed products” (Runge et al. 9). This niche market would cause an expansion of the food industry, both with the further development of established corporations and with the introduction of new companies into the industry. Gaivoronskaia’s study also demonstrates the potential expansion of the production side of the food industry with the establishment of food labeling. 47.3 percent of those surveyed responded “probably” to the question, “Will the food supply pose more risks with the introduction of [genetically modified] food?” (Gaivoronskaia et al. 712). This statistic is an example of the magnitude of uncertainty there is in food consumerism. Much of this uncertainty would be clarified by a universal food labeling system, thus increasing consumer demand for genetically modified food. As a result, food producers would benefit from this increased demand.

In spite of a labeling system being put in place, non-governmental organizations (NGOs) representing consumers remain opposed to the presence of any genetically modified foods in the market, and thus they resist the expansion of this global market. Robert Paarlberg explains,

“consumers in Europe are now leading a backlash against genetically modified crops” (Paarlberg 26). European consumers have been skeptical of government regulation of food since the Mad Cow Disease scare of 1996. Consumers were disillusioned by what turned out to be “a false assurance that there was no danger in eating beef from diseased animals” (Paarlberg 27). The main forms of representation for these individuals are NGOs. The lobbying of European NGOs against the trade of genetically modified foods has successfully clogged the market. Much of the large consumer base of Europe no longer demands the imported, genetically modified foods. As a result, the growth of the global market for genetically modified foods has slowed.

The anxieties of these minority groups of consumers are far outweighed by the positive effect that a stabilized food market, resulting from universal labels, would have on the developing nations of the world. The market for food is completely globalized. Food is both imported and exported from both the wealthiest and the most impoverished nations. Therefore, if the rapidly growing market sector for genetically modified foods can be secured, there is a host of potential benefits for all, including developing nations. Paarlberg explains the reaction of Europe’s many NGOs as “exploiting [consumer] anxieties” over the potential dangers of genetically modified food (Paarlberg 27). The protesting NGOs would be silenced by a labeling system that clarifies the unspecified effects of genetically modified foods. They would then have no grounds to oppose genetically modified foods in the market because they could simply choose the ‘GMO free’ foods. Without the interference of the European NGOs, worldwide trade of genetically modified food would flow unrestricted to all nations. (Paarlberg 29). Genetically modified crops would be especially effective in developing nations whose environments are favorable to the benefits of GM crops and whose demand for food is rising due to increasing populations (Paarlberg 37). Beyond simple economic advantages, Stone offers an example of the health benefits of integrating genetic modification technology into the developing nations. The distribution of “vitamin A-enriched ‘golden rice’” will significantly decrease the tragic effects of vitamin A deficiency, a condition that “contributes to the deaths of 2 million children under the age of 5, and to blindness of perhaps 500,00 others” (Stone 84).

In the end, the proliferation of genetically modified foods by a universal labeling system will have effects that reach far beyond the consumer’s and producer’s economic benefits. Indeed, there are a variety of opinions on the ‘naturalness’ of genetically modified foods; however, the potential global benefits of this technology are incontrovertible. Therefore, given the introduction a universal food labeling system, it will be impossible to morally oppose the expansion of the market for genetically modified foods.

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# The Exception to Americanization

## Jing Ran

During the Gilded Age, American society witnessed integration across the entire spectrum of society. America became a great melting pot of heterogeneous immigrants who underwent a process of Americanization. The term Americanization not only means “a coercive process by which elites pressed WASP values on immigrant workers, a form of social control” but also “the gradual acculturation of immigrants and their socialization in working-class environments and contexts” (Barret 997-998). However, this acculturation that happened to Irish, Eastern European, Canadian and some Asian immigrants found an exception in the experience of a specific social group. For the Chinese immigrants, their lives greatly opposed such social tendency. In fact, Chinese immigrants didn’t undergo significant Americanization during the Gilded Age.

Admittedly, some degrees of acculturation occurred among Chinese Americans. Physically located in the United States, the Chinese could not entirely escape Americanization. An exceptional individual like Yung Wing, the first Chinese student in Yale University sent by the Qing government who spread American culture in China when he went back, did accept American values and cultures and integrated into America society (Daniels 248-249). Also, all the Chinese immigrants, “no matter how deeply embedded they were in Chinese enclaves, which some of them hardly ever left, were affected by the American environment” (Daniels 249). The American-born new generation, though faced with worries from older generations that they would forget their roots in China, grew up as American citizens. While most Chinese did not wish to assimilate to American life, they were nevertheless all influenced by the environment. In particular, the influence on ideas of marriage and love was described in the novels of the first Chinese American writer, Sui Sin Far. Her character, Mrs. Spring Fragrance, was emphasized to

be an Americanized woman who supports free dating but not traditional betrothal. The story marked a tendency of Americanization in thinking and concept. Thus we can see that the Chinese did undergo some degrees of Americanization during the time period.

Gradual influence indeed existed, yet the Chinese workers didn’t integrate into the mainstream working class. In his comparison between Chinese and Italian immigrants on their different working places, Scholar Xinyang Wang especially analyzes the origin of such separation. Unlike the Italians who integrated into American economics structure, Chinese laborers usually worked as self-employed and had kinship with their small business employers and didn’t “intermingle with mainstream labor force” (Wang 113-114).

This is also shown in their lack of militancy in labor movements. The intense and symbolic labor movements in late 19th century marked a key aspect of the Gilded Age, yet the majority of Chinese immigrants was seldom involved and felt indifferent about radical propaganda concerning them. Their intimate employment relationship “was basically characterized by a lack of class consciousness as a result of collective ownership of lineage land” (Wang 122), and thus prevented them from protesting against their kin employer. Even while they worked in national projects, they tended to maintain their previous working habit. In the construction of the pacific railroad, the Chinese gathered in Chinese working camp without communicating with other groups (Daniels, 243). Therefore, Chinese laborers didn’t undergo enough communication or acclimation with U.S. mainstream workers. As a result they also failed to obtain its version of American standard of living: civil liberty, freedom of speech and the importance of standing up for themselves. Thus, Chinese laborers’ inactive positions in the working class along with the lack of militancy and rebellion spirits kept them from an extraordinary part of Americanization.

Second, the Chinese faced significant hostility, especially shown in unbelievably harsh laws, excluded them from American society. Daniels notices the hostility towards the Chinese immigrants from the mainstream society and argues “[what] was done to them includes both discrimination and extralegal violence and a whole series of discriminatory ordinances and statutes from the municipal to the federal level” (245). The most significant one among them is the Chinese

Exclusion Act. As a result of “the country’s largely anti-Chinese public sentiment” shown in the House vote of 201-31, the act prohibited entry of any new Chinese immigrants and some old Chinese American residents without a certificate (Soennichsen 67). What made the situation worse was its strict enforcement. Since the enactment of the act, the numbers of the Chinese that officially came to the U.S. from 1884-1889 were, respectively, 279, 22, 40, 10, 26 and 118 (Soennichsen 68). Immigration to America became so difficult that the Chinese even need to practice some special strategies. For instance, in the strategy of “paper son,” they fabricated stories to support the existence of non-existent sons, based on the U.S. law that the offspring of a U.S. resident are automatically considered to be citizens, so that they could transport more people from China (Soennichsen 72). Especially after the earthquake in San Francisco destroyed most birth records in the City Hall, this strategy became more widely employed. Meanwhile, those immigrants who stayed inside America also suffered from the Exclusion Act. Due to the restraint on immigration of Chinese wives, the extremely unbalanced gender distribution created a special community different from normal American ones (Riis, 59). The Chinese American community was a bachelor society with the largest cohort being men in their fifties with 87.4 percent of male (Daniels 251). The harsh immigration laws deprived the Chinese of the basic human rights, which were central to American common value. In short, the hostility in law prevented them from Americanization.

Third, the economic, cultural and political isolation of Chinatown limited its cultural integration. The Chinatown community, totally different from American society, was operated in its own system, with its own principles and under the governing of the Six Companies. The term of “the Six Companies” refers to the regional association in Chinatown that helped Chinese immigrants from different regions with their lives. However, it also had political meaning aside from being purely mutual aid organization. As author John Bodnar says, immigrants tended to consider the political parties’ cultural and instinctual inclination and common cultural in the first place (197-198). The Six Companies, in this sense, were exactly a political group representing the voices from the common cultural values. Scholar Henry Tsai describes them as “tightly knit institutions, and the Chinese in the United States feared the mutual

rules of the companies more than the American laws or courts of justice” (37). Therefore, Chinatown became more than just a cultural enclave like Little Italy and Japantown, but an almost autonomous community. Xinyang Wang also examines the origin of such phenomenon. Such system stemmed from cultural cognition of the Chinese people—the lineage tradition of Chinese community. Wang defines the lineage tradition as “[federation of] all the families with a common ancestry” (122). Tsai also agrees with Wang that the Six Companies resulted from Chinese tradition. He believes that “...the characteristics and functioning of the Six Companies actually reflected the basic structure of Chinese society” and considers it “internal authority” effective to settle dispute (Tsai 32). The autonomy of Chinatown led to its isolation. Riis argues that “withal the police give the Chinese the name of being the ‘quietest people down there,’... the one thing they desire above all is to be let alone, a very nature wish perhaps, considering all the circumstances” (62). Such conduct was not understood or accepted by the mainstream society. In fact it aroused the white’s opposition to “oriental despotism” shown by the Six Companies in Chinatown (Tsai 31). While the Chinese built up their own town, they gave up integrating into American towns and resisted the process of Americanization. Their isolation of community and ideas became an exception to the melting pot of the Gilded Age.

More than a century has passed since the first generation of Chinese immigrants started their lives on the new continent. Today, Chinese Americans play a much more significant role in U.S. society. No longer just Coolie, the Chinese transported to the US as slaves, they began to work in respectful positions with higher education, yet this question of Americanization still lingered to trigger more thinking about it, for both new immigrants and American-born immigrants. Some characters of Chinese people remains in some ways and will influence them similarly. Regarded as the model immigrants, most Chinese inherited the traits of obedience and silence. Accordingly, they still need to face some problems and bias that their ancestors faced as labor, to stand out and fight for their right. How do they keep the balance and find their spots between Americanizing and keeping their own traditions? How do they fight for a higher social and educational status and their own rights? These remain questions to be discussed.

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## The Courtier and His Prize

### Leland Chamlin

Florence was in a state of panic. Since 1450, the city-state had been the shining star of the Italian Renaissance and the dominating force in Tuscany. However, in 1502, it received an ominous threat from a man of formidable standing and power. The message came from Cesare Borgia, bastard son of Pope Alexander VI, former Cardinal, and reigning Papal General and Duke of Valentino. Borgia had marched through Romagna and approached Florence, a city he could have taken easily. He demanded that Florence either be his ally or his enemy. Against all odds, the two parties came to a conclusion: Florence did not provide military aid to Borgia, but it did give him perhaps the most gifted man in Italy, Leonardo da Vinci. Apparently, Borgia was "most anxious" to employ him as a military engineer (Strathern 3). Nonetheless, it appears inconsistent that Leonardo, a man of "grace beyond expression," could work for Borgia, a man known for "duplicated fratricide and incest with his own sister, and who by perjuries, poison and assassination showed himself a son worthy of his own father" (Vasari 50, Reti 334).

In 1505, only two years after Leonardo and Borgia separated, the Florentine philosopher and statesman Niccoló Machiavelli wrote "The Prince," a discourse on the ideal ruler. Machiavelli's model prince was none other than Borgia, a man who ruled through cruelty, strength, and fear. However, Borgia was not ruthless, but rather he was unusually kind and generous to Leonardo. Although some historians try to reconcile this dissonance by claiming that Leonardo controlled Borgia, such a theory is vague and difficult to prove. Rather, Borgia was a "great pretender and dissembler" (Machiavelli 18). By examining Borgia's relationship with Leonardo, it is evident that the art of manipulation was the key to Borgia sustaining his power.

Borgia first courted Leonardo by appealing to his interests. Although history knows Borgia as the treacherous Italian general of

the Renaissance, most overlook his accomplishments as a young man. Borgia studied Latin from an early age and was one of the most talented students at the University of Pisa. Aside from his academic talents, he had a stunning physical presence and was even considered to be the “handsomest man in Italy” (Strathern 65). Coincidentally, Renaissance historian Vasari attributed this same title to Leonardo. Leonardo was understandably drawn to the general. Borgia’s education in the classics and Latin and his respect for intellect was naturally appealing to Leonardo, an autodidact with a thirst for learning. A series of sketches of Borgia dating from the time Leonardo was under service of the general clearly indicates Leonardo’s fascination with his employer. Although simple, these sketches attempt to go beyond the surface and express the mind of this mysterious figure. Of course, Borgia had little time to sit for such drawings, unless, of course he was doing so for a larger purpose. After all, his motto was “Aut Caesar aut nihil (Caesar or nothing)” and a man like Borgia determined to conquer Italy did not have time for propaganda let alone art (White 215). In fact, soon after the sketch was made, Borgia traveled to the court of King Louis XII of France to enlist him as his ally. He used the same worldly charm on the monarch as he had on the artist. Such flirtation was basic, and the king was easy to win over. However, winning Leonardo’s allegiance would take more than good looks and a few choice quotes from the classics.

One of Borgia’s feats of manipulation was his ability to appeal to Leonardo’s personality, wants, and needs. Despite Leonardo’s well-known tendency to leave work unfinished and jump from one subject of interest to another, he constantly sought financial stability. In Florence, his greatest years were spent working in Verocchio’s workshop during the day and enjoying the Florentine social culture at night. He even stayed in Verocchio’s workshop five years after becoming a master artist (Capra 76). In Milan, he enjoyed the stability of working for one of the most powerful and despotic courts in Europe, the Sforza court. His two years following the downfall of the Sforza were abysmal. However, once Borgia employed the suffering artist, Leonardo once again found stability. More importantly, Borgia keenly perceived his engineer’s need for stability. In order to prove to Leonardo how essential he was to Borgia’s enterprises, Borgia issued a letter stating as follows:

*Our most excellent and most dearly beloved friend, the architect and*

*general engineer Leonardo da Vinci, the bearer of this pass, has been commissioned to inspect the buildings and fortresses of our states, so that we maintain them according to their needs and on his advice. All will allow him free passage, exempt from any public tax or charge either to himself or his companions, and will welcome him in a friendly fashion, and allow him to inspect, measure and examine anything he wishes... Let no man presume to act otherwise unless he wishes to incur our wrath. (Strathern 129)*

This letter was quite unusual for its time and was incredibly flattering to Leonardo. Not only did the letter give him freedom, but it also gave him power and the potential sword of Borgia’s “wrath,” which everyone most certainly feared. Borgia’s understanding of the personal needs of his subject was fruitful because he gained more than Leonardo did from this letter. To begin, he achieved his head engineer’s trust. But more importantly, he had an excuse to inspect the conduct of his generals. Borgia understood that one of his captains, namely Vitellozzo, was planning a coup. Thus, with this new letter, his generals were forced to allow Leonardo into their camps, and Leonardo could easily spy and relate back to Borgia the actions of the soldiers and officials. Furthermore, the document gave Borgia one more reason to discipline his generals. Perhaps Vitellozzo and others could prevent their soldiers from revealing their treachery, but they could not stop Leonardo from reporting their refusal to comply with Borgia’s orders.

Even the most intricate desires of Leonardo did not evade the observant eye of Cesare Borgia. Leonardo was notorious for leaving his work incomplete. However, he successfully completed many of his tasks for Borgia. His engineering of forts and strategic weapon placement were unparalleled and his mapmaking was extraordinary. His collection of maps was ahead of his time, featuring “hydrographic,” topographic, and bird’s-eye-view maps of multiple cities, the most famous of which was Imola (Reti 344-345). Borgia was able to motivate Leonardo by bestowing him with gifts that appealed to his fancies. Leonardo even recorded in his notebook that he received a present from Borgia, a “cape in the French style” (Strathern 138). As a young man in Florence, Leonardo had a penchant for fashion and it did not dwindle with age. Furthermore, Borgia acquired books for his subject as well. Leonardo wrote in his Notebooks, “Borges shall get for you the Archimedes from

the bishop of Padua, and Vitellozzo the one from the Borgo San Sepolcro” (320). These generals, both rebellious, were under orders from Borgia. Archimedes fascinated Leonardo and he delighted in the opportunity to acquire such a rare book. However, this transaction was deeper than it appeared. By ordering these two generals to find Leonardo’s book, Borgia maintained his power within their ranks and also maintained contact with them. Furthermore, it gave Leonardo an excuse to spend more time observing Arezzo, a place he mapped for Borgia.

Despite his prodigious courtship and masterful manipulation of Leonardo, Borgia nonetheless made a mistake—he allowed Leonardo to witness war. In one of Leonardo’s later fortification concepts, he includes underground tunnels to prevent the lord or general from betrayal “as happened at Fossombrone” (Kemp 225). This is a clear indication that Leonardo either attended the battle of Fossombrone or at least heard of it. Furthermore, if he had heard about it, then he definitely knew of the massacre of Sinigaglia. Borgia pardoned his traitorous commanders, including Vitellozzo, and offered them to join him in Sinigaglia. When they arrived, he ruthlessly executed them. Soon chaos broke out and his soldiers ransacked the entire city. The bloodshed and mayhem would have nauseated Leonardo, a known vegetarian and pacifist. It is believed that he left Borgia soon after the massacre without being paid for all the work he had done. For all his scheming and soliciting, it was fear, of all things, that drove Leonardo away.

In 1949, two characters debated the possibility of genius in a dark and frightening world. Their world was the set of the film *The Third Man*, but it reflected postwar Vienna. The figures, a tyrant and an artist, became two of the most famous roles in all of cinema. In his conclusion, the tyrant, played by Orson Welles, remarks, “In Italy for thirty years under the Borgias they had warfare, terror, murder and bloodshed, but they produced Michelangelo, Leonardo da Vinci, and the Renaissance. In Switzerland they had brotherly love; they had five hundred years of democracy and peace—and what did that produce? The cuckoo clock” (Reed). Welles justifies the Borgias of the world. Although Welles questions the virtues of peace, love, democracy, and honesty, he misses the history behind his point. The Borgias did not produce the Renaissance because they reigned with terror. We only need to look as far as Leonardo and Cesare Borgia to prove this. Borgia succeeded

because he treated each subject differently. Those who required fear to successfully perform for Borgia, like his commanders, received harsh punishments when they failed or transgressed. However, those who could only be cultivated through flirtation and courting, like Leonardo, received benefits that appealed to their personalities. Leonardo provides an insight to an unseen side of Borgia, and perhaps leads to an unusual conclusion. Borgia was the model prince not because he instilled fear in his subjects; he was the perfect prince because he was versatile. He wore the applicable costume to reach his intended audience, and understood that this was the key to manipulation of those in his world.

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## The Gap Between Intention and Effect: A Look at Arbus, Sontag, Jodowrowsky and Browning

Melanie White

We are all walking around with a façade—an idea of how we want people to view us. This is natural and inevitable, according to photographer Diane Arbus in *Diane Arbus: An Aperture Monograph*, but “there is a point between what we want people to know about us and what we can’t help people knowing about us,” which has to do with the fact that “what we intend never comes out like we intend it” (1). This notion concerning a gap between intention and effect, although only conceptualized by Arbus in the 1960’s, is notable not only in Arbus’ works, but also in the works of essayist Susan Sontag and filmmakers Alejandro Jodorowsky and Tod Browning. It is characterized by the artist’s personal projections and affects artist, viewer and subject. This gap between intention and effect inadvertently aided the works of Arbus, Sontag, Jodorowsky and Browning in violating the limits of the socially acceptable.

Judith Goldman, author of “The Gap Between Intention and Effect,” feels that there is something dishonest about the honesty depicted in Arbus’ photographs (34). This “honesty” is fostered by the idea that she is trying to expose societal vices. Elsa Dorfman, in “Diane Arbus: A Negative Life,” evaluates the meaning of Arbus’ nameless photos in her ‘Untitled’ series and concludes that the namelessness “emphasizes the invisibility of people with mental retardation.” Names are unimportant when “they exist only in the photographs” (Dorfman 17). What is dishonest, however, is Arbus’ handling and choice of subject (Goldman 1). Viewers are well aware that her subjects are posed and that Arbus’ projection of how they should be portrayed characterizes her work. Arbus felt that the photographer has to fuse their wants with the camera’s wants,

but what about the subject’s wants? She is framing her subjects for her desired message—that is, that her “freaks” feel normal, and are indeed a normal part of society. The dishonesty is also caused by Arbus having the upper hand in the photographic process, creating a sense of “complicity and misplaced trusts” (Goldman 33). The viewer can see that the subject has confided in Arbus, trusting her to capture them in a completely vulnerable state, and to capture their true emotions. Dorfman feels Arbus took something valuable from her subjects, even if they didn’t realize they had anything to give (11.) According to the psychobiography *An Emergency in Slow Motion: The Inner Life of Diane Arbus* by William Todd Schultz, Arbus was a freak in that never experiencing adversity in her life, she was numb. She related to her subjects psychologically, and retrieved personal answers from photographing them. These aspects of Arbus’ work are incremental to their controversial nature. Her projections and emotional dependence motivated her to photograph for truth in society, but instead provided dishonesty that violated social norms.

Similarly, a gap between intention and effect was incremental in Susan Sontag’s work as an original account that shocked, stunned, and redefined our deepest values and emotions. According to Green, Sontag’s collection of essays *On Photography*, can be more accurately described as a social commentary than a critique on photography. One overarching theme in Sontag’s work is that Americans cannot seem to get enough of photographs. Compiled, her innovative views serve as a foundation for the motif that photographs are “an acquisitive process which stems from the need for emotional security” (Green 209). Photographs can serve as an agent for security in a place in which the photographer feels insecure (Sontag 9). With their shield, or camera, the photographer is able to indirectly immerse themselves in their surroundings, easing the anxiety and disorientation that comes with an unfamiliar place. In her interpreting of contemporary American culture, Green also notes that Sontag feels “photographs can aid people in their tendency to construct a past that is more fantasy than fact.” This is to say that there is a comfort and reliance on the act of photographing, keeping in mind that each photograph will be added to a repertoire of photos—evidence of having really lived. The idea of an emotional dependence on photos is an introspective and original approach to understanding the culture and



consumerism that lies around photography. In fact, every idea presented by Sontag in this work can be described as challenging society's common beliefs. The disparity between intention and effect in Sontag's work is that in trying to depict her truth, and in projecting her views of the reasons we love and need photography, readers are possibly offended and take to sharply criticizing her bold propositions. This discrepancy aids Sontag in revealing her social truths through shock, and challenging what has been socially accepted about photographs. By contrast, the gap between intention and effect in director Alejandro Jodorowsky's work has to do with a disparity between his productions and what he ultimately wished to achieve.

Jodorowsky is often unhappy with his work because although he goes beyond what's acceptable, he feels censorship is so engrained in our culture that he cannot escape it. However, because Jodorowsky is aware of this gap and despises it, it is what fuels his impassioned social commentaries. The gap between intention and effect becomes incremental in achieving what audiences now know as his shocking and absurd films that serve as an attack on the socially acceptable. The absurd nature of his films, according to reviewer David Church, is accomplished through his often "strange and magical visions that are not easily categorized or understood" (1). Besides always presenting "freaks" in his films in a curious, deadpan manner, Jodorowsky is also attacking institutions with "violently surreal images and a hybrid blend of mysticism and religious provocation" (1). Jodorowsky is also a comic artist and playwright, and very interested in mime. His passion for "The art of mime allowed Jodorowsky to do away with an actor's reliance on written theatrical texts, instead foregrounding the way that actors themselves produce meaning" (Church 1). This is a gap between intention and effect crucial to Jodorowsky as it contradicts what theatre was originally supposed to be; he feels that theatre has been "castrated economically," and burdened by censorship and a lack of creativity. In an interview with *The Drama Review* (TDR), Jodorowsky attests to this when he notes that "theatre cannot be nude, the theatre cannot use 'bad' words, the theatre cannot have strong sexual themes, the theatre cannot have strong political themes, and the theatre cannot attack religion." And so he breaks social norms with the very elements he mentions theatre lacks. "What I ask of art, of theatre, of science, of philosophy,

is that they change me; I want to go to a performance and leave it transformed," he states in the interview. His own films, however, with the aid of the gap between intention and effect, are changing audiences everywhere. Jodorowsky's approach can be identified early on in the history of cinema as well; for example, Tod Browning's 1932 *Freaks*, which was an early political film in that it was one of the first to depict freaks.

Browning's *Freaks* served as an attack on consumerist culture and violated social norms as it, according to reviewer John Thomas, evoked in the viewer a reversal of values. This reversal manifested itself in *Freaks* as the audience was "asked to identify with the ostensibly nonhuman, to turn against what [they] normally think of as [their] 'own kind' and to discover in the humanity of the freaks a moral center for the universe" (Thomas 59). Browning's film contrasted with consumerist culture as it did not receive wide acceptance, was not the conventional horror film, and was not as "comprehensibly horrifying" as his other films (Thomas 59). However, he successfully managed to evoke sympathy in viewers, and awareness in us that "We are horrified, but we are simultaneously ashamed of our horror; for we remember that these are not monsters at all but people like us, and we know that we have again been betrayed by our own primal fears" (61). Browning was able to distort reality and portray the freaks in his film more viciously than they saw themselves. Browning, much like Arbus, projected his view of freaks to the audience. It was Browning's desire to reveal social truths—but presenting an exaggerated account instead—that enabled his film to really attack what society at the time viewed as acceptable. Unknowingly, the disparity between intention and effect in the works of Arbus, Sontag, Jodorowsky and Browning helped them achieve their original goals.

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On Photography*

## European Housing Development and Residential Segregation

Katherine Wang

The housing shortage across Europe after the destruction during World War II coupled with the infamously poor housing conditions for immigrants in shantytowns led to the movement of mass public housing development in Europe beginning in the 1960s (Recchia 51). However, these public housing development projects in the suburbs of major European cities have only become hubs for immigrant life. Today, immigrants live in places such as Nanterre, Saint-Denis, and Aubergines in the industrial suburbs close to Paris, Poissy and Argenteuil in the industrial suburbs far from Paris, and public housing estates like Vénissieux and Villeurbanne outside Lyon (Blanc 148). Public housing development has become a symbol of exclusion and disillusionment, forming the spatial and social divides between the city and the suburbs. Inadvertently, housing development in Europe in the second half of the twentieth century has enabled segregation.

The initial belief that the purpose of housing is not only for residential living, but also for fundamentally changing social dynamics, is a precedent to understanding that segregation exists as a result of housing development. Le Corbusier, the French architect and urbanist who initiated novel housing projects in Europe, redefined the role of an architect in society with his vision that architecture should be a tool for social redemption and that the architect should embrace social problems. Poor living conditions in France after the destruction during World War I could have made people easy targets for Communist propaganda and could have led to political instability and civil unrest. On the situation, Le Corbusier said, "Architecture or Revolution. Revolution can be avoided." Thus, he set out to plan communities around Paris with the idea in mind that efficient urbanism would lead to greater economies,

land values, and societal welfare (McLeod 141). His early work in architecture and urban planning promoted an ideology that fueled the mass public housing development projects of the 1960s and onwards. Today, the HLMs (*habitations à loyer modéré*) that surround Paris along with other cities—the very places that have become hubs for immigrant life—are inspired by Le Corbusier’s work to change lives through housing development.

The development of public housing enables segregation because it creates opportunities for governments to move people—mostly immigrants—to the suburbs. Diverting movement begins the process of segregation. Housing segregation is defined as an “internal differentiation in a geographic area”; that is, the “population composition in a particular area deviates from the regional average” (Vogel 140). Up until 1970, French housing policy for immigrants targeted single male immigrants living in dormitories because the government believed the immigration of Africans to be temporary (Vedugo 10). The North African countries from which the immigrants were coming from also believed the immigration to be temporary—Algeria, for example, feared a loss of its young adult population (Blanc 150). Thus, few people were ready to answer the tough, long-term questions of immigration such as how Europe would accommodate the new influx of cultural differences (Recchia 51). France specifically tried to discourage the reunification of Muslim families because it was facing a housing crisis and did not want to support the costs of childcare (Blanc 150). As a result, immigrant participation in community housing projects was minimal, and immigrants lived in slums outside French cities. After 1970, the French government tried to eliminate slums and make public housing unrestricted to immigrants. Since public housing was built for large families and facilitated family reunification of immigrants, immigrants began moving into public housing while other groups did not find a need to. Family reunification also facilitated chain migration, with family members migrating to be with other family members (Verdugo 10). A similar phenomenon occurred in Bergsjon, a planned Swedish community outside of Gothenburg from 1967 to 1972 that was built as public housing for workers in the shipyards. When the shipyards collapsed in the 1980s and 1990s, the Swedish industrial workers left. The immigrant families then moved into the relatively cheap, open, and

available public housing (Caldwell 100). Sweden’s Million Program, the plan to build one million dwellings in ten years during the mid-1960s, also led to new dwellings on the periphery of cities by public housing companies. Right from the start, these cheap rental apartments were overrepresented with residents who were poor immigrants and social welfare recipients (Vogel 141). In contrast, countries like Luxembourg that lack the large-scale HLM-style public housing complexes that define Sweden and France do not find residential segregation to be a major social issue (Fetzer 66).

Inner-city housing development has enabled segregation because low-income immigrants move when they cannot afford the modernized, expensive, and tenant-owned apartments in center of the cities. Italy, for example, saw an increase in tenant-owned buildings during the last half of the twentieth century. The gradual elimination of strict rent controls provided the incentive for tenant-based ownership. In 1951, 40% of dwellings in Italy were tenant-owned and 50% were rented; in 1960, the percentages were 47% and 43%, respectively (Wendt 116). Similarly, in France, 75% of dwellings were rented in 1950, but only 57% were in 1990; tenant-owned dwellings increased from 14% to 34% (Rhein 55). Since 1977, France in particular has aimed to restore existing buildings and to modernize housing. Modernized housing results in higher rent, but the French government aims to regulate these rent increases for a period of nine years. The government is committed to helping low-income tenants who cannot afford these rent increases through personal housing aid called *aide personnalisée au logement* (APL). However, in reality, the APL policy only further pushes immigrant movement from the city to the suburbs. Low-income residents often do not believe in the “APL dream” and see it as a trick. They also fear the long-term threats if they do stay, such as rent increases after nine years when owners regain the freedom to fix rents and reductions in their APL when their children grow up. In addition, families with incomes slightly above the official level of poverty do not even have a right to APL. These families see their rents increase drastically, often by forty to fifty percent (Blanc 153).

Housing development enables segregation because heavily immigrant-populated communities in the suburbs form as a result of the previously described movement. Because most of the immigrants cannot afford housing in the city, all of them move together and form

large, segregated communities in the outskirts. Thus, old-city working areas have become areas for wealthy and middle-class families in the cities while cheaper peripheral residential areas of public housing have become areas of immigrant life (Vogel 142). It is interesting to note that due to the expansion of public housing development, there was an increase in public housing participation after the 1980s, but mostly only by non-European immigrants. For example in France during 1999, 15% of natives lived in public housing, while the rate was 50% for immigrants. Furthermore, immigrants began segregating themselves by regional origin rather than national origin. In this sense, public housing allowed for all non-European immigrants—regardless of original nationality—to create and develop one, unified segregated community in the suburbs (Verdugo 4). The formation of one large, aggregate immigrant community is more significant, noticeable, and powerful than separated, smaller immigrant communities based on original nationalities. Segregation results when there is a noticeable large-scale separation of two communities.

Housing development sets in motion the cycle of disadvantage that leads to perpetual segregation. Usually, immigrants are initially attracted to Europe by low-wage occupations. For example in 1990, only 18% of the native French population were blue collar workers, while 52% of the immigrants were blue collar workers (Rhein 52). Because success in the labor market is a strong contributing factor in determining success in the housing market—that is, the ability to find affordable and suitable housing—immigrants are generally the least successful in the housing market. In the end, immigrants find themselves in cheaper and poorer quality public housing in the suburbs. These communities where unemployment is high are the perfect places for crime, poverty, and “lawless zones.” The mayor of Chanteloup-les-Vignes, which is a city situated twenty miles west of Paris, called his city “architecture criminogène,” or crime-generating architecture (Caldwell 102). The schools near these suburban public housing areas are also some of the poorest quality schools. Poor education leaves the children of immigrants in a similar position as their parents in the labor market, which continues to affect their ability to fare in the housing market. The second generation continues to stay in the suburban public housing because it is the only viable option (Johnston et al. 3). The cycle of disadvantage faced

by immigrants therefore promotes perpetual segregation of immigrant and native residential quarters. Segregation becomes not only a one-time issue involving first-generation immigrants, but one of perpetual relevance.

Segregated immigrant communities are an urgent matter because distinct native and immigrant cultures are developing side-by-side, and the two communities cannot coexist in harmony. Looking ahead, architecture should be designed and used as a beneficial social tool. Mixed income housing could potentially be a transformative yet realistic solution. By building housing that includes both the traditional rental units found in suburban public housing and the expensive, tenant-owned units found in the cities, immigrants and natives can begin residing with one another—the first step to cultural integration. Benefits of mixed income housing include contact and exposure between native and immigrant groups as well as social network building that can ease social tensions. In this way, development of mixed income housing would resolve much of the current issue of segregation, which is largely predicated upon disparate income levels between natives and immigrants. In the United States, the U.S. Department of Housing and Urban Development specifically provides grants for the construction of such mixed income housing (White). European countries may find numerous benefits in adopting a similar program. Architecture may have segregated people in the past, but it can integrate cultures and bring people together in the future.

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*Instructor: Michael Burri, Critical Writing Seminar in Cultural Studies and Criticism: European and American Identities*

## Science-Religion Equivalence

David Baker

At around the age of 4 or 5, Einstein's father introduced him to the compass. Einstein became fascinated with the determinate behavior of the compass. No matter what he did to its orientation, the compass always pointed north. Einstein recognized that some unseen force must be controlling the compass. This experience conflicted with all familiar concepts in young Einstein's very tangible world. He called it a "wonder" (Einstein, "Autobiographical" 9). Einstein, even in his boyhood, realized what this "wonder" meant. "Something deeply hidden had to be behind things" (Einstein, "Autobiographical" 9). Einstein would dedicate the rest of his life to understanding what exactly is hiding. To Einstein, that hidden presence represented God. Therefore, Einstein was driven toward understanding the mind of God.

Einstein's religious identity developed very quickly and in conjunction with his zest for math and science. Einstein's family was Jewish in spirit, but according to Einstein's sister, Maja Winteler-Einstein, no religious matters were discussed at home (Winteler-Einstein 117). Einstein enrolled at the large neighborhood Catholic school out of convenience and began to learn and love biblical stories. Despite having a rather nonreligious, or secular, family, Einstein decided to follow some religious guidelines such as not eating pork. His religious attitude was completely self-directed. Meanwhile, Einstein's uncle Jakob, who was an engineer, introduced Einstein to algebra. Einstein would spend days sitting alone and working towards his own solutions and mathematical proofs. Contrary to popular belief, Einstein was incredibly advanced in mathematics, but his computational errors often erroneously showed otherwise (Winteler-Einstein 118). According to biographer Walter Isaacson, Einstein soon discovered that truths could be sought out by logic alone, with no need for empirical evidence. Math showed Einstein that the biblical God he adored as a boy now seemed illogical. By the

age of 12, Einstein was “convinced that nature could be understood as a relatively simple mathematical structure” (qtd. in Isaacson 18). Thus began Einstein’s lifelong search for the mathematical structure of the universe.

Einstein’s God is not the classic anthropomorphic character that watches over us and intervenes at his will. Einstein rejected this biblical view and believed it to be the source of conflict between science and religion (Einstein, *Out* of 26, 27). When the religious community insists that all parts of the Bible must be taken as truth, science cannot comply. However, with Einstein’s view of God, no conflicts arise between science and religion. Einstein believed in “Spinoza’s God who reveals himself in the harmony of all that exists” (qtd. in Calaprice 147). To Einstein, the order of the universe was beautiful, and that beauty was God. He saw that from simple equations describing laws of the universe, entire paths of celestial bodies could easily be predicted (Einstein, *Out* of 27). The universe was not random. Everything abided by a fixed set of laws that echoed throughout all space. This left no room for a personal omnipotent God who could act on His own whims and disobey the laws of the universe. With Einstein’s interpretation of God, the laws of the universe determine every action, from the movement of the stars to the movement of an insect. This view of the universe is known as scientific determinism and was coined in the 18th century by Pierre-Simon Laplace, a mathematician and astronomer. According to scientific determinism, if we are given the state of the universe at one time, then a complete set of laws can fully determine the past and future (Hawking, *Grand Design* 30). Einstein summed up this idea most elegantly, writing, “Human beings, vegetables, or cosmic dust—we all dance to a mysterious tune, intoned in the distance by an invisible piper” (qtd. in Calaprice 146).

With Einstein’s God now well defined, it becomes quite clear that his whole life was guided by a quest for God. Einstein went as far as to say that everyone involved in the pursuit of science grows aware of a governing spirit that lies beyond (Isaacson 388). The purpose of science then becomes to find truth and understanding, with the underlying motivation of faith. Einstein wrote in *Science, Philosophy and Religion*, “Science without religion is lame, religion without science is blind” (Einstein, *Out* of 26). Science and religion should not conflict with each other but rather should aid each other. If one purpose of science is to

reduce all partial theories to one that can explain all phenomena, then Einstein argues that all science is religious “in the highest sense of the word” (Einstein, *Out* of 29). A search for a unified theory of everything is then, logically, a religious quest. According to Arthur I. Miller, the author of *Einstein, Picasso: Space, Time, and the Beauty That Causes Havoc*, Einstein spent the last 30 years of his life in search of one theory to unify gravity and electromagnetism, which were the only two known forces during Einstein’s life (258). This unification would be the simplest expression of the mind of God. While Einstein failed to find this unified theory, his scientific efforts penetrated farther than anyone before him into the workings of the universe (Einstein, “Autobiographical” 91). In 1915, Einstein’s theory of general relativity developed a magnificent geometric model of gravitation in the universe. General relativity has been shown to make more accurate predictions than Newton’s theory of gravity, and with it comes a beautiful depiction of a four-dimensional space-time fabric. Basically, massive objects reside on or in this fabric and their stretching and twisting of it create the phenomenon we call gravity (Hawking, *Briefer History* 40, 41). It is beautiful in its simplicity.

This connection between science and religion is not unique to Einstein. Scientists as far back as Ptolemy made scientific developments in an effort to strengthen religious beliefs (i.e.: a geocentric solar system) (Hawking, *Briefer History* 10). More recently, many believe religion has found a home in quantum mechanics. The renowned physicist Richard Feynman sees in quantum mechanics much the same beauty that Einstein sees in the order of the universe. Feynman writes that his sense of emotion evoked by quantum mechanics is “analogous to the feeling one has in religion that has to do with a god that controls the whole universe” (qtd. in Bussey 11). Quantum theory has some kind of doubt or mystery built into the science. For example, Heisenberg’s uncertainty principle states that both the momentum and position of a particle can only be determined to some degree of accuracy. If one entity is known, another cannot be. This unknowingness is not merely due to scientific equipment not being accurate enough. It will always exist, no matter how advanced our technology becomes. Therefore, causes of some universal phenomena will always be indescribable. Physicist Jeffrey Satinover contends that this mysterious cause is “something that lies completely outside the capacity of our mind and language to formulate or conceive”

(308). To Satinover and many others, this hidden cause is essentially God. Einstein rejected quantum theory for these very reasons. As previously stated, Einstein believed in order, and quantum theory is very much not orderly. While Einstein's God via nature has much to do with organization, the God that comes with quantum theory is one of chaos. Regardless, quantum theory shows further evidence of a link between science and religion.

Ask a fifth grade student what Einstein did, and she will more times than not say "E=mc<sup>2</sup>". This equation of mass-energy equivalence is Einstein's greatest legacy, but perhaps he should be remembered also for discovering another type of equivalence. Because of recent scientific advances, science and religion are gradually combining into the same field. While the conventional religion of the Church may never mesh with the world of science, other, more progressive senses of religion will. Could it be possible that one day religion and science will become synonymous? According to some, they already are. Physicist and author of Hyperspace Michio Kaku, as well as physicist Stephen Hawking, believe that M-theory may be the very mind of God that Einstein was searching for (Hawking, *Grand Design* 181). M-theory, an extension of string theory, is currently the leading contender for a theory of everything that unifies general relativity with quantum mechanics. The main idea is that subatomic particles like electrons and quarks are actually different vibrations of 1-dimensional strings that exist in a universe with 11 dimensions. In this theory, "the mind of God would be cosmic music resonating throughout 11-dimensional hyperspace" (Kaku). Is M-theory the true nature of the universe? For now, we can only wonder.

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# Backwards Progression: How the Black Consciousness Movement Tackled Apartheid Through Social Division

Yvonne Hyde-Carter

By the 1960s, bitter animosity towards racist whites and the apartheid regime had begun to brew within the black South African community. Blacks resented the Bantu education system, and the inhumane legislation that was administered by the apartheid government, yet these harsh conditions, as suggested by author David Hirschmann, yielded a “fertile environment for envisioning and initiating a new political movement.”<sup>1</sup> This new political vision manifested in the form of Black Consciousness, which became the foundational doctrine for many black South Africans, particularly black educated youth in South Africa starving for political voice. As stated by its founder Steven Biko, Black Consciousness is “the realization by the black man of the need to rally together with his brothers around the cause of their oppression—the blackness of their skin.”<sup>2</sup> Black Consciousness ideology spawned the Black Consciousness Movement (BCM), a crusade to challenge the system of apartheid through the political and intellectual conscientiousness of blacks. While the BCM strove to unite and liberate black South Africans through black empowerment ideology, by design it led to the development of cleavages within society, such as internal and external divisions among blacks; despite the negative connotations associated with cleavages, these social divisions helped fuel the liberation movement in South Africa.

<sup>1</sup> David Hirschmann, “The Black Consciousness Movement in South Africa,” *The Journal of Modern African Studies* 28, no. 1 (March, 1990): 3, <http://www.jstor.org/stable/160899>

<sup>2</sup> Iris Berger, *South Africa in World History* (New York: Oxford University Press, 2009), 135

The exclusion of whites, a type of social cleavage promoted by Black Consciousness, empowered black South Africans. Referred to as ‘non-liberalism,’ Black Consciousness upheld the belief that maintaining distance from liberal whites was necessary in order to redefine blackness and challenge the institutionalized ideas of blackness in society. Steven Biko believed “that even the best-intentioned of [whites] could never really understand the suffering of blacks,” and therefore separation was key.<sup>3</sup> Furthermore, author Tom Lodge argues, “Jettisoning any links between black leadership groups and predominantly white liberal institutions was essential if all traces of a dependency mentality were to be eradicated.”<sup>4</sup> In pursuing non-liberalism, black students of the BCM broke away from antiapartheid student organizations that were interracially mixed, most significantly the National Union of South African Students (NUSAS). While non-liberalism promoted division between whites and blacks fighting for the same cause, it led black college students to establish the non-integrated South African Students Organization (SASO), which, as quoted by author V.P. Franklin, “raised the level of political education and ideological diffusion never before achieved by any black [South African] political organization.”<sup>5</sup> SASO became one of the main forces involved in the mobilization and organization of students in the cause of liberation during the late 60s—early 70s, and thus it was essential to further the liberation movement.<sup>6</sup>

Likewise, by disrupting the pre-established hierarchy in South Africa, the BCM forged greater division between blacks and racist whites, thus advancing the movement. Lodge attests to the internal oppression that black South Africans faced under apartheid. Quoting Steven Biko, Lodge states, “in the privacy of his toilet [the black man’s] face twists in the silent condemnation of white society, but brightens

<sup>3</sup> David Hirschmann, “The Black Consciousness Movement in South Africa,” *The Journal of Modern African Studies* 28, no. 1 (March, 1990): 4, <http://www.jstor.org/stable/160899>

<sup>4</sup> Tom Lodge, *Black Politics In South Africa 1945* (New York: Longman Inc., 1983), 323.

<sup>5</sup> Ibid.

<sup>6</sup> V.P. Franklin, “Patterns of Student Activism at Historically Black Universities in the United States and South Africa, 1960-1977,” *The Journal of African American History* 88, no. 2 (Spring, 2003): 204.



up in sheepish obedience as he comes out hurrying in response to his master's impatient call."<sup>7</sup> Lodge also suggests that the BCM attempted to challenge the inferiority complex that whites had instilled in the minds of blacks, through the establishment of certain organizations, such as SASO, and the pursuit of certain initiatives like "economic cooperatives, literacy campaigns, health projects, cultural activity, and a general worker's union" to help instill self-confidence within the black community.<sup>8</sup> Similarly, author Steven Mufson speaks to how the BCM encouraged black South Africans to reclaim their power and to realize their own capacity "to change [their] country."<sup>9</sup> The BCM also undermined the Bantu education system, the racist system of education enforced under apartheid. Students at universities took advantage of the isolation of their segregated campuses, which the Nationalist Party created in order to fulfill "its ideal of racially separate systems of education at all levels."<sup>10</sup> As quoted by Hirschmann, author Gavin Lewis writes that the BCM was "the decisive mobilizing ideology for united black action on the university and school campus."<sup>11</sup> The BCM strove to alleviate the psychological oppression of the apartheid system, which helped dismantle the institutionalized hegemony of Afrikaners—a major feat on the road to liberation.

Some may argue that social cleavages caused by the BCM actually hindered the progression of the liberation movement. To start, they caused tension within the black community. Lodge suggests that by the late 1960s segregated universities became the center for student political thought, and thus Black Consciousness mostly resonated with those privileged enough to attend universities, the "petty bourgeoisie."<sup>12</sup> Hirschmann suggests that the BCM was "unable to build a bridge to, let alone exercise any direction over, the one social force that could

back their own demands for political change"—the greater black community.<sup>13</sup> Black Consciousness was too abstract for the working class, and therefore caused class tensions. Mufson agrees that the BCM did not capture the same inclusive appeal that the ANC and other similar antiapartheid organizations maintained; in contrast, it was seen as exclusive and out of reach to the masses. Author Mark Mathabane shares in this conflicting interracial experience. Assimilation into the educational sphere, the hubs of Black Consciousness thought and reflection, challenged his ties to the *tsosis* (the street gang), making it difficult to relate to the neighborhood children who didn't attend school, but found political voice in the streets.<sup>14</sup> Because the greater black population did not resonate with the BCM, its message was not widespread, and therefore crippled the cause. Furthermore, the BCM hindered the progression of the liberation movement, because it split the resistance movement, marginalizing liberal whites who were supportive of the antiapartheid cause. As the BCM "succeeded in stopping the white ideal completely,"<sup>15</sup> it simultaneously shut out the "powerful [progressive white] influence in integrating class analysis and socialist strategies into the domestic South African anti-apartheid debate"; it also snubbed the organizational, financial and intellectual abilities of liberal whites, who later contributed their resources to "strengthening the non-racial groupings opposed to the BCM."<sup>16</sup>

While the BCM may have caused internal cleavages within the black community due to its elitist nature, the BCM was far from a hindrance to the antiapartheid cause. Though Black Consciousness ideology in general was not widespread, the so-called elitist individuals of the BCM were directly involved with the general population and helped to spread the message of Black Consciousness ideology. As David Hirschmann suggests, the students of the BCM would later become

<sup>7</sup> Tom Lodge, *Black Politics In South Africa 1945* (New York: Longman Inc., 1983), 325.

<sup>8</sup> Ibid., 323

<sup>9</sup> Steven Mufson, *Fighting Years: Black Resistance and the Struggle for a New South Africa*, (Boston: Beacon Press, 1990), 2.

<sup>10</sup> Hirschmann, 2.

<sup>11</sup> Hirschmann, 8.

<sup>12</sup> Lodge, 325.

<sup>13</sup> Hirschmann, 17.

<sup>14</sup> Mark Mathabane, *Kaffir Boy: The True Story of a Black Youth's Coming of Age in Apartheid South Africa*, (New York: Macmillan, 1986), 130-131.

<sup>15</sup> Hirschmann, 13.

<sup>16</sup> Hirschmann, 18.

<sup>17</sup> Hirschmann, 9.

<sup>18</sup> Lodge, 325.

leaders within their own communities, such as “schoolteachers, priests, and journalists.”<sup>17</sup> Though schools were generally limited to individuals of the upper-middle class, they were the epicenters of the BCM, politics, and debate, and therefore essential to the greater liberation cause. Tom Lodge also agrees that the BCM, though “philosophic and introspective” at first, helped to initiate community involvement.<sup>18</sup>

It is evident that the social cleavages caused by the BCM helped propel the greater liberation movement forward. These social cleavages were in fact inevitable, because at the core of the Black Consciousness ideology is the pursuit of liberation through self-revision and black empowerment. Black Consciousness ideology is compelling in that there is an ironic likeness in the way that the BCM evolved and the undertakings of the apartheid regime. Essentially, the leaders of the BCM espoused the same behavior of the Afrikaners—the marginalization of certain groups—in order to supplement their own power. Through the exclusion of whites (both liberal and racist), and sometimes, it seems, the exclusion of working-class blacks, the BCM benefitted specific niches of the black South African community. Though individuals of the BCM were trying to break free from the oppressiveness of the power structure in society—they perpetuated the same behavior. Herein lies the incessant paradox of power in history: not everyone can be in control at the same time, and thus opposing forces will always be in competition for a spot at the top. Of course, as one group rises to power, the other must fall.

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<sup>17</sup> Hirschmann, 9.

<sup>18</sup> Lodge, 325.

## Admitting Sin and Grace: The Personal and Intellectual in the Work of Camus as Moraliste

Adam Hersh

A “moralist” in France has typically been a man whose distance from the world of influence or power allows him to reflect disinterestedly upon the human condition, its ironies and truths, in such a way as to confer upon him (usually posthumously) a very special authority of the sort commonly reserved in religious communities for outstanding men of the cloth... It seems to have been an important feature of moralists that they not only made others feel uneasy, but caused themselves at least equal disquiet too. In another time and place the secular term employed was soothsayer, whose etymology captures part of the point: a moralist in France was someone who told the truth. (Judt 122)

In Tony Judt’s excellent *The Burden of Responsibility*, he argues that Camus was a moraliste, the truth-telling conscience of the public. However, his explanation that Camus became such a figure because of his outsider status vis-à-vis the Parisian intellectual establishment is inadequate. It may be true that Camus was an outsider intellectually and geographically, but that is only one instance of the broader way Camus’s work was shaped. One can be an outsider and not be a moraliste. Judt, along with Christopher Robinson in “Theorizing Politics after Camus,” Robert Royal in “The Other Camus,” and Fred Wilhoite in “Albert Camus’s Politics of Rebellion” paint a picture of Camus’s ideas that is closely tied to his visceral experiences. That connection produces the

distinctive character that pervades Camus's body of thought to make him a *moraliste*.

The close ties between Camus's thought and his emotional response is exhibited beautifully in Judt's analysis of Camus's response to the Algerian war. Camus came out of the institutions established by the French in Algeria. He was educated in French-Algerian schools (Judt 118), and was himself an Algerian of European descent (Royal 53). Judt argues that Camus's opinion on these wars emerged from that background, and thus did not form a realistic view of the situation (118). Camus himself eventually recognized some of that inadequacy: "With Algeria I have a long link that will doubtless never break, and that prevents me from being fully clear-sighted about it" (Camus, in Judt 119). Judt notes that his personal desire for a solution based on preconceptions formed much earlier eventually led Camus to begin a principled silence on the issue that ultimately highlighted his own naïveté. His views were not efficacious, but they were genuinely grounded in a personal response to a complicated series of events.

The link between the personal and the intellectual for Camus can be further explained through analysis of Camus's response to contemporary political movements, highlighted especially in Wilhoite's thorough discussion of Camus's politics. Camus's broad perspective begins in an analysis of the human condition that finds it to be absurd (Wilhoite 401). Camus's prescription is rebellion against absurdity (Wilhoite 402). The nuances of that notion, particularly as it was applied to analysis of ideologies, reveal for the relevant scholars how Camus's experiences helped constitute the idea. "The Other Camus" presents the idea, not for the first time, that Camus closely followed Nietzsche in rejecting its "neglect of justice and joy in this world in anticipation of happiness in the next" (Royal 66). Unlike Nietzsche, Camus tempers his criticism with an acknowledgment of his own weakness that produces a sort of compassion for Christians, if not a Christian compassion (Royal 66). Here, Royal highlights the degree of impact that Camus's notion of himself had on his criticism. A similar phenomenon can be observed in Wilhoite's piece. Camus addresses and finds fault with Hegelian historicism (Wilhoite 407), Marxism (Wilhoite 408), and fascism (Wilhoite 409), and arguably draws on his own feelings alongside objective morality in all of them (Wilhoite 402). The interweaving of the

personal and politico-philosophical is most clear, though, in Wilhoite's discussion of Camus's thoughts on the death penalty. The crux of Camus's argument for Wilhoite is that capital punishment is a symptom of the replacement of the individual by political society as the "end and purpose of existence" (411). This, again, is at its core a personal value; Camus's own rebellion against death cannot abide a political norm that does not hold the individual as its highest law.

Broader examinations of Camus's political theory, particularly Robinson's examination, further emphasize that his philosophy is a personal one. He posits that Camus's narrow theoretical perspective was the only reasonable one in the wake of the Holocaust (Robinson 1). That perspective is firmly grounded in Camus's life, rather than generalized for civilization as a whole: "Return, for Camus, was acted out by the characters in his novels and therefore involved a variety of paths that reached uniquely personal termini," and thus Camus created a "multifaceted political theory of return" (16). This theory seems to be closely tied in the minds of readers to that of happiness for Camus as much as for the intellectual community as a whole (Royal 66). Robinson explicitly debunks the view that this implies any anthropocentrism on the part of Camus (17), while implicitly still acknowledging the deep rootedness of his thought in his personal feelings.

That rootedness produced at least an authenticity paired with a viable morality that gave Camus his *moraliste* status. Camus maintained throughout his life and after his death a place of public respect (Judt 88). And yet "there is something untimely, even un-French about Camus" (Judt 89). Camus wrote in an age where he had to contend with universalities: bourgeois formalism, Marxism, and fascism. These movements represented the apotheosis of the idea, attempts to fill the gap left by the death of God (Sprintzen 166). They explain everything, and they back themselves up with force. Camus meets them with rejection. His alternative is unsatisfying; it cannot boast of philosophical rigor, let alone complete guidance on meaning and morality (Sprintzen 278). But that paradoxical, almost quixotic moral stand is exactly what makes him a *moraliste*. Just like the ancient soothsayers, Camus speaks his truth, even when that truth cannot be fully explicated.

Camus himself points out in *The Fall* that merely drawing on the personal to create the intellectual does not necessarily make one a

moraliste. The nefarious Clamence uses much the same tactic. “I had to find another means of extending judgment to everybody in order to make it weigh less heavily on my shoulders” (Camus 137). The solution, he tells us, is to become a judge-penitent, to “travel the road in the opposite direction and practice the profession of penitent to be able to end up as a judge” (Camus 138). In essence, by lamenting one’s own flaws, one subtly brings down harsher judgment on others. This tactic is not only criticized but also used in *The Fall*, which was written in part as a response to Camus’s existentialist critics (Sprintzen 205). Those critics did not restrict their attacks to Camus’s ideas. Rather, they condemned him wholesale—his style, his personality, his morals all came under attack (Lottman 565). The counterattack, then, was personal too. Modern moral philosophers, says Clamence, “cannot keep themselves from judging and they make up for it by moralizing... the little sneaks, play actors, hypocrites” (Camus 134). According to Sprintzen, Camus felt much the same way about the Temps Modernes group (205). And just like Clamence, he excoriates others by attacking himself—Clamence serves to highlight not just the flaws in Camus but in Sartre as well. The difference between the cautious moraliste and the hostile judge-penitent is not as clear-cut as one would like.

But the distinction does hold, because the judge-penitent cannot escape an aspiration to totality that is absent in the pronouncements of the moraliste. The similarity between what he was accused of being and what he actually was did not escape Camus. His choice to imbue Clamence with elements of himself indicates that Clamence is a tool as much as an avatar. He incorporates almost verbatim Sartre’s and Jeanson’s (Lottman 565), turning them on their heads without responding in kind. His irony and self-awareness save him. By acknowledging that *The Fall* is personal, and indeed that all of his philosophy and politics are personal, Camus finds something like grace: “I am like they, of course, we’re in the same soup. Nevertheless I have an advantage, that of knowing it, which gives me the right to speak” (qtd. in Lottman 565).

Camus rejected the apotheosis of ideology, and he would no doubt feel the same way about the elevation of himself as an unquestionable moral guide. That is not what a moraliste is. On the contrary, Camus’s personal and intellectual flaws are as much a part of what makes him a modern soothsayer as anything else. He is not infallible, and he knows

it. But by knowing it, and by speaking anyway, he is honest in conveying what he believes. In a world where violent ideologies compete to fill a gap in the souls of men, that may be the best we can hope for.

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# Not So Modern Family

Shira Papir

Television shows have always been a reflection of American's desires, aspirations and ideals. Whether this portrayal in the media is actually an accurate reflection of the truths of all American lives and relationships is unclear. In the 1950's when homosexuality was not accepted as a norm or even as tolerable by many people, it would have been an anomaly to see a gay character or a gay couple in a television show. However, with time, this has changed. Television shows such as *Soap* in the 1970's, *Will and Grace*, and *Dawson's Creek* (both in the late 90's) began to pave the way for homosexual representations in the media. In the past twenty years, many similar television shows have ensued. *Modern Family* is one of these such shows. Its portrayal of minorities and present day familial squabbles makes it unique, and different from most television shows currently in the media. Despite all the representations of diversity in the television show, *Modern Family* is not as progressive as it appears to be.

The premise of the television show *Modern Family* on ABC depicts the lifestyle of three interrelated families. Jay Pritchett is married to Gloria Delgado and becomes a father figure to her son Manny. Jay has two children: Claire and Mitchell. Claire is married to Phil and the two of them have three children, while Mitchell has a life partner named Cameron and a child named Lily whom they adopted from Vietnam. It is a television show without a laughing track, and includes documentary-style asides from each character. As a result of the multitude of characters, there is a lot of room for discussion about the different roles within families.

According to many scholars, *Modern Family* is one of the most broad-minded and enlightened shows on television today. What makes it so unique is that it portrays a gay couple—a distinct minority that is not frequently showcased in the media. The relationship between Cameron

and Mitchell is showcased as one that is just as important as any other relationship in the show. Additionally, special attention is given to certain milestones and events in Mitchell and Cameron's life—events that would not have been presented on television before. For instance, in the pilot episode of the series, Mitch and Cameron are seated on a plane returning home from Vietnam where they adopted their daughter Lily. Gay couples were scarce on television before this show, and gay couples adopting was even more taboo. Furthermore, in episode two of season two, "The Kiss," Cameron and Mitchell face their issues of discomfort with regard to kissing in public. At the end of the episode however, they kiss and are able to find acceptance in their extended family and in themselves. Again, a gay couple kissing was a complete rarity before this television show and episode. In an article in the *New York Times*, Frank Bruni writes:

'Modern Family' is really a step forward: while Will and Jack [Will and Grace] fretted over their waistlines and their wardrobes... Cameron and Mitchell mull the proper rearing of the daughter they've adopted and wonder whether to expand their brood with yet another child. They're making a fundamentally conventional home... It's an Ozzie-and-Ozzie reverie for the age of marriage equality.

Bruni concludes that because the show puts Cameron and Mitchell in situations where they face common familial problems that most people can relate to, *Modern Family* can be categorized as a more progressive and forward thinking television show.

However, with deeper analysis it is clear that *Modern Family* is not a progressive television show, but one in which relationships are portrayed in very conventional ways. All the relationships in *Modern Family* are framed in a heterosexist light. This means that they are presented in a way that is appealing to the heterosexual gaze, and that complies with heterosexual norms. A heterosexual norm in a relationship, is one in which gender roles are clearly defined. The relationship between Phil and Claire Dunphy is the most obviously heterosexist one. Phil is a doting father and real estate agent and Claire is a stay at home mom who is constantly nagging both her children and her husband. Phil and Claire have three children that Claire is primarily responsible for

disciplining. The second relationship that is portrayed in a heterosexist light is that between Jay Pritchett (Claire's father) and Gloria Pritchett, a young and attractive Colombian woman. Jay is an older man in his 50's who is extremely wealthy and has remarried to a woman half his age. Gloria, with her large bust, exaggerated curves, and thick accent married Jay with no money to her name. Gloria does not work and is ogled by Phil as well as many other supporting characters in the television show, and while her relationship with Jay may be a loving one, it only began because he was an older rich man who could "afford" a hot younger wife.

The relationship between Cameron and Mitchell, although it may seem distinct because of its homosexual nature, also follows the same heterosexual norms. This may seem contradictory because it is a homosexual relationship, however the scholar Kim Akass argues that even in homosexual relationships, "we find narrative structures that actually mimic and help reify the structures of heteronormativity" (85). Mitchell's status as a hard working lawyer and Cameron's as the stay at home parent are evidence of this. This relationship very obviously parallels the one between Claire and Phil as well as the relationship between Gloria and Jay. In the three main relationships in the show, "there is always one person who is more 'dominant' and one who is more 'submissive'" (Ivory, 173). Thus "evidence suggests that television has portrayed its characters with a heterosexual and gendered frame of reference" (Ivory, 175). The heterosexist gaze is employed in this TV show, and that is why relationships are portrayed as such in *Modern Family*.

In addition to portraying relationships according to a heterosexual framework, *Modern Family* is not as progressive as it seems because of the ways in which it succumbs to stereotypes about gender, sexuality, and ethnicity. On the one hand, Akass argues that:

If a show about gays reinforces heteronormativity; if it preserves traditional conceptions of femininity; if it maintains binary gender; if it rejects queer sexuality, then it cannot be blithely assumed that it will prove progressive in terms of the politics of gender and sexuality. (87)

This is evident in several characters in *Modern Family*. Most specifically, Cameron and Mitchell. Cameron dresses very flamboyantly while Mitchell dresses professionally, highlighting the stereotypical

"manly" and "womanly" roles within gay relationships. An example of Cameron's theatrically feminine demeanor is seen in episode four of season two when he remarks, "Mitchell you are not going to believe this. I'm out with Gloria looking for her dog and I'm wearing an undershirt and I'm screaming STELLA just like in 'Street Car!'" In this scene, Cameron is running around outside, flailing his arms daintily chasing after a tiny puppy. This is clearly a comical scene, and it is so funny because viewers can laugh at things they can relate to and all people can identify with stereotypes.

It is not only their appearances but also their dispositions that are very characteristic of a stereotypical gay people. Cameron is the more warm and nurturing parent while Mitchell is the stricter parent. In *Gendered Relationships on Television*, Holz Ivory claims that there are certain stereotypes in heterosexual relationships that can be applied to homosexual ones as well:

Women are seen as passive, nurturant [sic], and dependent, and men are seen as aggressive, competitive, and independent. In other words, 'maleness' signals authority, status, competence, social power, and influence, and femaleness signals lack of authority, low status, incompetence, and little power and influence. (172)

Just as Cameron and Mitchell comply with the stereotypical "male female" dynamic, Gloria and Jay neatly fall into the classic "rich man, trophy wife" framework, since Gloria is unemployed. On top of that, she is also a recognizable "fiery Latina woman." Instead of speaking, she constantly screams in heavily accented, broken English. Furthermore she unknowingly dresses in inappropriately revealing clothing for family events. Compliance with these stereotypes in *Modern Family* makes it a television show that is inherently unprogressive.

In light of all its attachments to conventional portrayals of relationships and characters, why is *Modern Family* so successful? In 2010, *Modern Family* was nominated with five Television Critics Association Awards. The show also later received a GLSEN Respect Award for its portrayal of "positive images and storylines" that reflect a diverse America, including the depiction of a family headed by a gay couple. This is clearly a television show that has the American masses

enthralled and begging for more. The ratings have increased each year (the show is now in its third season) and seem as if they will continue to increase. Americans love the show because of its wit and snarky humor. As the masses are laughing at the jokes and the familiar family squabbles portrayed in the show, they do not seem to notice or care about the shows aforementioned shortcomings. Perhaps this is a good thing. Humor can often provide a gateway to real life acceptance, and actual progressive thinking. However if this is only done through stereotypes, how much progress are we really making?

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## Forgive: Christianity and the South African Truth and Reconciliation Commission

Zachary Levine

### Introduction

The swearing in of new South African President Nelson Mandela marked the end of the apartheid era, leaving the new rainbow nation to finally confront the atrocities of the preceding half-century. Those 45 years were defined by legalistic segregation, staunchly pitting blacks and whites each other. The resulting racial hatred left South Africans scarred, broken, and hesitant: an awesome problem for a fragile administration trying to usher in an era defined by democracy, unity and brotherhood. In 1995, President Mandela signed the Promotion of National Unity and Reconciliation Act to address this problem. The cornerstone of this legislation was the creation of a truth commission that was to investigate human rights abuses that were committed under apartheid.<sup>1</sup> The goal of this Truth and Reconciliation Commission (TRC), as stated in the TRC's Final Report, was to "promote reconciliation and a sense of national unity through establishing a complete of a picture as possible...of human rights violations under apartheid."<sup>2</sup> Nowhere in the Final Report, or in the original 1995 mandate, is there any mention of religion.<sup>3</sup> In fact, as an ANC parliamentarian who helped craft the TRC recalled, "During the negotiations that established the TRC, religion was not a part of the equation. The TRC was not intended to be a religious process."<sup>4</sup> Despite this, the TRC purposely affiliated itself with Christianity.

<sup>1</sup> Berger, Iris. *South Africa in World History*. New York: Oxford University Press, 2009, 155.

<sup>2</sup> *TRC Final Report*, vol. I, ch. 1, para. 2.

<sup>3</sup> Shore, Megan. "Christianity and Justice in the South African Truth and Reconciliation Commission: A Case Study in Religious Conflict." *Political Theology* (2008): 162.

<sup>4</sup> Shore, Megan, and Scott Kline. "The Ambiguous Role of Religion in the South African Truth and Reconciliation Commission." *Peace & Change* 31, No. 3 (July 2006): 312

## The Affiliation

The physically visible presence of Christianity in the TRC was the simplest way to confirm the intentional association. The first Human Rights Violation Committee (HRVC) hearing, for instance, was preceded by an organized and elaborate church service.<sup>5</sup> Additionally, “the setting [of the ensuing hearing]...deliberately invoked Christian liturgy associated with extension of the sacrament.”<sup>6</sup> This open association with Christianity seemed to be common among all the hearings, and to such an extreme that, according to one eminent South African historian, “the hearings resemble[d] a church service more than a judiciary proceeding.”<sup>7</sup> The outward affiliation extended beyond just the HRVC hearings, too: the way in which the TRC organized itself was based on the church’s structural model;<sup>8</sup> out of the 17 commissioners that President Mandela appointed to the TRC, four of them were leaders of Christian denominations;<sup>9</sup> victims told their stories to religious activists called “statement takers” during sessions that took place in churches;<sup>10</sup> and the Chairperson of the TRC was none other than Cape Town Archbishop Desmond Tutu. Even from an external standpoint, it is quite clear that there was intended Christian affiliation. Yet upon a deeper, more conceptual review, light is shed on the true degree of this intentional entanglement.

The Christian influence extended to the core of the TRC’s ideology. As renowned modern South African historians Lyn Graybill, Tom Lodge, and Richard Wilson all mention, the TRC’s fundamental concept—

reconciliation through forgiveness is a uniquely religious concept.<sup>11</sup> This is supported by the idea that to reconcile, one can either punish or forgive and the chosen route was the one that Christianity preached to be the most virtuous—forgiveness.<sup>12</sup> Furthermore, the actual process of perpetrators confessing and victims forgiving the perpetrators is a fundamentally religious practice; the morality associated with repentance and forgiveness is undoubtedly religious, and one of the TRC’s objectives was to recover that morality in South Africans.<sup>13</sup> The entanglement between religion and the TRC’s philosophy stretched even deeper into the TRC’s absolute end goal: to reconcile blacks and whites in order to generate “catharsis”—relief of emotional tensions. Even this word—“catharsis”—in its original Greek context involves “the ideas of purification and spiritual renewal.”<sup>14</sup> Thus, in sum, even though it may not have been originally mandated, the TRC intentionally soaked itself in Christendom.

## The Purpose

The first reason that the TRC opted to mix itself with Christianity was to provoke more intense participation from victims. Before the collapse of apartheid, much of the political resistance was rooted in religious narratives and symbols.<sup>15</sup> So it was theorized that if the TRC aligned itself religiously, the partnership would serve as an “empowering mechanism for many of the victims and survivors.”<sup>16</sup> In some instances, this turned out to be the case; a number of victims recounted their

<sup>5</sup> Lodge, Tom. *Politics in South Africa*. Bloomington: Indiana University Press, 2002, 183.

<sup>6</sup> Lodge, Tom. *Politics in South Africa*. Bloomington: Indiana University Press, 2002, 183.

<sup>7</sup> Graybill, Lyn S. “South Africa’s TRC,” 46.

<sup>8</sup> Shore, Megan, and Scott Kline. “The Ambiguous Role of Religion in the South African Truth and Reconciliation Commission.” *Peace & Change* 31, No. 3 (July 2006): 323.

<sup>9</sup> Shore, Megan, and Scott Kline. “The Ambiguous Role of Religion in the South African Truth and Reconciliation Commission.” *Peace & Change* 31, No. 3 (July 2006): 312.

<sup>10</sup> Graybill, Lyn S. *Truth & Reconciliation in South Africa*. Boulder, CO: Lynne Rienner Publishers, 2002, 51.

<sup>11</sup> Shore, Megan. “Christianity and Justice in the South African Truth and Reconciliation Commission: A Case Study in Religious Conflict.” *Political Theology* (2008): 166.

<sup>12</sup> Lodge, Tom. *Politics in South Africa*. Bloomington: Indiana University Press, 2002, 178.

<sup>13</sup> Graybill, Lyn S. *Truth & Reconciliation in South Africa*. Boulder, CO: Lynne Rienner Publishers, 2002, 39.

<sup>14</sup> Asmal, Kader, Louise Asmal, and Ronald Suresh Roberts. *Reconciliation Through Truth: A Reckoning of Apartheid’s Criminal Governance*. New York: St. Martin’s, 1997, 48.

<sup>15</sup> Shore, Megan. “Christianity and Justice in the South African Truth and Reconciliation Commission: A Case Study in Religious Conflict.” *Political Theology* (2008): 169.

<sup>16</sup> Shore, Megan, and Scott Kline. “The Ambiguous Role of Religion in the South African Truth and Reconciliation Commission.” *Peace & Change* 31, No. 3 (July 2006): 315.



stories through biblical analogies and related references because they felt more comfortable testifying this way rather than through a formal judicial mean. For instance, William Henry Little, who survived a bomb explosion and provided a shocking account of the event, told the story of his plight by comparing it to resurrection.<sup>17</sup> Without this comparative capability, his testimony may not have had as striking of an effect. Additionally, the TRC believed that a religious association would make victims more inclined to testify. One group that did feel more inclined to come forward from this affiliation was mothers of slain sons, since losing a child to corruption is a Christian motif and biblical figures had endured the same pain.<sup>18</sup> By the TRC embracing this religious influence—the TRC accepted these religious parallels as legitimate testimonies—the Commission believed that victims’ participation would increase.<sup>19</sup>

Secondly, the TRC figured that an attachment to Christianity would incite a more genuine desire from perpetrators to reconcile. Occasionally, it did; many culprits—who were not required to demonstrate any regret to be granted amnesty—felt remorse and utilized the religiousness of the TRC to seek sincere forgiveness. They met voluntarily with TRC staff and “invoke[d] religious-redemptive narrative[s]” to help repent.<sup>20</sup> Furthermore, like with the victims, the TRC hypothesized that religious association would sometimes encourage perpetrators to come forward when they would not have otherwise. For Eric Taylor, a white policeman who was responsible for four deaths, that was the case; he explained to the families of the four individuals he killed that he was not planning on confronting them, yet he did “in response to G-d’s prompting and I [Taylor] fully believe that He has forgiven me.”<sup>21</sup> Taylor’s effort to directly reconcile was fueled by the TRC’s Christian affiliation, and his effort stands as a mere representation of the collective effort made by

religiously-inspired South Africa to reconcile.

This exact effort to reconcile accounted for the primary reason that the TRC decided to associate itself religiously. The TRC anticipated that a Christian intertwinement would translate into more South Africans vehemently reconciling, and hopefully that would lay the foundation for new era of South African brotherhood. As a religious commission, the TRC, as aforementioned, was able to encourage victims to forgive—not to seek retribution, punishment, or justice. The TRC expected that this road would result in the divided nation fondling peaceful democracy, unity, and companionship as it moved into the twenty-first century.<sup>22</sup> There are cited cases of the TRC’s stress on forgiveness resulting in reconciliation. Dawie Ackerman a victimized husband whose wife was murdered, admitted to the murderers, “I forgive you unconditionally. I do that because I am a Christian.”<sup>23</sup> Also, Jeanette Fourie forgave the men who killed her beloved daughter because “my High Command demonstrated to me how to do that [forgive].”<sup>24</sup> Either way, the TRC believed that the incorporation of religion would have removed much of the vengeful tension that would have otherwise hovered over the delicate South African community and would have instead replaced it with a cooperative and patriotic mindset.

## Conclusion

Many feel that while religion frequently instigates conflict, it is rarely used to quell conflict. The TRC, through its intertwinement with religion, was one of the first landmark bodies that used religion for this purpose.<sup>25</sup> Historically, as Archbishop Tutu very accurately put it, TRC is remembered as “a kind of benchmark against which the rest [of Truth

<sup>17</sup> Ibid, 316.

<sup>18</sup> Ibid, 316.

<sup>19</sup> Ibid, 315.

<sup>20</sup> Ibid, 318.

<sup>21</sup> Graybill, Lyn S. *Truth & Reconciliation in South Africa*. Boulder, CO: Lynne Rienner Publishers, 2002, 48.

<sup>22</sup> Shore, Megan. “Christianity and Justice in the South African Truth and Reconciliation Commission: A Case Study in Religious Conflict.” *Political Theology* (2008): 166, 173.

<sup>23</sup> Graybill, Lyn S. *Truth & Reconciliation in South Africa*. Boulder, CO: Lynne Rienner Publishers, 2002, 43.

<sup>24</sup> Ibid, 44.

<sup>25</sup> Shore, Megan. “Christianity and Justice in the South African Truth and Reconciliation Commission: A Case Study in Religious Conflict.” *Political Theology* (2008): 165.

Commissions] are measured” because of its overwhelming success.<sup>26</sup> Whether or not this success evolved from the religious influence is unknown. Nevertheless, this lack of surety will certainly inspire future truth commissions to associate themselves with religion. Only then will it become clear as to whether or not religion is an effective ally with which to fight tensions and bring about resolution.

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<sup>26</sup> Desmond Tutu, “Chairperson’s Foreword” in *Truth and Reconciliation Commission of South Africa Report*. 1996.

## Alfred Jarry: Deconstructionist

Connie Jiang

Alfred Jarry spent his life blatantly mocking and rebelling against authority. From his time as a schoolboy in the Lycée de Rennes when he and his compatriots jeered at an incapable physics master to Jarry’s flagrant disregard for public mores in later life, Jarry laughed at those who he felt took themselves too seriously; in particular, the bourgeois. He was, as Alfred I. Miller writes, an “intellectual agent provocateur who specialized in demolishing bourgeois literary and social conventions” (28). During his lifetime, Jarry wrote numerous plays and essays satirizing the bourgeois and impersonated the monstrous Père Ubu, one of his characters, for nearly all of his adult life. Jarry’s writings and actions fascinated a number of young artists and poets, including Guillaume Apollinaire and Pablo Picasso among others, and he had gathered quite a following before drinking himself to an untimely death at the young age of thirty-four. Though Alfred Jarry lived a relatively short life, his deconstructionism acted as a catalyst for the Parisian avant-garde in the early twentieth century.

The period of time into which Jarry entered was ripe for an anti-bourgeois movement. The thirty years following Victor Hugo’s death on May 31, 1885 are called the “Banquet Years,” a time period where, “Upper-class leisure—the result not of shorter working hours but of no working hours at all for property holders—produced a life of pompous display, frivolity, hypocrisy, cultivated taste, and relaxed morals” (Shattuck 3). The extravagance of the bourgeois reached new heights, and their prosperous complacency led them to largely ignore the artists. This obliviousness on the part of the bourgeois incited discontent on the part of the artists and led them to band together for support. Such was the scene that Alfred Jarry burst in upon when he moved to Paris in 1891. His plays and writings satirizing the over-the-top lifestyle of the rising middle class were thus met with surprised amusement and

support. As a result, Jarry was heralded as one of the leaders of the Parisian avant-garde.

Of his plays and writings, none are more famous than *Ubu Roi*, a play first performed in 1896 and the first of the *Ubu* plays. In it, Père Ubu, a character based on Jarry's abhorred physics teacher M. Hébert from the Lycée, leads a coup and kills the King of Poland. The public considers it an act of justice, the killing of a tyrant, until Ubu begins to massacre everyone, methodically and gleefully, with the reasoning that, "by killing everybody, he must certainly have exterminated a few guilty people in the process, and can present himself as a normal moral human being" (*Selected* 79). Ubu has the temperament of a spoiled child, and his main character traits are greediness and selfishness, a caustic portrait of the prosperous middle class. The play was revolutionary, not the least of which because of its first word, the legendary "Merdre!," often translated into English as "Pschitt," a word that had "never before been uttered on the French stage" (Miller 29). The *Ubu* plays were meant to be absurd satires, but in their absurdity provided inspiration for the artists of the time. For example, in Jarry's 1901 *Almanach illustré du Père Ubu*, Ubu says, "I no longer do paintings... I make geometry" (qtd. in Miller 31). This statement could not have been anything less than inspirational to Pablo Picasso in his journey to create Cubism.

Perhaps more notable than the content of his plays themselves were the way in which Jarry insisted on staging them. Jarry's writings on the theater were revolutionary as he "aimed to uproot the pompous French theater of the time" (Miller 29). Through numerous essays, Jarry expressed his opinion that the French theater had really regressed, especially as an art form. He particularly loathed realism in theater, complaining that it was an indication of just how much theaters had lowered themselves for a generally less intelligent public and alienating the few apt audience members. Catering to the public, he thought, would only lead to "infinite mediocrity" (Jarry 70). In place of the realism he despised, Jarry advocated for a more deconstructed form of theater. Much of the problem in realism, Jarry asserted, lay in the stage clutter. Stage décor was superfluous in his opinion, as it destroyed the "hidden meaning" of written works; instead, he recommended the use of a plain backdrop with just the changing of a placard to mark the changing of a scene, which would allow the audience to imagine whatsoever they

chose for a backdrop (Jarry 70-71). This deconstructionist sentiment in décor was echoed in Jarry's recommendations for actors. He supported the use of masks in conjunction with the "universal gestures" used by puppeteers, as well as the adoption of special monotone "voices" for each part (Jarry 72-74). This kind of abstract theater production was in direct opposition to the mainstream realistic productions of the time and highlighted Jarry's deconstructionist nature. For *Ubu Roi*, Jarry insisted that Ubu use a mask and speak in a peculiar, staccato monotone, as well as pronounce normally silent syllables. The play was performed largely to Jarry's specifications, with a plain backdrop, accents for each character, and a mask for Ubu, a prime example of deconstructionist theater. Jarry's deconstructionism did not stop at the staging of the play, however. Jarry coerced a number of friends into starting a riot during the performance; he never intended for the play to reach its conclusion (Fell 93). By creating a disturbance, Jarry shifted the theatrical event to the audience, further deconstructing the idea of a theatrical performance. The next play performed with a similar puppet play-like concept did not occur until 1917; however, it featured stiff body masks designed by Pablo Picasso (Fell 81).

Along with mocking the bourgeois through his writings, Jarry also satirized the science of the times, due at least in part to the fact that scientific discoveries were generally made by established members of the middle class or higher. His contempt for the aristocratic elite led him to create a new concept, a pseudoscience he called 'pataphysics. As stated in his novel *Gestes et opinions du docteur Faustroll, pataphysicien*, 'pataphysics is "the science of imaginary solutions" that will "explain the universe supplementary to our own" (qtd. in Fell 135). This definition is "intentionally obfuscatory" (Dworkin 32), however, and shows that, although 'pataphysics was taken by some to be a serious artistic and literary philosophy, Jarry never forgot its nonsensical origins. 'Pataphysics was Jarry's deconstruction of science, of the boundary between the realms of real and imaginary. Guillaume Apollinaire, one of the younger writers of the Parisian avant-garde, called *Gestes et opinions du docteur Faustroll, pataphysicien* the "most important publication of 1911" (*Selected* 14).

Jarry deconstructed his art and his life so much that the line between art and life blurred, and his life became his art form. For the last decade

of his life, Jarry adopted the persona of Père Ubu. Previously considered “polite, courteous and considerate” (Beaumont 31), reserved, and perhaps even shy, this change rendered him almost unrecognizable; he adopted Ubu’s peculiar way of talking, his monotone, his use of the royal “we” and pronunciation of normally silent syllables, as well as his insensitivity and impulsiveness. Even on his deathbed, Jarry played the part of Père Ubu as best he could; his last words were spoken to request a toothpick (Banquet 171). This merging of art and life was emulated by a number of younger artists, most notably Picasso, who “went out of his way to emulate Jarry’s lifestyle” (Miller 31). At some point, Picasso “almost certainly acquired Jarry’s revolver” (Fell 174), which he used, like Jarry playing Ubu, as a “metaphysical weapon” (Miller 31). Also, Picasso, like Jarry, did not hesitate to depict himself in a clownish or even grotesque manner. Similarly, Apollinaire, good friends with both Picasso and Jarry, was known to adopt “Jarry’s bombastic *parler Ubu*” (Banquet 194). Aside from Picasso and Apollinaire, Jarry also inspired a number of other younger writers and artists in the early twentieth century, including F. T. Marinetti, the founder of the Futurist movement, Max Jacob, and André Salmon, for whom his “tramp-like attire and squalid apartment represented less of a reduction in circumstances than a defiant artistic statement” (Fell 172).

Jarry’s deconstructionism of life progressed so far that he ultimately destroyed himself. When Jarry, who had always been prone to sickness, fell ill again in May of 1905, he “had made up his mind to die” (Fell 186). When he failed to do so, he returned to his previous life of excessive drinking and strenuous bicycling, refusing to live as a sickly invalid: Père Ubu did nothing in half-measures. His constant drinking combined with his literary mimesis was quasi-suicidal; it aggravated the meningeal tuberculosis that ultimately claimed Jarry’s life on November 1, 1907.

Through his thirty four years of life, Alfred Jarry helped to establish a new era of artistic expression. Inspiring such notables as Picasso, Apollinaire, and Marinetti was just the beginning. Numerous movements claimed Jarry as one of their own during and after his life. Within the Surrealist movement, André Breton adopted some of Jarry’s ideas as “Surrealist credo” (Fell 54), and Philippe Soupault, noted surrealist, affirmed “the genius of both Jarry’s life and his writings” (*Selected* 14).

The Collège de ‘Pataphysique was founded long after Jarry’s death in 1948 (Fell 98). Jarry’s ideas also went on to influence the absurdist theater movement of the late 1960s and literary works of the early twenty-first century. Considered the first absurdist play, *Ubu Roi* could not have failed to have a deconstructionist influence on the “Theatre of the Absurd” movement (Grossman 473). Jarry’s satirical way of pointing out the futility and irrationality of the human condition through his invention of ‘pataphysics provided the basis of absurdist theater doctrines. A number of early turn of the millennium books focused on “applied ‘pataphysics” (Dworkin 32) as authors became more interested in imaginary solutions. Jarry’s ideas are even relevant to present-day movements; just last year, there was an exhibition at the Los Angeles Museum of Contemporary Art by a group called the League of Imaginary Scientists, founded on the same ideas as ‘pataphysics (Hart n.pag.). Jarry’s legacy of deconstructionism continues to live on.

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## Choosing the Right to Choose

Lauren Eisenhauer

Everyone knows about “Dr. Death.” In 1999, Dr. Jack Kevorkian brought the usually silent issue of physician assisted suicide to the forefront of the American legal system. The nickname alone indicates the public’s reaction to his famous “death machine” that injected lethal doses into his sick patients. The Supreme Court denounced these actions, but upheld the right of the states to determine their own laws concerning the issue. In 1997, Pennsylvania was added to the long list of states banning the practice of physician-assisted suicide (Stafford 43). Yet, there are other perspectives on this matter. What if the real issue at stake is the individual freedom Americans hold so dear? The practice of physician-assisted suicide is justifiable for several distinct reasons as argued by Michael Sandel, Robert Nozick, Milton Friedman, Friedrich Hayek, and others.

Libertarian philosophy necessitates the freedom of choice, thereby supporting the patient’s right to physician-assisted suicide. In chapter three of *Justice*, Michael Sandel suggests that certain government regulations reduce human freedom by restricting the individual’s ability to choose. He supports this claim by defining the human right, “to do whatever we want with the things we own, provided we respect other people’s rights to do the same” (60). Milton Friedman makes a similar assertion about the necessity of individual choice in his article, *Free Markets and Free Speech*, by claiming that the only way to make a free man is through the free market. His argument relies on his own definition of freedom as “the absence of coercion of one person by another” (7). With these definitions in mind, government bans on assisted suicide strip individuals of their self-possession. The rationale for permitting euthanasia follows that if people have free choice over the direction of their lives, they may choose to also end their lives in whatever way they see fit. A free market and minimal state are necessary so that individuals

can make these decisions that affect (or hurt) only themselves. In this way, the government does not become a coercive third party in the lives of its citizens. A principle similar to freedom of choice and necessary in the legalization of assisted suicide is individual consent.

Furthermore, any action on an individual is justified when accompanied with consent, substantiating the practice of physician-assisted suicide. Nozick’s proposition in *Anarchy, State, and Utopia* on the necessity of consent extends the idea of individual choice to include the actions of a third party on the consenting individual. Nozick takes this logic so far as to claim, “My non-paternalistic position holds that someone may choose (or permit another) to do to himself anything,” including committing self or assisted suicide (58). Sandel furthers this argument by claiming, “if I enter into a voluntary agreement with someone to help me die, the state has no right to interfere” (73). Because death is permanent, however, people must be guaranteed protection against unwanted euthanasia if the practice is to become legal. In her article on euthanasia, Helga Kuhse suggests a series of interviews with physicians and psychologists to ensure that an individual is mentally and emotionally sound enough to make the decision to end one’s life. In other words, their consent must be fully informed and rational. If the individual is unable to give explicit consent because they are in a coma or mentally unsound, a power of attorney must be appointed by the individual or a living will must be in place beforehand (Kuhse 146). L. Kutner enthusiastically supports the living will concept in his own article to protect against the possible slippery slope of legalizing euthanasia. He points to the “euthanasia” of disabled citizens in Nazi Germany as a horrific example of the possibilities of euthanasia without individual consent. Living will laws would prevent euthanasia from becoming a “treatment” option as insignificant as morphine. Instead, it would be recognized as a very serious choice to which only the individual in question may agree (Kutner 544-46). The act of consent is a key in differentiating the act of assisted suicide from homicide.

Assisted suicide is justified in that it is carried out by physicians with the motivation of mercy. Most states, such as Pennsylvania, currently judge assisted suicide cases under homicide law. Proponents of this methodology, such as Pennsylvania Pro-Life commentator Rita Marker, advocate for “improved care, not killing” (“Euthanasia”),

demonstrating a widespread belief that assisted suicide is murder. Kutner asserts the importance of the distinction that because the motivation of assisted suicide is mercy, it is unfair to judge it on the same grounds as cold-blooded killing. A doctor who helps a cancer-ridden, elderly widow pass on peacefully is not in any way comparable to a man who murders a woman in a dark alley. State laws must change to recognize this clear distinction between homicide and euthanasia (Kutner 542). The mercy end and professional setting justify this practice. Unfortunately, one of the conflicts in states legalizing assisted suicide stems from the question of whether or not people are morally allowed to take their own lives.

Opponents to physician-assisted suicide argue that people do not possess the inherent right to take their own life. Some believe that we must wait until our natural time to go. Others see life as the most precious gift that must be preserved at all costs. While this may be true, depending on one's personal religious or moral beliefs, the government's role is not to protect individual moralities; the government's role is to ensure freedom. Government does not have the right to take an individual's life—*individuals* do. For this reason, Sandel claims that government cannot enact morals legislation. He presents the examples of riding a motorcycle without a helmet and engaging in prostitution. Although the majority of the citizenry may disapprove of these practices, and each may bring harm to the practitioner, an individual has the right to participate in both and accept the consequences that may follow. Similarly, Sandel explains the rejection of paternalism as necessary to a libertarian society. He argues that the government does not possess the right to restrict the actions of its citizens, even at the cost of their safety (60). No matter how objectionable an action may be, individuals' lives are their own. Regardless of the situation or alternative options, a person who decides to end his or her life may do so, and the government must protect this right. In his discussion on the due process of euthanasia, L. Kutner acknowledges this viewpoint, and argues that because people maintain the individual freedom to refuse lifesaving treatment, resulting in their inevitable death, they should likewise be free to request life ending measures. Either way, the patient is taking his life and treatment into his own hands (Kutner 547). Helga Kuhse clarifies this thought process in a slightly different way in her article supporting active

voluntary euthanasia. Her opinion states that while medical technologies are beneficial and have their place, if passive euthanasia through refusal of treatment and gradual death is legal, active euthanasia to hasten inevitable death must be legal as well. The means of ending life is an insignificant technicality (Kuhse 147). The doctor's utmost responsibility is to care for his patient to the best of his ability.

Modern medical technologies can theoretically keep patients alive forever, but physicians have a responsibility to discern the most appropriate means of caring for their patients, by their patients' choosing. Helga Kuhse claims that in certain situations, the best way to alleviate suffering is through euthanasia. Many times, life-support systems keep a patient alive in terrible physical and mental conditions. She says, "Doctors have a duty to put the patient's interests first," even if this means defying laws that prohibit assisted suicide. Many courts respect this concept, as seen in a 1982 Dutch court case in which the judge ruled in favor of a physician who assisted in the suicide of a sick and elderly woman, despite the law forbidding euthanasia, on the grounds that "he had killed the patient for the patient's sake" (Kuhse 146). When physicians do not look out for these best interests, they are not living up to the promises made in their Hippocratic Oaths. PA Pro-Life supports Pennsylvania's law banning assisted suicide by advocating advanced pain management techniques to make people comfortable in their illness. They claim that euthanasia is used as an almost cowardly escape from suffering. ("Euthanasia").

The practice of physician-assisted suicide is a tragic way to end life. It is unfair that people feel that their lives have such little dignity left that the only way to maintain their dignity is to die by their choosing. Personally, I cannot fathom a time when suicide is the better option. I continue to believe that there are alternative solutions to be found in medicine, religion, and family. Though it is necessary that the option of assisted suicide be made legal so as not to deprive individuals of their freedom, society must strive to discover different options, so that no one ever feels so helpless. This paper only addresses a few of the countless arguments for and against physician-assisted suicide. Despite the multitude of morals and opinions on the matter, the decision to end one's life is a personal matter, and so the option must remain on the table for those who desire it.

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## When You Must Write Forever, What Do You Write For?

Rachel Rosenzweig

Like many performances of fanatic devotion, the creation of fan fiction took place long before the emergence of contemporary online technologies. New media scholar Henry Jenkins describes fan fiction as a textual reconstruction of stories and characters drawn from mass media content (176-78). The increasingly digitized world provides widespread access to learning and mass communication. Fan fiction, which incorporates these fundamentals, channels the passion that youth display for modern popular culture. While students willingly devote their free time to composing and reviewing fan fiction, their creative writing, grammar, and usage skills are nourished. This subconscious passion for learning should be embraced in an academic setting. Participation in fan fiction can enhance students' literacy proficiency.

Many researchers agree upon the factors of fan fiction that successfully develop literacy. Bronwyn T. Williams, Rebecca W. Black, and Henry Jenkins each refer to peer response and critique as integral parts of this development. In *Shimmering Literacies*, Williams, an English professor, notes that dialogue among fans includes comments on usage, mechanics, and genre expectations. A lengthy story with no responses denotes low quality; therefore, writers are motivated to compose interesting narratives that are both properly stylized and conformant to genre conventions. A subject of Williams' research reported the ability to "engage in more stylistically complex writing" (141), having formed an understanding of the role of audience in genre formation. Williams references Black's concept of "editorialized gossip" (Black, *Adolescents* 114)—a common review type in which a fan fiction's characters are treated as independent from the author's writing. Nanako, a fan fiction writer who Black studies in *Adolescents and*

*Online Fan Fiction*, receives lots of editorialized gossip, which Black identifies as “additional evidence of readers’ attempts to negotiate with Nanako about her writing” (Black, *Adolescents* 85). This persistence demonstrates readers’ openness to Nanako and their appreciation for her creativity. Nanako is an example of “English language learners who use fan fiction to engage both popular culture and new linguistic challenges” (Williams 139).

In formal learning environments, peer response and critique are essential to the fan fiction lesson plans of many ambitious teachers. In “Using Fan Fiction to Teach Critical Reading and Writing Skills,” teacher-librarian Tracey Kell recognizes that the participatory quality of fan fiction communities creates an ideal learning environment. Referencing Jenkins’ *Convergence Culture*, she channels the “civic engagement” and “strong support for creating and sharing one’s creations” (n.p.). Teachers want students to feel like their contributions matter, to increase their creativity and motivation to succeed. Kell’s students composed constructive critique and “specifics on what they thought the author did exceptionally well or needed to improve” (n.p.). Much of the inspiration for Kell’s lesson plan was drawn from her observation of FanFiction.net (FNN). Black, who also observed the workings of this website, encourages response and critique in fan-fiction-based learning. FNN contains a built-in feature that makes audience feedback easily accessible. Over the course of her ethnographic study, Black observed the rise of a “sense of acceptance and belonging [that] enabled these ELL authors to develop identities as accomplished creators and users of English text” (692). In “When Harry Met Bella: Fanfiction is all the rage,” Elizabeth Burns and Carlie Webber assert, “The genre requires an active community to survive” (n.p.). They consider the peer review process a core element of their proposed curriculum, as fan fiction “encourages positive interactions and feedback” (n.p.). Peer review and analysis are clearly indispensable to the fan-fiction-based learning process.

Teachers can also increase students’ motivation to write by focusing their lessons on the popular culture aspect of fan fiction. Referencing globalization and technological dispersion, Black explains how popular culture can serve as a basis of print literacy and other valuable twenty-first century skills. On FNN, fans build their ideas around their favorite

media canons (Black 690). Users with similar interests cluster around the genre, publicly posting reviews of the texts. This participation creates what Black calls a “collective body of fan knowledge” (Black 692). Kell grouped her students by interest and asked them to compose a fan fiction. Students responded favorably to this method; “many students commented they enjoyed writing based on their favorite characters” (n.p.). Kell found that the “truest” fans, video gamers and “Twilighters,” were most enthusiastic about the assignment (n.p.). Burns and Webber suggest a cross-saga scenario as a fun way to get students’ creativity flowing. “What if Bella decided to dump her handsome hunk of a vampire? What if Harry transferred to her school, Forks High, in rainy Washington State?” (n.p.). Burns and Webber highly recommend writing within a “canon” that suits students’ interests, like *Twilight* or *Harry Potter*. These authors suggest creating a collective intelligence of students’ firsthand knowledge about a popular culture topic. Make students eager to contribute to the canon of “family trees, maps, school schedules, floor plans, and time lines” of an original work (Burns and Webber n.p.). As Williams affirms, “When motivated by their own interests, students are willing to struggle to understand and create challenging texts” (11).

To convince students of the significance of their work, scholars propose posting students’ stories online. Often, publication furnishes the authenticity of a piece. Burns and Webber are very specific in their instructions, highly discouraging posting on one’s library or school website. To avoid controversy with the published author, Burns and Webber recommend posting on *FictionAlley* or *Twilighted*, as the owners of these sites are knowledgeable on the legal technicalities. In Black’s article, “English-Language Learners, Fan Communities, and 21st-Century Skills,” posting online is essential for developing the skills of English language learners. Observing the abundant knowledge the ELLs gained from online audience feedback reinforces the value of response and critique in fan fiction. Kell sought a posting hub to create motivation by “displaying the students’ work and having electronic peer feedback” (n.p.). While she faced obstacles such as school-enforced censorship, her students were able to post and interact on a shared school server. Kell had hoped that the process would have been on an official blogging site, to make it more “fluid” and “fulfilling.” Posting students’ work online,



like authentic fan fiction, is ideal in this learning process.

While traditional peer-reviewing methods are currently enacted in the classroom, students are more enthusiastic to review one another's fan fiction. With practice, this process can transform students into beta readers—esteemed fan fiction proofreaders who weed out all types of problems. In their respective works, Black, Jenkins, Williams, and Leavell each highlight the value of beta readers in the fan fiction world. In “How to Write Almost Readable Fan Fiction,” Jane Leavell suggests finding a beta reader who is an excellent proofreader who nags about correct grammar and punctuation. Williams describes beta readers as the basis of learning and response in fan fiction.

Certain features of fan fiction are prime tools that can instill appropriate creativity in writing. Appropriate creativity excludes the use of clichés in the development of characterization and plot. A fan fiction faux pas that the authors expect beta readers to address is the use of the cliché Mary Sue character. Leavell describes Mary Sue as “your daydream alter ego,” a character with “an unusual name, a tragic past, or one or more incredible talents” (n.p.). In avoiding Mary Sue, writers form coherent plots about the established characters. Williams borrows scholar Pat Pflieger's description of Mary Sue as “the writer's projection into an interesting world full of interesting people” (144). Leavell, who provides a link to Pflieger's work within her article, warns, “Be prepared to either be flamed at or laughed at, even if a few people profess to like the story” (n.p.). Leavell and Black coyly admit to having employed this convention in the past. Leavell remembers being completely “mortified to realize she had been writing private Mary Sue stories” (n.p.). Meanwhile, in Black's preface, while not actually stating the term “Mary Sue,” she refers to the self-representative avatars and plots that she wrote at a young age. This fan fiction device teaches a valuable lesson that resonates with students throughout their writing endeavors.

While learning through fan fiction has many benefits, some believe that bringing it into the classroom is potentially dangerous. Critics argue that fan fiction imposes various infringements of copyright and intellectual property laws. Kell and companion authors Burns and Webber recognize these risks. Burns and Webber provide many “excellent” online resources that help tackle confusion about copyright issues. Within the article, they state essential ground rules “to keep

you and your teens out of trouble” (n.p.). These include posting stories without intent for profit and removing stories if asked by the author. They believe that fan fiction writers should be aware of Cease and Desist letters, as archives may violate certain copyright laws (Burns and Webber n.p.). Kell states that “as a media specialist I struggled with the idea of fan fiction given copyright and intellectual ownership laws” (n.p.). She lists the conditions that courts consider in determining “fair use.” Kell concurs with Henry Jenkins' view of all fan fiction as original work, as Jenkins indicates, “fair use law does not have a category for dealing with ‘amateur creative expression’” (n.p.). Kell addressed this issue with her students, having them document the original source of their writing. The importance of complying with copyright laws when working with fan fiction can be incorporated to teach students the ground rules of creative writing.

The *Twilight* tagline asks, “When you can live forever, what do you live for?” (IMDb). While students may always see writing as droning on endlessly, teachers can change this attitude by assigning popular culture topics. When applied in an academic setting, fan fiction exercises make use of students' Internet-honed knowledge. Educational methods should keep pace with the increasingly digitized world. Fan fiction in the literacy curriculum is one exceptional way to uphold this mission, as the innovative curriculum is customizable for all classroom types. Students everywhere can apply their passion for technology and popular culture to engage in creative writing, careful analysis, and subsequent discussion.

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## Social Welfare and the Law: A Critique of Law and Economics

Ryan Chen

By upholding justice, protecting individual rights, and promoting society in numerous other ways, the law plays an important role in advancing social welfare. Economics, on the other hand, seeks to achieve efficiency by maximizing wealth through simple cost-benefit analysis. United under the law and economics movement, some thinkers contend that the law best achieves societal goals by serving the economic aim of efficiency. Conceiving the law in purely economic terms, however, hinders the law's goal of promoting social welfare.

An economic conception of the law reduces complex human problems to abstractions that misguide the law in its goal of fostering social welfare. Economic analysis attempts to aggregate every person's feelings, perceptions, and thoughts under the single measurement of utility, treating people as no more than "tanks of utility" (Sen 323). What economics misses in this numerical reduction is the "mystery and complexity within each life, in its puzzlement and pain about its choices, in its tangled loves, in its attempt to grapple with the mysterious and awful facts of its own mortality" (Nussbaum 23). If a judge does not take into account these layered complexities when deciding how the law applies to a particular case, the judge risks distancing herself from the social realities of the case before her (Nussbaum 86). The problem, as Ghosh points out, is that the judge's understanding of the case would be distorted by abstractions too far removed from the specificity of the real-life situation (603). Therefore, the law must respect human complexity. "People are neither above reproach, nor are they ever just sunk costs," Leff writes, "and the law has always known it; that is the source of its tension and complexity" (481). In other words, the law cannot simply label people as costs, numbers, or utility functions. Rather, it must

attempt to understand the multi-faceted lives of the individuals it governs, as only then can it serve the diverse aspirations of individuals in society. Thus, an economic simplification of the law misguides the law's goal of promoting societal interests.

Conceiving the law in purely economic terms not only oversimplifies human problems, but also misrepresents human preferences, which misleads the law into enforcing activities that people do not actually desire. The problem lies within the economist's circular definition of preferences and behavior. Though most people would agree that a person's preferences determine that person's behavior, the economist makes the additional leap of determining preferences *from* behavior (Sen 325). Under this enchanted definition, people are always doing exactly what they want to do because what they want to do is defined by what they are doing. This leads to absurd conclusions like the claim that "society wants crime" (Leff 465). As Leff explains, though incarceration is an ineffective form of punishment that leads to more crimes, American society still uses it widely (465). Here, society is behaving in a way that increases crime, so the economist could make the absurd claim that society has a preference for crime (Leff 465). Thus, under this circular definition, the current state of affairs maximizes social welfare flawlessly. There would be no need for the law to correct misbehaviors because behavior is, by definition, what people prefer. Such dangerous misrepresentation of preference distorts true societal interests, further hindering the law's goal of promoting social welfare.

Even if economic analysis did not misrepresent human preferences, the law cannot rely on it to promote social welfare because economics cannot even measure welfare. Economists define an increase in welfare to be a change where the benefits to some people outweigh the costs to others (Hovencamp 833). This definition, however, faces the problem of measuring costs and benefits, especially if they are imposed on different people (Hovencamp 834). There is no way to be objective in calculating how much of one person's satisfaction is enough to compensate for another person's misery because there is an "unbridgeable separateness" among persons (Nussbaum 21). The law recognizes this difficulty when it uses equitable remedies to address the problem of compensation. An economic conception of the law, assuming that all acts are measurable in terms of cost and benefit, would attempt to remedy all unlawful

acts by monetary compensation (Liebhafsky 28). This would imply the needlessness of equitable remedies, which compensate wrongs by requiring specific performance of an action (Liebhafsky 28). Equitable remedies, however, are often used in the law because they offer the flexibility to address cases where damages cannot be adequately measured (Liebhafsky 28). Today, they apply to cases like rape, where the emotional trauma requires much more than monetary compensation. The prevalence of equitable remedies in the legal system shows that the problem of measuring wellbeing exists not only in theory, but also in real-world applications of the law. If economics cannot measure social welfare, it can hardly inform the law in promoting social welfare.

Beyond failing to measure social welfare, an economic conception of the law also fails to address the damaging consequences of human selfishness, which the law must remedy if it is to promote social welfare. In an economy, people voluntarily exchanging goods and services until no further exchange can be made, an outcome that economists deem as having the highest level of social welfare (Posner 4). However, because people voluntarily exchange goods only for selfish gain, the end to voluntary exchange may not result in the most welfare for all of society. This problem can be found in the question of liability in short-term housing rentals, which involves two parties who can bear the costs of injury, the landlord and the tenant (Michelman 1014). Since landlords hold greater bargaining power, they will force tenants to take the responsibility of injury protection (Michelman 1014). Because there will be no voluntary exchange after this occurs, economists would say that this situation maximizes social welfare. This outcome, however, does not attain the highest welfare because landlords are better prepared to "bear the risks and costs" of injury (Michelman 1018). A landlord has the ability to conduct inspections of buildings on a large scale in a single, coordinated operation, whereas individual tenants would have to contract different inspectors to inspect each room (Michelman 1018). In cases like *Whetzel v. Jess Fisher Management*, judges followed exactly this noneconomic reasoning and forced liability upon landlords (Michelman 1017). As judges recognize, the law must go beyond economics to remedy selfish behavior. Thus, a purely economic conception of the law, in failing to account for such selfishness, hinders the law's goal of promoting social welfare.

Economics is not only blind to human selfishness, but also compassionless to the plight of the poor, which the law must address if it is to promote social welfare for all of its citizens. Because an economic conception of the law seeks only to maximize wealth, without considering whether the initial distribution is fair in the first place, a person who starts off ill-endowed may remain poor even after the end of voluntary exchange (Sen 320). In essence, it confuses the maxim “law as an instrument of social order” with the mistaken idea of “law as an instrument of the existing social order” (Liebhafsky 26). Suppose that a beggar with only a dollar asks for food from a burgeoning restaurant, and the restaurant only gives as much food as that dollar would buy. After voluntary exchange, the restaurant makes a slightly larger profit, but the beggar is still starving. Such an outcome may be economically efficient, but insofar as it neglects “the question of power, or inequality thereof,” it is socially unjust (Leff 480). This is why the law uses taxes to redistribute wealth from the rich to the poor (Sen 320). Thus, without compassion for the disadvantages the poor faces, an economic conception of the law hinders the law’s goal of promoting social welfare.

Perhaps the gravest danger an economic conception of the law poses, however, is its dismissal of the value of equality in promoting social welfare. According to Ghosh, the majority of legal academics believe that the main function of the rule of law is equality, not economic efficiency (603). Without equality, the abolishment of slavery, the end to racial segregation, and other achievements of the legal system lose justification (Ghosh 603). This is why legal policy should adhere to other, “noneconomic” standards like distributional equality and social justice (Michelman 1031). These other standards, which Calabresi termed moralisms, soften the rigor of pure economic efficiency and allow the law to be much more comprehensive in promoting social welfare (Michelman 1037). Thus, equality should be considered “complementary to, or even corrective of, ‘weaknesses’ in the economic system” (Leff 468). Numerous studies in sociology support the merits of equality. Findings indicate that people measure their welfare relative to the people around them (Hovencamp 837). For example, a woman’s sense of welfare comes from not only her absolute earnings, but also whether she earns the same amount as a male performing the same work (Hovencamp 837). Thus, it is in the interests of society, and the purpose of the law, to promote a

certain degree of basic equality. By neglecting the value of equality, an economic conception of the law hinders the law’s goal of promoting social welfare.

The law carries with it the heavy burden of promoting societal welfare. In trying to abstract society into numbers and functions, an economic conception of the law fails to realize that, on the most fundamental level, the law serves the myriad interests of living, breathing individuals, each with unique hardships and aspirations. By moving beyond economics and considering other fields of knowledge like psychology and philosophy, the law will be able to consider the distinct needs of individuals and advance the wellbeing of everyone in society.

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## From Welfare Rolls to Payrolls: The Inefficiencies of Public Welfare in the United States

Vivek Jois

Franklin Delano Roosevelt's New Deal ushered in a new era in American welfare economics. At a time when the United States economy was at its lowest point and unemployment was rife throughout the nation, Roosevelt and his associates believed that it was necessary to implement a system of protecting the American citizen from the perceived dangers of laissez-faire economics.<sup>1</sup> Their beliefs were rooted in ideas of centralized government and social concerns, and they crafted the New Deal based on similar measures in several European countries. The New Deal was the foundation for the United States' welfare system—a comprehensive set of benefits that today reach millions of people for different reasons, from unemployment to disabilities. The reforms in the United States following the Great Depression mirrored the changes ongoing throughout the world, as nations began promoting measures to guarantee their citizens' economic stability.<sup>2</sup> With the furtherance of these measures, nations have transformed into so-called 'welfare states', and the benefits offered to citizens have severe implications for society as a whole. In particular, by implementing public welfare programs, the US government creates macroeconomic inefficiencies.

State-funded welfare systems increase unemployment by disincentivizing those currently employed from remaining in their jobs. According to the Department of Labor, the US had an unemployment rate of 8.9% at the end of 2011.<sup>3</sup> While this statistic is subject to the standard fluctuations of the business cycle, it has shown an upward trend in recent years. This is because many individuals favor unemployment and its welfare payments due to the fact that the value of these benefits equals or outweighs the income they are currently receiving in a job.<sup>4</sup>

As an example, consider an employed individual whose income is near or equivalent to an average minimum wage. In a research paper that examines this situation in France, Olivier Bargain and Karina Doorley explain that if this income were just high enough to make the individual ineligible for any type of welfare benefit, no problem would occur.<sup>5</sup> However, it is possible for an individual to have an income lower than the value of potential benefits, in which case the individual would "withdraw from the labor market" to take advantage of the state-funded welfare program.<sup>6</sup> Although this is naturally limited to certain demographics—those whose incomes are sufficiently small as to be less than unemployment benefits—the effect is significant, especially in large nations such as the US. In his seminal *Free to Choose*, Milton Friedman cites increased government spending and unemployment as two concrete results of most welfare states. In this instance, the government would "renege on [its] commitment to full employment"<sup>7</sup> due to the expenditure of providing benefits to the newly unemployed. The result is an increasing unemployment rate that hinders the US economy.

Furthermore, public welfare systems have become so institutionalized that individuals have become dependent on welfare, and this leads to rising government costs and public taxes. By economic definition, the state of being "unemployed" is where an individual is looking for a job but cannot find one at any given moment. Those without a job are provided monetary benefits through an "Unemployment Insurance" program, which was valued at around \$319 billion from 2007-2010.<sup>8</sup> In that same period, the US government funded 34% of these jobless benefits, leaving the significant remainder to be paid by taxes on private sector organizations and individuals.<sup>9,10</sup> The definition of unemployment accurately describes many welfare claimants; however, there are still those who abuse the system. This group, which includes those individuals who voluntarily become unemployed, have no incentive whatsoever to find jobs due to the fact that the benefits of the welfare system outweigh the compensation they would receive from a job at their skill level.<sup>11</sup> In the current public welfare system, individuals are gradually cut off from benefits as their income rises, and Martin Anderson explains that "the value of the [welfare] benefits lost can easily exceed the added amount of earned income that brought about the loss."<sup>12</sup> This logic explains why many welfare claimants would

rather not lose their unemployment benefits by accepting an open job offer and receiving a lower-valued income. However, with the increasing unemployment rate contributed by those giving up their jobs, welfare dependency is set to increase provided that unemployment benefits remain the same. This will only lead to an increase in the amount necessary to run the public welfare system, further burdening the government and the taxpayer.

It is important to note, however, that the US government acknowledges and addresses the problem of welfare dependency with certain measures, and that these measures have worked to some extent. The 1996 reform of the US welfare system saw the introduction of the Temporary Assistance for Needy Families (TANF) monetary benefit, primarily intended to reduce welfare dependency.<sup>13</sup> The provisions set out by TANF included a so-called “workfare” scheme that required all beneficiaries to work in assigned public sector jobs.

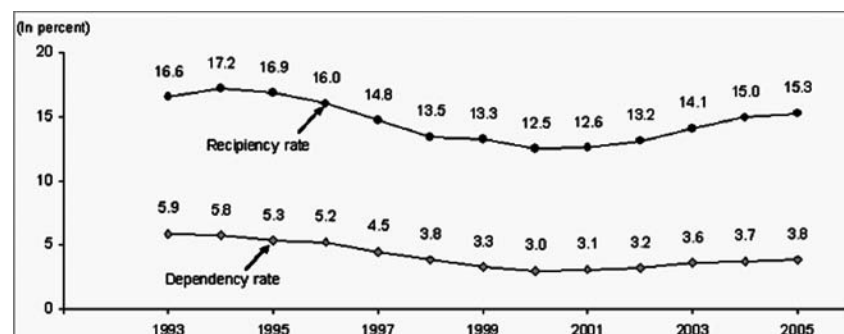


Fig. I: US welfare reciprocity and dependency, 1993-2005. Source: 2008 Indicators of Welfare<sup>14</sup>

“Welfare dependency” is defined as the “proportion of all individuals in families that receive more than half their total family income in one year from TANF, food stamps, and/or Supplemental Security Income.”<sup>15</sup>

As shown in Figure 1, the US government was able to significantly reduce welfare dependency with the reforms of 1996, and this rate has remained relatively constant in recent years. The result of the mandatory work system is demonstrated in the relation between the reciprocity and welfare rates in Figure 1. Firstly, welfare dependency accounts for approximately one quarter of the total reciprocity rate, meaning

that dependency is much less of a problem now than it was before the introduction of TANF. Secondly, the rate of growth of the welfare dependency percentages shown above has been much slower than that of the recipients. This shows that the TANF reforms made the welfare system cyclical, whereby people become eligible for benefits, eventually find new sources of income and subsequently leave the welfare system.<sup>16</sup> In this way, the US government has used reform to alleviate the problem of welfare dependency.

While it is true that US government has been somewhat successful in reforming its system to address welfare dependency, this idea still overlooks the crucial aspect of incentivizing individuals to find sustainable employment. The fact that welfare dependency increased at all after 1996 in Figure I demonstrates that the problem still exists, and there are still those who find it more beneficial to receive benefits than to work.<sup>17</sup> The US government should not be satisfied with any increasing rate of dependency—it needs to make a concrete effort of shifting dependents back into the workforce and allowing the public welfare system to exist for those who need it most. Although TANF requires beneficiaries to work in assigned public sector jobs, these forms of employment still provide low incomes and there is no measure preventing individuals from becoming dependent on welfare yet again. By forcing individuals to work in certain jobs, TANF restricts them from receiving other forms of training or education and seeking private sector employment.<sup>18</sup> Researchers from the University of St. Gallen and the Center for European Economic Research analyzed the effect of similar “Welfare-to-Work Programs” (WTWPs) in Germany. They found that on the whole, such programs do not succeed in fulfilling their goal, and show little impact in reducing welfare dependency.<sup>19</sup> Even though the US government may try to incentivize its unemployed citizens to work through TANF, this is not significant in achieving the goal set out by Friedman of “encouraging an orderly transfer of people from welfare rolls to payrolls.”<sup>20</sup> In this way, the US government fails to incentivize every demographic to find jobs, and this continues to burden the welfare system.

Public welfare systems create benefit dependency and cause economic inefficiencies in the form of unemployment and hefty expenditures that fall on the taxpayer. The current welfare system

involves mandating beneficiaries to work in the public sector, yet it does not incentivize these individuals to seek employment in the private sector—the primary source of employment in the economy. There needs to be an increased collaboration between the socialist ideal of welfare and the capitalist tendencies of free labor markets. In other words, the US government needs to collaborate with employers to ensure that the value of public welfare benefits never exceed those that one could receive from a private sector job. This could mean that employers would provide greater benefits of various forms to their employees. An example of this is Sweden's Occupational Health Services (OHS), a privately run welfare system that employers can choose to contract independently of government regulation. OHS works with the opposite mentality from the public job welfare services—instead of attempting to relieve unemployment, it strives to keep worker incentive high through maintaining healthy workplace conditions. This means that employees are content with their workplace and thus would not favor welfare benefits over employment. The results, as explained by researchers at the Swedish Environmental Research Institute, are two fold. On one hand, fewer people would drop out of the labor force, helping decrease welfare dependency and bolster the economy's employment rate. On the other hand, businesses employing OHS could experience greater efficiency from their more incentivized workers.<sup>21</sup> If a similar system were employed in the United States, it would help bolster the employment rate and decrease welfare dependency. The outcome would be an increasingly efficient public welfare system and a more sustainable economy.

## NOTES

<sup>1</sup> Milton Friedman and Rose D. Friedman, *Free to Choose* (New York: Avon Books, 1981), 82-85.

<sup>2</sup> Ibid., 88-91.

<sup>3</sup> United States Department of Labor, *Employment status of the civilian noninstitutional population*, 1941 to date, Bureau of Labor Statistics Household Data Annual Averages, 2 (2011).

<sup>4</sup> Martin Anderson, *Welfare* (Palo Alto: Hoover Institution, 1981), 87.

<sup>5</sup> Olivier Bargain and Karina Doorley, "Caught in the trap? Welfare's disincentive and the labor supply of single men," *Journal of Public Economics* 95 (2011): 1097.

<sup>6</sup> Bargain and Doorley, "Caught in the trap?" 1096.

<sup>6</sup> Ibid., 1100.

<sup>7</sup> Friedman and Friedman, *Free to Choose*, 81.

<sup>8</sup> Tami Luhby, "Unemployment insurance sent \$319 billion to the jobless." *CNN Money* (2010): 1.

<sup>9</sup> Anderson, *Welfare*, 28.

<sup>10</sup> Luhby, "Unemployment insurance sent \$319 billion to the jobless." 1.

<sup>11</sup> Bargain and Doorley, "Caught in the trap?" 1097, 1100.

<sup>12</sup> Anderson, *Welfare*, 87.

<sup>13</sup> Anderson, *Welfare*, 44.

<sup>14</sup> United States Department of Health & Human Services, *2008 Indicators of Welfare Dependence, Annual Report to Congress: Measuring Welfare Dependence*, 1 (2008).

<sup>15</sup> Hal W. Snarr, "Was it the economy or reform that precipitated the steep decline in the US welfare caseload?" *Applied Economics* 45 (2011): 525.

<sup>16</sup> Bargain and Doorley, "Caught in the trap?" 1097, 1100.

Anderson, *Welfare*, 87.

<sup>17</sup> Snarr, "Was it the economy or reform that precipitated the steep decline in the US welfare caseload?" 525

<sup>18</sup> Diana Spatz, "The End of Welfare as I Knew It." *The Nation* (January 2012): 21-22.

<sup>19</sup> Martin Huber, Michael Lechner, Conny Wunsch, "Do Germany Welfare-to-Work Programmes Reduce Welfare Dependency and Increase Employment?" *German Economic Review* 12 (2010): 182-204.

<sup>20</sup> Friedman and Friedman, *Free to Choose*, 110.

<sup>21</sup> Lisa Schmidt, John Sjöström, and Ann-Beth Antonsson, "How can occupational health services in Sweden contribute to work ability?" *Work* 41 (2012): 2998-3001.

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## The Effect of the Separate-Spheres Ideology on Women's Suffrage

Victoria Larson

The women's rights movement made important advancements at the Seneca Falls Convention of 1848 in New York. This meeting marked "the first public protest in America against women's political, economic, and social inferiority," and discussed, for the first time, the concept of women's suffrage as an official objective (Kraditor 1). However, in order to attain their goal, suffragists would have to confront the separate-spheres ideology, which was firmly embedded in the national consciousness at the time. In accordance with this doctrine, women were expected to remain in the private or domestic sphere, where they focused on domestic activities and their children; in contrast, men worked in the public sphere on politics and business (McCammon et al. 53). The women's suffrage movement encountered many obstacles in its efforts to overcome the prevalent belief in the separate-spheres ideology during the Gilded Age.

The widespread establishment of the separate-spheres doctrine stemmed from the industrialization of American culture in the 1830s. The United States was a largely rural nation in the early decades of the nineteenth century, and families mainly practiced self-sufficient lifestyles. Therefore, women participated in their family's work and were considered to be an "important part of a communal productive process under her direction" (Douglas 48). However, the start of the industrial revolution in the 1830s altered women's focus from production to consumption. As factories spread and more products became mass-produced, "a new culture of mechanically produced goods and values arose" (Trachtenberg 150). This change could be seen in the growing popularity of large department stores in the 1870s and 1880s; at this time, women increasingly concentrated on acquiring goods that would



enhance the comfort and visual appeal of their homes. It was commonly thought that “In the newly commercialized and urbanized America of the middle decades of the nineteenth century, the woman consumer...is more important, more indispensable, than the woman producer” (Douglas 66). The separate-spheres ideology emerged from this cultural change, which came to signify that “private life, domesticity, and motherhood are natural to women; the public world of citizenship, higher education, and work naturally belongs to men” (Cummings). As a result, it was common for both men and women to oppose women’s voting rights by the time of the Gilded Age.

Anti-suffragists used the separate-spheres doctrine to argue that women’s suffrage would directly contradict traditional gender roles in American culture. Numerous anti-suffragists employed the concept of natural rights in their reasoning, as they maintained that women’s domain in society was the domestic sphere, which had been “naturally and divinely marked out for them” (Kraditor 51). They thought that “God had ordained man and woman to perform different functions in the state as well as in the home, or that he had intended woman for the home and man for the world” (Kraditor 16). Women’s suffrage and consequent participation in government would openly challenge this sentiment. In addition, many women’s suffrage opponents believed that if women were not always in the domestic sphere to care for their families, chaos would ensue. Anti-suffragists feared that if women were given voting rights, they would not spend as much time with their children and would divorce their husbands over irreconcilable political differences, which would destroy the family unit (Kraditor 22-3). They communicated through their theological argument that “social peace and the welfare of the human race depended upon [women’s] staying home, having children, and keeping out of politics” (Kraditor 22). The separate-spheres ideology itself was also used by anti-suffragists to reinforce their standpoint. Since this doctrine contended that a woman was expected to be a “model wife and mother” (Cordery 120), opponents of women’s suffrage argued that women belonged in the domestic sphere away from the “the rough world of masculine enterprise” (Trachtenberg 145). Anti-suffragist Catharine Beecher articulated this belief in her 1869 piece *The American Woman’s Home*, which stated that “women should rule the domestic sphere, stay away from the ballot box, and devote themselves to the ‘great

mission’ of ‘self denial’” (qtd. in Trachtenberg 146). Voting rights would consequently prevent women from fulfilling their conventional role in society. However, suffragists began to counter these claims as the Gilded Age progressed.

The women’s suffrage movement recognized that it would need to erode the public’s conviction in the separate-spheres ideology to advance its cause. Suffragists were subsequently forced to craft multiple arguments around this doctrine in response to their detractors. Leading suffragist Elizabeth Cady Stanton summarized this viewpoint in the 1850s before the New York state legislature when she reasoned that women should be granted suffrage “simply on the ground that the rights of every human being are the same and identical” (qtd. in Cott 19). How could women have equality in a society where they were refused the right to vote? The women’s suffrage movement also insisted that voting rights would provide advantages for both the families of women who worked or remained at home. During the Gilded Age, the number of women working outside the home increased from 15% in 1870 to 21% in 1900 (Cordery 128-9). Harriot Stanton Blatch, a prominent suffragist of the twentieth century, consequently argued that “women’s productive labor of all sorts, their contribution to social life and well-being, required a political voice” (Cott 24). If women, regardless of their profession, were to contribute to their families’ welfare, they required suffrage to implement the policies that would provide them with the most economic and social benefits. Women utilized the separate-spheres ideology to their advantage as well, asserting that their experience in the domestic sphere could provide them with valuable insight on regulations and other related legislation (McCammon et al. 58). Suffragists often varied their reasoning based on the beliefs of their opponents; therefore, Stanton was also recorded to have said that suffrage was a “destined portion of the maternal inheritance” (Douglas 76), and that both genders would benefit if women could “balance society with their characteristic contribution” (Cott 19). By the end of the Gilded Age, suffrage was often presented as “part of women’s duties as wives, mothers, and community members” (Cott 29).

The relative success of the women’s suffrage movement in the West compared to the East underscores the significance of the separate-spheres doctrine as an obstruction to women’s voting rights throughout

the rest of the nation. The majority of Western states granted women's suffrage to their residents before the ratification of the Nineteenth Amendment because this ideology was not as influential in this part of America. By the Nineteenth Amendment's passage in 1919, thirteen of the sixteen Western states had already approved of women's suffrage compared to two, New York in 1917 and Michigan in 1918, in the East (McCammon and Campbell 55). Many Western states were more receptive to offering women suffrage because the rough conditions provided women with more social equality (McCammon et al. 54); Wyoming was the first to do so in 1869. This idea could be seen in the continuation of women's "household production of commodities" (Douglas 55) in the West after the East was largely industrialized, as "whatever the value attached to it, woman's labor in the opening West was necessary" (Douglas 56). In addition, women saw more opportunities for public-sphere work in the Western states. While 11% of all American women lived in the West in 1910, 21% of them were lawyers and 22% were doctors (McCammon and Campbell 66). Western states' campaigns for suffrage also did not produce as much opposition as they did in Eastern states due to their practice of invoking arguments that would resonate more with the public. For example, Western suffragists expressed that voting would allow them to carry their domestic skills into society, where they could improve public life (by helping the poor, among other reasons) in accordance with the separate-spheres ideology. The limitations of this doctrine in the West allowed the women's suffrage movement to successfully advance its cause in this region of the country.

Women were ultimately successful in their efforts to attain suffrage in the United States, as seen by the ratification of the Nineteenth Amendment. Besides its contribution towards voting rights, the women's suffrage movement also brought other reforms to the attention of state legislators by the end of the nineteenth century, such as women owning property, initiating lawsuits, and becoming involved in legal contracts (Cordery 127). Gilded Age suffragists were the first to challenge the separate-spheres ideology and inspired a rising number of individuals to support their cause. Women's rights advocates would continue to grapple with the disputed issue of women's roles in society during the twentieth century.

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## The Collision of Cubism and the Cinema

### William Ford

The conclusion of the nineteenth century and start of the twentieth century brought about cultural changes throughout Europe, including Communist ideas, Freudian psychology, and Einstein's theory of relativity. Science, philosophy, and political theory, though, masked other revolutionary movements taking place in the art world. The turn of the century featured the introduction of the cinema and Cubism. The cinema, pioneered by the Lumière Brothers, captured pictures in motion for the first time ever. Cubism, fronted by Pablo Picasso and Georges Braque, translated time and motion onto the canvas—a style never before seen in artwork. The emergence of the cinema and Cubism just years apart was no coincidence. Early cinema heavily influenced Cubism.

Before Picasso even visited Paris, French cinematographer Georges Méliès swept through Parisian cinématographiques with his comedy shorts. Despite the fact that they were comedies, Méliès' films exhibited advanced visual illusions and special effects. Museum curator Bernice Rose cites “one of Méliès favorite tricks— [cutting] apart bodies and rearranging them” (Picasso and Braque Go to the Movies). Méliès' characters often had their limbs and heads separated from the body and subsequently reattached, sometimes in a mangled order. Art history professor and film historian Natasha Staller specifically mentions his 1901 movie *Dislocations mystérieuse*, which features a man whose “appendages fly away from his unsupported torso, which drops to the floor” (211). This concept is remarkably similar to a characteristic of Cubism, used just years later by Picasso. The artist often made sure his characters were “not just broken, but shattered” (Miller 162). Using the artist's *Untitled* work as an example, one can see this strategy employed with the subject's face, arms, and torso entirely disfigured. This disfigurement is why writer Gerald Noxon cites the “fragmentation

and re-synthesis” (31) as the link between cinematography and Cubism. Méliès didn't stop with the contortion of humans; he frequently used special effects to rearrange an entire room. Likewise, the Cubist paintings of Picasso and Braque repeatedly utilized a collage-style arrangement, with aspects of a complete painting seemingly cut and placed elsewhere on the canvas. Visually, of course, Cubist paintings and Méliès films look nothing alike. Conceptually, however, Méliès' techniques made frequent appearances in Braque and Picasso's artwork. His methods were just one of many cinematic practices that Cubism borrowed.

Another defining feature of all early films was the color. Although black and white films dominated the early twentieth century, in uncommon cases cinematographers could meticulously hand-tint their films frame-by-frame to add “a metamorphosis of color” to movies (Picasso and Braque). In films by Auguste and Louis Lumière, dancer Loïe Fuller's mystical ballet moves (dubbed “The Serpentine Dance”) are enhanced by a wash of hues throughout the frames. As a result, the agile dancing is complemented with a swirl of pinks, blues, and oranges. Picasso's 1907 work *Les Femmes d'Alger* appears to directly respond to this vision, with an emphasis on those very colors throughout the painting. As the art form developed, though, Cubists started exhibiting less reliance on color, just like most of the era's films. In the glory days of Cubism, 1910-1912, the most famous works of Braque and Picasso made very little use of color. Picasso's *Portrait of Daniel-Henry Kahnweiler*, *Portrait of a Woman*, *Ma Jolie*, and *Nude* were all nearly devoid of color, as were Braque's *Mandora*, *Man With Guitar* and *Le Portugais*. Seeing the success of black-and-white films, Picasso aimed to appeal to the viewer using solely image and subject matter, abandoning the color he used so effectively in *Les Femmes d'Alger*. While color was a key component of *Les Femmes*, the work was far more influenced by another significant element of both Cubism and the cinema: motion.

While the camera was able to capture one instantaneous moment, the cinematograph could, for the first time, capture a series of moments, building up to actions and eventually stories. In film, this notion can be traced back to two of the earliest cinematographers, Etienne-Jules Marey and Eadweard Muybridge. Marey's work with photography in

the late nineteenth century placed a greater focus on motion *within* a single frame. Observing Marey's *Chronograph of a fencer*, which depicts a continuity of motion, one can see how Picasso and Braque translated this pre-cinema technique onto their canvases. Physicist, historian of science and author Arthur I. Miller likens this innovation to Picasso's "realization of cubist simultaneity" (Miller 118). This refers to the idea that Cubists represented multiple actions in their paintings. Muybridge, on the other hand, experimented with the use of several, successive frames in photographs, giving the illusion of movement. Cinematography professor Marta Braun explains how his photographs were shot at multiple angles, giving several perspectives of one subject (156). This, too, represents an idea very similar to Cubism, an art form famous for its attempt to capture motion. In viewing Picasso's *Les Femmes d'Alger* (O.J. version O), one can grasp Muybridge's affect on Picasso. The apparent fluidity of the *Femmes* resembles Muybridge's set *Dropping and lifting a handkerchief* (Miller 119), most notably in the subject's positioning. And looking for further influences, we can once again turn to the Lumière brothers' films of the *Serpentine Dance*, a mesmerizing ballet featuring the long drapes of the Loïe Fuller's skirt flying through the air. Museum curator Bernice Rose says, "Loïe [Fuller] forms the link from film to painting for Picasso," commenting how her dances with the drapes are responsible for the mobility amongst the *Femmes* (Picasso and Braque). Max Jacob, a French poet who often accompanied Picasso to the movies, remarked, "Loïe Fuller is amazing..." (Picasso and Braque). Art history professor Anna Chave, too, recognizes the "mobility" and "freedom of movement" (600-601) that Picasso's women seem to possess. Freedom of movement, however, was not limited to just the paintings' subjects; the eye of the viewer experiences a freedom of movement in all Cubist works.

Closely observing nearly any Cubist painting, one can grasp a representation of several perspectives, or viewpoints, on the canvas. While this was an original strategy in artwork, it had already been present in the film world for years. Natasha Staller describes the trick that takes the viewer from country to country, desert to ocean in a split second (Picasso and Braque); this shift in setting reappears in Cubism in a more abstract manner. Picasso and Braque aimed not to take viewers to a different *physical* location, but an entirely new dimension, or

viewpoint of the same object. Looking again at Picasso's *Les Femmes d'Alger* (O.J. version O), several of the *Femmes* appear to exhibit that change in perspective. Their faces, arms, and torsos employ a multidimensional view of one subject. Where did that originate? A possible answer to that question lies in one of the earliest known films: the 1894 short exhibiting strongman Eugene Sandow. Shot in Thomas Edison's studios, the film shows the bodybuilder making several poses uncannily similar to those of the *Femmes* (Picasso and Braque). When one paints "according to the visual dimensions only," says writer Maurice Raynal, he cannot achieve the "higher order" (95) that Cubists reach. In other words, a work is truly special when it deviates from what the naked eye sees. It is impossible to travel between cities in a matter of seconds, or view several women simultaneously from multiple perspectives and dimensions. But perhaps film historian and producer Martin Scorsese and Gerald Noxon provided the most effective complementary analysis of Cubism and the cinema; the former mentions the filmmaker's desire to "invent a cinematic language" (Picasso and Braque), while the latter discusses the Cubist's "fresh new visual language" (30). A decade into the twentieth century, it became evident that cinematographers and Cubists spoke the same language.

Their languages, though similar, were not entirely identical. Pablo Picasso and Georges Braque, two cinema fanatics, took those images they saw onscreen—that "cinematic language"—and translated it into something radically different. Their approach was nothing short of brilliant: by reinterpreting the cinematic concepts from films rather than copying the settings and characters, the Cubists revolutionized modern art. It was a risky thing to do, as adding movement, perception, and fragmentation removed beauty from their artwork. But Braque and Picasso were not concerned with beauty. They were too busy recreating the cinema on their canvas.

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## Camus Meets the Greek Insurrectionists

Antonios Cotzias

In the midst of the current political crisis in Greece, I could not help but feel enraged by the oppressive status quo and its supporters. Being far away geographically, but always emotionally attached to my home country, I wondered what there is to be done. Once Greece's former Prime-Minister George Papandreou announced that he withdrew his promise for a referendum concerning, in effect, the new austerity measures, I truly felt that political violence and terrorism might constitute the only "way-out". And this is why Camus' treatment of political violence is not only of upmost intellectual importance, but also an ever-recurring dilemma that anyone politically active must face. Yet, the question for me is not what Camus' opinion is, but what constitutes a consistent, humane, and just course of action. I studied Camus not merely from a literary interest, but mainly to find an answer to this conflict. Apart from Sprintzen's *Camus: A Critical Examination*, I studied Camus' works *The Just*, *The Rebel*, and *The Possessed*, as well as Paul Lauritzen's article "*Torture Warrants and Democratic States – Dirty Hands in an Age of Terror*", John Foley's "*Albert Camus and Political Violence*", and Jean-Paul Sartre's *Dirty Hands*. Camus finally persuaded me. Thus, in this paper, I will attempt to prove how, through these texts which revolve around Camus' treatment of political violence, a system of revolutionary<sup>27</sup> values can be formed, which is appropriate for judging, with humane criteria, the justice of a violent action.

Camus starts off in forming his thoughts on violence by rejecting the destructive and absolutist dogmas of nihilist revolutionaries, because

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<sup>1</sup> Only in the last paragraph, do I refer to "the revolutionary" in the sense of the Camusian "revolutionary", which is contrasted to "the rebel" (in page 8). In the rest of the cases, when I use the word "revolutionary" or "revolution", I refer to acts which tend to clash, oppose and/or overthrow the status quo (e.g. Camus system of revolutionary values), and do not mean it in the strict Camusian sense.)

of their failure to consider the sanctity of individual lives and their inevitable betrayal of their own cause of revolution. In a modern society in which Nietzsche found God “dead in the hearts of his contemporaries and proclaimed this fact aloud” (Sprintzen 14), nihilism constitutes an instinctive response. If there is no external value placed on life by a supreme being, then “everything is permitted”. Yet, Camus is opposed to this reasoning, and is worried about the extension of the revolutionary forces of nihilism onto others. Thus, in Camus’ play *The Possessed*<sup>2</sup>, when Verkhovensky shoots Shatov in the head, his partners protest by shouting: “That’s not the way. No, no. That’s not the way at all... No...” (213). Verkhovensky’s reasoning, based on the Russian nihilist revolutionary Nechayev, is also heavily criticized in *The Rebel*. By attacking Nechayev, Camus exposes revolutionary nihilism’s grave conclusions. The ideas that a “general will” and the cause of the revolution must dominate over and above the actual will of the people, in the name of a “Church of Freedom” (Rebel 157), that destruction is creation (Rebel 158), and that freedom can only be institutionalized by creating a dictatorship of freedom (Rebel 157) are reasons for Camus’ contempt. Camus, expressing a morality of humanism, cannot accept a revolution which is “more important than the people it wanted to save” (Rebel 161). Indeed, the paradox is found in that the revolution becomes the end goal, only by neglecting its own cause; the action of destruction becomes the absolute value by breaking away from its vision and violating all human individual rights. Thus, nihilism becomes the basic ideology to which Camus’ system of revolutionary values is contrasted, and in which the values of humanity and justice are treated as morally superior to violence and the cause of the revolution.

If, however, political violence is rejected altogether, then it is impossible for the cause of the revolution to be advanced. Thus, Sartre supports Nechayev, to the extent that he remains loyal to the cause and progress of the revolution. He accepts Nechayev’s claim that it is not a matter of morality or justice, but a duty to these same values to “eliminate anything that may harm our cause” (Rebel 163). In his play *Dirty Hands*, one might infer that Sartre is addressing Camus in writing:

<sup>2</sup> An adaptation of Dostoevsky’s novel *The Possessed*. Camus admits that he “grew up on it” for more than two decades (Possessed 75) and thus we can assume for the purpose of this essay that Camus’ voice does express itself through this adaptation.

How you cling to your purity, young man. How afraid you are to soil your hands! All right, stay pure! What good will it do? Why did you join us? Purity is an idea for a yogi or a monk... To do nothing, to remain motionless, arms at your side, wearing kid gloves. Well, I have dirty hands. Right up to the elbows. I’ve plunged them in filth and blood. But what do you hope? Do you think you can govern innocently? (Jean-Paul Sartre, 218).

In other words, if someone is truly interested in justice and revolution, it is imperative that he acts. Revolutionary action presupposes the courage to have “dirty hands,” to use “any means necessary” for the cause of “liberating our minds”, as the picture above shows. Otherwise, justice will never reign, and none of the values Camus’ thinking praises can be established.

Lauritzen’s analysis, however, helps to clarify Camus’ thought, in light of the “dirty hands” problem. Lauritzen introduces Walzer’s theory which states that there is a strong positive correlation between the morality of a politician, and his/her level of toleration of acts of political violence in the name of justice. Walzer argues that a “dirty hands” are what actually constitute a moral politician. Because if “he were a moral man and nothing else, his hands would not be dirty; if he were a politician and nothing else, he would pretend that they were clean” (101). Then, Lauritzen proceeds to describe Walzer’s thesis’ application to Ivan Kaliayev<sup>3</sup> (102). It is implicitly stated that Camus’ stance is similar to Walzer’s, and this is mainly supported through Camus’ play *The Just* (Lauritzen 101). Thus, for Camus an act of political violence might be the necessary, moral, and/or prescribed solution to a political dilemma, even if, at all times, the act remains unjustified, illegal, and the reason for punishment and conviction<sup>4</sup>. Contrary to what one would have expected by a thinker closely associated with pragmatism, Camus demands certain stringent deontological criteria to be met. These are the just and humane criteria which constitute the revolutionary platform on which political violence can be judged.

<sup>3</sup> The protagonist of *The Just*.

<sup>4</sup> It can never be “institutionally legitimized” (Foley 219). The distinction between what is moral and what is justified is central in Camus as it is in Walzer.

Foley's critical examination of Camus penetrates to a deeper level in differentiating between "justifying" an act of political violence and "understanding" it, by defining and analyzing these deontological criteria. In order to better illustrate Camus' rejection of the legitimacy of violence, the author examines *The Rebel*, *The Just*, *Caligula* and various critical works on Camus. He specifies the particular minimum conditions Camus sets for an act of political violence to be "respected" and "understood"<sup>5</sup> (219): the victim's authority is tyrannical, the act is distinctively addressed to the victim<sup>6</sup>, the act of violence is such that the subject accepts full responsibility and sees the consequences of his act (213), and finally that there is no possibility of a democratic solution based on dialogue (214). After having identified these minimum conditions, it becomes clearer to a critical thinker that these conditions, which are the requirements of Camus' absurdist philosophy concerning political violence, are also justified on the basis of a morality of "humanism" (222) which holds individual rights above all else.

Sartre's attack, examined under the spectrum of the analyses of Lauritzen and Foley, clarifies the implications and requirements of Camus' system of revolutionary values as expressed in *The Just*. Kaliayev embodies the rebel who is loyal to the relativity of the present condition and the urgency of human individual needs. For his character Camus writes "my admiration (...) is complete" (Sprintzen 119). Kaliayev's first attempt to murder the Duke fails because Kaliayev is unable to throw the bomb after he sees that two children and the Duke's wife are with the Duke in his carriage (Just 26). Kaliayev does not murder the two children and the Duke's wife, because he knows that this action is not necessary; there will be another chance to murder the Duke. Already feeling doubts and guilt about his mission of murdering the Duke (Just 20), he cannot extend his scope of action to victims he considers totally innocent. This would not only be unnecessary, but also unjustified. And it is precisely this criterion of necessity which the nihilist revolutionaries ignore, as they evaluate situations only in terms of their effect in promoting the revolution. In addition, Kaliayev's superiority lies in his willingness to

sacrifice himself instead of merely imposing his dogma<sup>28</sup> (Rebel 166), to fight for the present instead of a future value (Rebel 166), always doubtful instead of being dogmatically certain (Rebel 167), and capable of true friendship and brotherhood<sup>29</sup> instead of sacrificing all emotion for the purpose of the revolution (Rebel 168). Kaliayev is the model of the rebel who considers others' lives as his greatest value (Rebel 168) and, by knowing that acts of violence are unjustifiable on a moral level, he is ready to "dirty" his hands, on the condition that violence is absolutely necessary (Rebel 169). He embodies the Camusian revolutionary values according to which one should justly and humanely face the dilemma of political violence.

The values of the rebel and the revolutionary should be harmonized into the political activist who remains just, consistent, and humane. At first sight though, the conflict of these two values seems insuperable. To the rebel that says: "But I love the men who are alive today (...). It is for them that I am fighting (...). I refuse to add to the living injustice around me for the sake of a ... dead ... justice" (Just 32), the revolutionary replies: "I do not love life... I love something higher (...). I love justice" (Just 17). Camus' stance on revolution and violence can be summed up by the quest for a revolutionary action which "recognizes those limits and, if it must go beyond them, at least accepts death" (Sprintzen 119). This self-sacrifice is the obligation of the rebel to the mission of the revolution; murdering innocent civilians cannot be morally justified, but, if necessary, might be socially dictated. The Greek insurrectionists should keep in mind that the example of Kaliayev should be our guide. Our revolution, just like Kaliayev's, should have a definite goal, a respect for individual rights, and an aspiration for human freedom. We shall always be ready to sacrifice ourselves and admit our guilt if we are to consider violating others' rights. And then, only if it is absolutely necessary, shall we do so!

<sup>7</sup> "He who kills is guilty only if he consents to go on living" (Rebel 171).

<sup>8</sup> "Reconstruct a brotherhood of man" (Rebel 170).

<sup>5</sup> And it is only towards these violent acts (that can be "understood") that Walzer's theory of a "moral politician" applies.

<sup>6</sup> i.e. there is no "collateral damage."

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## The Colorful Story of Cinema: Racial Portrayals in Contemporary Films

Hongkeu An

Throughout cinematic history, many films have successfully confronted social issues and have provided a platform for political and cultural discourse. Film production as an industry has become more competitive, however, and many filmmakers and producers are resorting to techniques, contents, and depictions that are purely lucrative rather than provocative. Racism is one such issue that the film industry has largely failed to confront effectively. In fact, many contemporary films perpetuate subtle forms of racism.

Still, some moviegoers and cinematic scholars may argue that today's films actually curb racism by employing excessively blatant and humorous stereotypes, allowing the viewers to reject them for their absurdities. In fact, such comedic films in which ethnic characters are humorously and inaccurately portrayed often do well at the box office for a reason. Filmmakers and their viewers are mutually recognizing that confronting racism through humorous means is both innocuous and effective. For instance, the successful comedy film, *Harold & Kumar Go to White Castle*, is not only based on a series of entirely absurd events but also portrays the characters in glaringly ridiculous ways that it is virtually impossible for the viewers to accept any aspect of the film as reality. Even their stereotypes are satirized and mocked, so as to discredit their validity. Stephen Holden, in his *New York Times* review of the film, notes that while the characters *Harold and Kumar* don the typical "nerdy" Asian stereotype—Harold is a submissive, hardworking investment banker, and Kumar is in the process of interviewing for medical school—they are also massive stoners, in search of "miniburgers and herbal replenishment." Essentially, by incorporating an extra, humorous element that is unusual to the stereotype, the film manages to



completely “demolish the image of Asian-Americans as nerdy, sexless bookworms incapable of fun” (Holden).

Such comedy films may appear to be satirizing stereotypes, but they are actually normalizing these stereotypes in humorous contexts. In doing so, they perpetuate the notion that racism is acceptable so long as it is enjoyable. For instance, in *Harold & Kumar*, Harold’s only reasonable attribute is that he is an Asian-American student working as an investment banker in New Jersey. While this attribute is clearly a racial stereotype, it pales in comparison to the rest of the movie’s absurd comedies, and is therefore normalized in the context of the film. Furthermore, even though the film frees Harold and Kumar of their “nerdy Asian” image, it is only through astronomically unbelievable actions and behaviors that they are able to escape their stereotypes. This sort of portrayal propagates the notion that it is only possible to depart from stereotypes if one is willing to embark on an absurd journey like that of Harold and Kumar. Still, many film reviewers have praised the film for tackling stereotypes by bringing Harold and Kumar through a transition from the typical nerdy Asian to a hyper-sexualized couple of stoners. What is ironic, and what they fail to recognize, however, is that there needed to be a transition in the first place. Essentially, the film capitalizes on existing stereotypes to build a fresh, humorous plot for the rest of the film. Portraying Harold and Kumar as evolving from nerdy Asians to being less so doesn’t do anything to demolish stereotypical Asian portrayals; it merely shows that these two are now superior to that particular stereotype.

As in the case of *Harold & Kumar*, Hollywood often capitalizes on the viewers’ general acceptance of absurdly humorous racial stereotypes. Ed Guerrero in his book, *Framing Blackness: the African American Image in Film*, argues that many of today’s filmmakers are completely missing the point of filmmaking for this very reason. He opines that, instead of obscuring one issue with another, films are supposed to “inspir[e] aesthetic, cultural, and political masterworks aimed at liberating the human potential.” He then goes on to criticize that, “... in almost every instance, the representation of black people...(and extrapolated to a wide range of other minorities)...on the commercial screen has amounted to one grand multifaceted illusion” (Guerrero, 2). He essentially argues that Hollywood seeks financial legitimacy more

than accuracy and reformation. More specifically, Guerrero suggests that minorities are portrayed not only in an inaccurate but also an unjust way. Humorous portrayal of stereotypes, then, is just one method of obscuring the real issue of racism.

One method through which many contemporary films perpetuate racism in subtle ways is by placing minorities’ successes and competencies within the confines of white norms. Matthew Hughey, in his article, “*Cinethetic Racism: White Redemption and Black Stereotypes in ‘Magical Negro’ Films*”, contends that the reason that today’s films—even ones in which black characters are portrayed as “lawyers, doctors, saints, and gods”—are racist is that they place black characters in “certain limits imposed upon them by mainstream, normative conventions.” Essentially, racist black representations are reproduced as white representations are normalized. Hughey suggests that this is accomplished by:

(a) numerical increases in nonwhite representations, (b) interracial cooperation, (c) the superficial empowerment of historically marginalized subjects, and (d) movies themselves as a cultural phenomenon, which audiences want to believe reflects progressive race relations within the larger society (Hughey, 551).

For example, the film *The Matrix* employs many of the criteria of a Magical Negro film. In the film, the setting is often a familiar, clean city mainly occupied by white business people. When Neo meets The Oracle (Gloria Foster and Mary Alice, both of whom are black actresses), she is found baking cookies and chain-smoking, a common image of a “welfare queen” (Hughey, 557). In this portrayal, The Oracle is the only powerful (almost godly) black figure placed in an apparently white society. This juxtaposition superficially empowers the black character, while confining her in mainstream white conventions.

Another way by which films perpetuate subtle racism is through the portrayals of white characters as saviors. In his other article, “The White Savior Film and Reviewers’ Reception,” Matthew Hughey alternatively proposes that the reason racism is still latent in films is that white protagonists are portrayed as saviors who often come to rescue a group of people that is portrayed as “lower-class, urban, and nonwhites (generally

black and Latino/a) who struggle through the social order.” For example, in the film *Freedom Writers*, Erin Gruwell is anointed as a super-teacher, who is given the responsibility of saving a group of low-income, at-risk students from their struggles. At one point, the film inserts such dialogues as:

School Administrator: Forget it. These are minorities. They can’t learn and they can’t be educated.

School Teacher: With all due respect sir, I’m a white lady. I can do anything. Such examples of her heroism are emphasized as when the film notes that it’s based on a true story. This sort of emphasis attempts to make her role as a savior as real as possible.

Lastly, films perpetuate racism in a subtle way by excluding minorities from lead roles. Even *Harold & Kumar*, one of the few films that employ minorities as the leads, renders their ethnicities as meaningless because the entirety of the film is a mockery and based on an absurd plot that no real person (whatever his or her race) could relate to. In another instance, the 2008 drama film *21*, which cast Caucasian characters as the leads, was actually based on a story of a group of predominantly Asian characters (Wikipedia, *21*). Instead of translating the basis of the story into a cinematic portrayal in the most accurate way possible, the filmmakers opted to capitalize on the audience’s preferences of a male Caucasian protagonist. The issue with not casting minorities as leads is not necessarily the amount of exposure they receive. Rather, it’s that sideline characters are deprived of any resemblance to real human behavior when they are excluded or depreciated for their ethnicities. For example, in the popular television series, *Glee*, Mike Chang, the only Asian male character, is hardly ever sexualized or portrayed as being nearly aggressive for his love interest as his Caucasian counterparts, Finn or Puck. On the other hand, in such movies as, *Save the Last Dance*, African American characters are hyper-sexualized, as evident in the character Malachi who is seen only in search of two things: women and violence. Simply, by pushing minority characters to the sidelines, filmmakers are making way for a trend that has come to position certain races into expected roles.

The reasons for film production are multiple. On the one hand, films are supposed to entertain us; on the other, they can provide a universal and accurate medium of communication. The question remains, then, as to what filmmakers *should* do. One could argue that filmmakers, as anyone else in business, serve no other obligation than to produce lucrative and entertaining films. On the other hand, as Ed Guerrero notes, such inaccurate and racist, albeit subtle, portrayals of minority characters only serve to threaten the potential of communication. Whatever the case, it seems unreasonable to exclude the audience as a crucial factor in the shaping of meaning and perception of films. We are an interpretive community, constantly identifying and interacting with the visual representations of ourselves. Our reception of films may be as varied as the number of films. Through the interpretation and reflection of these varied portrayals, we have the power to demand a more just cinematic reality of our true characters.

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# Conquering Depression

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For a century before neurogenesis was discovered, there was a prevailing belief in the field of neuroscience that the mammalian brain was a structurally constant or static organ. It was assumed that neurons could neither divide nor self-repair. In 1988, Dr. Elizabeth Gould uncovered evidence of neurogenesis, the birth of neurons, in the adult hippocampus of rats, marmosets and macaque monkeys (Lehrer). Eight years after Gould defied one of the central dogmas of her field and proved neurogenesis, she went on to prove that the brain's conformation is influenced by external surroundings. Other researchers were inspired by Gould's work and plunged into this blossoming field. This intense and concentrated focus on neurogenesis by several researchers has led to new revelations. One thrilling discovery is that neurogenesis in the brain can be manipulated. This is particularly relevant to certain mental disorders that decrease the rate of neurogenesis in the hippocampus. The idea that we may be able to re-stimulate neuron division will have profound implications on treatment plans of specific diseases. Depression is one disease that retards the division and growth of new cells in the hippocampus, a region in the temporal lobe of the brain. Depression, according to the World Health Organization is the leading cause of mental disability worldwide (Pratt). It is therefore essential that more effective treatment methods be explored. Recent research highlights the different ways neurogenesis in the hippocampus may be manipulated to help combat depression.

Neural replacement therapy can be used to regenerate cells in the hippocampus that are damaged by depression. In an article published by Dr. F.H Gage, an experiment was conducted that attempted to integrate specific proteins from one organism into the neural circuitry of another. Cells capable of proliferation were isolated from the hippocampus of an adult rat and cultured. In a defined nutrient medium that contained the

necessary Fibro Blast Growth (FGF-2) proteins, cells continued to thrive and make the necessary neural and glial markers (Gage). These cells had to be modified and remain in the culture medium for a year before they were ready to be transplanted into an adult rat's brain. Just before neural transplantation, the "cells were labeled with bromodeoxyuridine and an adenovirus" (Gage 27). This marking ensured that the maturation of these specific cells could be tracked. Two months after the cells were grafted into the hippocampus, the labeled cells were found proliferating in the dentate gyrus (Gage). The dentate gyrus is part of the hippocampal formation and an active site for neurogenesis. This result illustrates that the neurons damaged by depression can be re-stimulated to grow by neural transplant therapy. It was promising to notice that there were no signs of tumor formation in the recipient rat. While these results are very encouraging, this concept is still in its initial stages. Dr. Gage cautions that excess proliferation may lead to uncontrolled cell division and alteration of the natural working mechanism of neurogenesis. The body may also reject the transplanted cells and proceed to make antibodies to destroy the foreign cells. This auto-reaction of the immune system may destroy the healthy cells along with the foreign. However, researchers are continually trying to configure methods to overcome these obstacles. A less invasive approach such as oral medication is an alternative option that can be used to treat depression.

Hippocampal neurogenesis of impaired cells can be re-stimulated using pharmaceutical antidepressants. Antidepressants such as fluoxetine proliferate neurogenesis. This fact is proved by two experiments conducted by Santarelli et al. In the first experiment, neurogenesis was halted when 5-HT receptors that recognize fluoxetine were removed from the rat's brain. As the brain could not identify fluoxetine, there was no neurogenesis so the drug had no effect on rat. In the second experiment, the hippocampal cells were treated with localized X-ray beams. The irradiated cells no longer had the mechanism to grow or divide so fluoxetine again had no effect on the rat. These two experiments prove that neurogenesis is essential for the working mechanism of fluoxetine, but a question remains. How does it stimulate neurogenesis? Fluoxetine is a Selective Serotonin Reuptake Inhibitory (SSRI) antidepressant. Fluoxetine blocks the reuptake of an excitatory neurotransmitter known as Serotonin. When Serotonin uptake is

inhibited, it remains in the synaptic cleft for an extended period of time. The increased presence of Serotonin in the synapse ensures that there is more signaling between existing neurons to counteract depression. This signaling allows and encourages new neurons to mature and integrate into the neural circuitry (Santarelli). Even though antidepressants are widely administered to patients, the long-term effects of them are not well understood. Recent studies have shown that an increased use of antidepressants leads to a rise in cataracts (Santarelli). Another concern is that antidepressant drugs are only a short-term cure for depression as they induce neurogenesis only when administered by capsules or injections. Fluoxetine is an example of a processed pharmaceutical drug that was externally administered to treat depression. Increasing levels of already present proteins in our body can also achieve a similar outcome.

Alternate treatments that re-stimulate cell division retarded by depression may be derived from the brain's own chemistry. Brain-derived neurotrophic factor (BDNF) is a protein that plays an active role in sustaining neurogenesis in the hippocampus. BDNF is considered a crucial neurotrophin that influences cell division and maturation. It binds to its cell surface receptor, TrkB to regulate neuron division. When BDNF binds to TrkB, it forces TrkB to dimerize and auto-phosphorylate. This auto-phosphorylation, or the addition of phosphate groups, changes the shape of TrkB receptor by creating new active sites (Ernfors). The formation of new active sites allows TrkB to recognize and interact with different molecules inside the cell. This interaction is vital to the regulatory mechanism of BDNF that controls neurogenesis. In an experiment conducted by Ernfors et al, the importance of BDNF is noticed. Mice carrying a deletion of the "BDNF genes were generated by homologous recombination in embryonic stem cells" (Ernfors 800). The mice that grew from these stem cells had significantly fewer neurons in their central nervous system. This dearth of cells was particularly evident in their hippocampus. This prompted researchers to develop BDNF enhancing drugs to see if they could use BDNF to increase neurogenesis in depressed patients. BDNF enhancing antidepressants can be administered through an osmotic mini-pump (Schmidt). High levels of isolated BDNF proteins were mixed with saline and placed under the animal's skin. The animal was treated with the mixture for two weeks. The results showed that the rate of neurogenesis in the

hippocampus of the animal had increased. The animal also showed improved physical activity and eating habits. All these signs indicate that the drug helped treat depression. It also resulted in a faster recovery time from depression than when SSRI antidepressants were used. Researchers proved that what BDNF achieved in two weeks, SSRI's would take three weeks (Schmidt). The use of BDNF as an antidepressant is still a new treatment option that has only been tested on animals. There is still a significant amount of uncertainty as to how high levels of BDNF will influence other neural functions. BDNF is a signaling molecule that is also involved in memory, learning and cell differentiation. The effects of elevated levels of BDNF may interfere with the natural mechanism of these processes. Recently, researchers have been branching out by developing techniques that externally influence the hormones in the body.

Researchers are now exploring non-invasive options to treat depression. All the treatments previously discussed require some form of invasion of our body. Antidepressants are administered orally; BDNF enhancing drugs enter the blood stream intravenously; and neural replacement therapy is a surgical procedure. However, Fisher Wallace Laboratories is one biotech company that is invested in a completely non-invasive device that stimulates neurogenesis. In 1991, they developed a portable battery pulse generator that delivers micro-electrical stimuli to the skin (Fisher Wallace Laboratories). Wet sponges were placed on the temples, which were connected to the device via electrical cables. The emitted electrical stimulations were designed to increase the production of Serotonin in the brain. Increased Serotonin proliferates neurogenesis in the hippocampus of humans. As with any new technique, there were complications. Some patients experienced headaches, dizziness and skin irritations after using the device (Fisher Wallace Laboratories). However, the engineers of this technique were persistent. Their efforts were rewarded when the FDA (Federal Food and Drug Administration) approved the device. The portable generator has surpassed the engineers' expectations. Dr. Richard Brown, an associate clinical professor at the University of Columbia said that 75% of his patients responded positively to this device (Fisher Wallace Laboratories). Depression is a disease that plagues a shockingly large number of people. At any time 6.7% of the American population is

diagnosed with depression and 30.4% of these cases are classified as severe (Pratt). This statistic highlights the severity of the situation and should be incentive enough for researchers to remain persistent and explore all possible treatment options. With hope, depression will become an easily treatable and even curable disease.

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## The Underwear Industry's (Half) Naked Male

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In the 1980s, Calvin Klein revolutionized the marketing of underwear by introducing the concept of eroticizing the male body. The company featured the advertisement, as seen in Figure 1, prominently in Times Square, to increase visibility of the brand and the image to mainstream audiences. The ad brought publicity to the company because the image essentially sold sex rather than the product itself. The ad campaign was successful, bringing underwear sales close to \$100 million (Jobling). The success of Calvin Klein's erotic campaign influenced other companies to follow suit, such as Dolce & Gabbana and other luxury fashion brands. Many have branded this advertisement as well as other similar underwear advertisements as homoerotic because the image stimulates positive emotions in consumers of the same sex. However, Sam Shahid, the creative director of Calvin Klein in 1982, stated that the term depends on the eye of the beholder (Shahid). For males, the images are homoerotic since it stimulates desire by the same sex. For females, the images can be called "hetero-erotic" because it stimulates sexual attraction by the opposite sex. Despite the fact that these images can attract the other sex, many continue to label underwear advertisements as homoerotic because male models are selling underwear to male consumers. However, many people believe that this tactic turns off any straight, male consumer due to homophobia. In truth, homoerotic imagery is the most effective method of print advertisement for underwear companies.

Homoerotic advertisements for men's underwear capture the heterosexual woman demographic. Although the advertisements are not specifically catered to female consumers, women respond well to homoerotic underwear advertisements due to the sexual appeal in the images (Jobling). For example, when Armani featured David Beckham as their underwear model, sales at a London department store increased

by 50% because of the large number of women who purchase underwear (Oswald). The campaign features the scantily dressed soccer star with his crotch and the Armani underwear as the focal point of the ad. The erotic appeal of the advertisement drew in the female audience because they want their male significant other to look just as sexy as the model in the ad (Shahid). Furthermore, the staggering jump in sales due to women consumers makes sense because according to a 2008 report by Mintel—a market research firm focused on consumer products—60% of women said they purchased men's underwear within a twelve-month period. The data shows that girlfriends and wives regularly purchase men's underwear for their boyfriend or husband, so appealing to the female audience is essential for underwear companies.

Gay men also respond well to homoerotic advertisements. Harold Levine, a marketing consultant, notes a gay male's reaction to an ad: "Wouldn't that be yummy if that were my boyfriend" (Givhan). The response was to the iconic 1998 Abercrombie & Fitch advertisement campaign, which utilized homoerotic imagery. Gay men are clearly attracted to the male catalog models, making the advertisement successful in targeting this audience. Levine also noted seeing an increased number of gay males wearing Abercrombie after the release of the advertisement, which further supports the success of homoerotic imagery in courting gay males (Givhan). In fact, the company's revenue increased by 56% from the previous year because of the ad campaign (Givhan). The underwear industry capitalizes on the use homoerotic imagery to attract the gay consumer.

However, many people believe that these homoerotic advertisements would turn off heterosexual males. In his thesis paper, Tray LaCaze mentions that although the homoerotic undertones may be overlooked, heterosexual men might be uncomfortable by the advertisements. As a result, they may walk away from the brand. Losing heterosexual male customers would significantly lower revenue since straight men are the most important market demographic for men's underwear. According to the 2008 Mintel report on underwear, 83% of males said they purchased men's underwear within a twelve-month period. The loss of this essential market segment would be disastrous for underwear companies.

Despite these beliefs, straight males actually respond positively to these erotic male figures. Levine documents how straight males

responded to the same Abercrombie & Fitch campaign as mentioned above: "It could be me" (Givhan). The response here implies that heterosexual men are aspiring to fit an image of a perfect male that is on an advertisement. In her thesis paper, Amanda Alison Conseur notes how men are constantly exposed to images that supposedly epitomize the perfect male. Instead of rejecting underwear ads with homoerotic imagery, men are accepting the ads because the images provide yet another image telling them to become more body conscious. According to a *New York Times* article, Jim Phelan noted that, in 2001, only 60% of males purchased or influenced the purchase of their underwear. In 2006, the percentage increased to 80%, showing that more males care about their body image (Slatalla). Furthermore, the heterosexual male will be more compelled to buy the underwear advertised in an attempt to look more like the buff male figures in these advertisements. In essence, these images are appealing to the new, body-conscious male, often called the "metro-sexual." In fact, the advertisements "appeal to body-conscious men, gay or straight" (Oswald). The images are figures of aspiration to both heterosexual and homosexual males. As a result, they mentally project themselves onto the images of the singular man with a muscular body. By seeing themselves on these advertisements, heterosexual males are accepting of images despite the homoerotic undertones. Instead of scaring away straight male customers, these homoerotic advertisements actually attract them.

Two writers, Buford and Givhan, and a scholar, Suzanna Danuta Walters, note the increasing acceptance of homoerotic imagery by the general public. In Buford's essay, the author discusses how gay images have become more obvious in mainstream advertising. For example, 2(x)ist—a men's underwear company—has been implementing homoerotic underwear advertisements in more mainstream places such as Macy and Bloomingdale. The fact that these homoerotic advertisements are appearing in major department stores show the increasing acceptance of images with gay undertones. Similarly, in *The Washington Post*, Givhan notes that Abercrombie & Fitch's 1998 quarterly ad book was clearly homoerotic. However, these advertisements were not intended for the gay consumer. Instead, companies aimed homoerotic advertisement at mainstream demographics such as college students and the middle-class (Givhan). The fact that such a major retailer was

willing to launch homoerotic advertisements to an audience that were not necessarily guaranteed to be open-minded individuals shows how gay images have become more accepted. In the same light, in *All The Rage*, Walters comments on how advertisers are deliberately cashing in on this homoerotic image idea. Companies are realizing that the public does not mind if a product advertisement has homoeroticism because consumers are more accepting. In fact, straights are eager to purchase these products with homoerotic undertones because of the hipness factor associated with the gay image.

The versatility of homoerotic imagery makes it an excellent choice for the underwear industry. One advertisement can be placed in *Times Square*, *Out Magazine*, and *Gentleman's Quarterly* without being changed to cater to a specific market. However, at times, homoerotic imagery can become too extreme. Major publications such as *Details* and *Men's Health* refused to publish the original 2010 advertisement by 2(x)ist,. The original advertisement featured the model's naked buttocks. Although the company's goal is to send a message of "sexy" underwear to the target audience, the advertisement does take homoerotic imagery to the next level: pornography. Rather than maintaining heterosexual male consumers, this ad might turn away straight men. The naked buttock might elicit feelings of discomfort, which is terrible for public image and sales numbers. There is a fine line between gay imagery and gay pornography that should not be crossed. Perhaps the underwear brands are testing the limits because they have hit a dead-end in expanding upon the idea of homoerotic imagery. Whatever the case, inching towards what is pornography as advertisements is not the path to take.

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## Seeing is Believing

Jenny Yan

Persian polymath Avicenna once purported that “the eye is like a mirror and the visible object is like the thing reflected in the mirror” (Findlen). The study of the eye dates back to antiquity and has since been a topic of great intrigue. Artist and scientist Leonardo da Vinci took a special interest in this organ. According to Leonardo, the eye is “the window of learning” (Ackerman 108) through which the natural world can be seen. For Leonardo, vision is essential to his approach for scientific research. Unlike his contemporaries who relied on traditional ideology, Leonardo pioneered the use of the modern scientific method. This empirically based approach begins with formulating an initial hypothesis, performing repeated experiments and trials to test the theories, and analyzing data to draw conclusions and understand the implications of the study. Leonardo realized that vision was the most important sense for his observations of the natural world in his scientific studies. Motivated by his curiosity surrounding vision, Leonardo applied the same experimental approach to learning about the properties of the eye. Thus, Leonardo’s use of the scientific method is showcased in his study of vision.

As with the beginning to any scientific investigation, Leonardo started by formulating crude hypotheses on vision based on the existing theories. Two major conflicting theories on vision existed during Leonardo’s time. On one side, ancient scholars including Euclid, Plato, Ptolemy, and Galen believed in the emission theory, proposing that the eye actively sends out rays of light that hit objects in the field of vision. The opposing viewpoint, known as the intromission theory, was supported by Avicenna and Muslim scientist Alhazen and held that the eye passively receives light from objects and then processes these images in the brain. Presented with the divided schools of thoughts, Leonardo faced the challenge of deciding which theory he favored. Most of

Leonardo’s contemporaries adopted the emission theory of vision without skepticism because of the authority of its supporting scholars. Leonardo similarly accepted this theory initially because he was greatly influenced by the work of ancient Greek anatomist Galen (Ackerman 115). However, Leonardo began to question this theory as he contemplated how vision can remain undisturbed even when object are moving. He reasoned that if the emission theory were valid, moving objects would look blurred or distorted because the light emitted by the eye would only hit one point at a time and thus wouldn’t be able to capture the fluid motion of the object (Ackerman 110). This problem led Leonardo to devise a new theory that synthesized aspects from both the emission and intromission theories of vision and “describes vision as a mingling of rays coming to and from the eye” (Kemp 134). His attempt to combine both theories was described by Leonardo expert Martin Kemp as an “unsuccessful attempt to understand the rather equivocal positions” (Kemp 134).

Though Leonardo was flawed in his initial theories, he relied on extensive experimentation to test his hypotheses. From his observations of the eye, Leonardo sought answers for why the eye is concave, how light affects vision, and how visual processing works. Prompted by this series of questions, Leonardo embarked on a mission to use experimental methods to understand properties of vision. Central to Leonardo’s study was his use of creative experiments to test various aspects of the eye. One of his first topics of study was on how “the pupil of the eye changes instantly to various sizes according to the variation in brightness and darkness of the objects presented in front of it” (Da Vinci 5). He held a candle at various distances away from an observer and recorded the changes in the diameter of the pupil when contracting and dilating in response to the candlelight. This led Leonardo to conclude that the function of the pupil is to control the amount of light the eye receives (Keele 387).

One of Leonardo’s most notable experiments dealt with his theory of image inversion in the eye. Leonardo placed a sheet of metal with a small hole in the middle against a black background and observed the image cast on the opposite wall after traveling through the hole. He saw that after passing through the opening, the image projected was inverted (Ackerman 128). Leonardo then reasoned that the images must be inverted once more for visual processing in the brain. Thus, he



developed a hypothesis that images are inverted first when entering the lens and again when leaving the lens, “ending up vertical and ready to be transported to the brain” (Gross 110). Given the limited scientific tools of his time, Leonardo had difficulty testing out his theory since he couldn’t physically analyze image inversion within the eye. Thus, the scientist developed an innovative way to “demonstrate how the visual virtue employs the instrument of the eye” (Da Vinci 3). Leonardo created a glass globe with a smaller glass globe suspended in the center. He filled this globe with water to visualize how images are inverted before entering the brain, thus creating a large-scale model of how the eye receives images (Capra 242). These experiments allowed Leonardo to gather empirical evidence in trying to refine his theories on vision.

From the results of his extensive experimentation, Leonardo was able to draw conclusions about properties of the eye. For instance, his work with the pupil led him to conclude that the pupil is important in controlling the amount of light received by the eye. This function distinguishes nocturnal animals from diurnal animals. Leonardo uses the example of comparing a human eye to an owl eye to show the importance of the pupil: “if the pupil of a man doubles its diameter at night, the diameter of the pupil of the horned owl ... increases ten times to what it is by day” (da Vinci 5). The large difference in pupil dilation between species provides information about animal physiology. The implications of this study also led Leonardo to favor the intromission theory of vision over the emission theory. He reasoned, “sudden bright sunlight produces pain in the eye [which is] decisive proof that light not only enters the eye, but also cause harm to it” (Capra 240). Leonardo’s work with challenging Euclid’s point-within the eye theory led him to distinguish between central and peripheral vision. He concluded from his studies that although images enter from various locations on the surface of the eye, the clearest images are those that lie along the central line of vision while images on the side of the eye are blurry (Kemp 140). In addition, Leonardo used results from his experimentation with testing each eye separately to develop the idea of binocular vision. He realized that the two eyes see the same object when viewed separately but the location of the object changes based on the eye. The two images processed by both eyes then become a single image when the object is seen with both eyes (Capra 243).

Experimental results and conclusions often lead into implications and further studies in scientific research. For Leonardo, his work surrounding the eye led him to expand his investigation to include visual processing in the brain. He began his study of neurology by following the path of the optic nerve. He found that the optic nerve, along with other nerves in the brain converge in a cavity known as the *sensus communis*, a place where the senses join, which he believed was the “seat of the soul” (Capra 243). He concluded that the images are transformed into nerve impulses in the optic nerve, which then carries this invisible impulse to the brain. However, Leonardo could not pinpoint the exact process by which information is conveyed through nerves because he lacked the tools to understand electric impulses in neurons (Capra 244). Using innovative methods he learned from his work with bronze, Leonardo decided to study the various ventricles of the brain by pouring wax inside the skull. He postulated that the brain was divided into three connected spheres. The first cell was the location of imagination and creativity. The second space was used for cognition and reasoning. The last ventricle was the place of memory creation and storage (Gross 102). Distinguishing the various functions of different ventricles thus initiated Leonardo’s study of some other senses including hearing. The extension of Leonardo’s work with the eye to the brain and ultimately to other senses illustrates the unending nature of the scientific method in which outcomes from one experiment serve as beginnings for new topics of research.

Although two hundred years has passed since the rediscovery of Leonardo’s scientific work, scholars today are still amazed by the advanced nature of Leonardo’s research and discoveries. From aviation to topography, Leonardo’s curiosity spanned numerous fields and reflects his multifaceted interests. Analyzing Leonardo’s research reveals that at the core of his scientific endeavors is a rudimentary form of today’s scientific method. Although the formal creation of this empirical approach came after Leonardo’s time, scholars are now discovering how Leonardo was the first to employ experimentation and observation in his process of refining theories. Leonardo’s study of vision and neuroscience was one of his most advanced research topics. Given limitations of the mathematical and scientific tools of his time, Leonardo faced numerous obstacles in trying to uncover more about the eye and brain.

The discoveries Leonardo made, thus, were truly noteworthy because of the infancy of science during the Renaissance and the accuracy of Leonardo's claims. Retroactive analysis of Leonardo's theories reveals that many of his ideas were correct, but Leonardo's secrecy prevented the publication of his work earlier. In short, despite the delayed discovery of Leonardo's advances in science, the unearthing of his work has continued to astonish generation after generation of contemporary scholars.

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## When Helping Hurts: Why the Government Should Leave Workers Alone

Reid Douty

Most individuals want to do good, and politicians are usually no different. Generally, we are a caring society. Government becomes especially caring when attempting to protect the poor. Either through minimum wage standards, legislation granting labor unions strength, such as the Davis-Bacon Act, or unemployment insurance, the government wants to assure that it protects one of the most important populations in society. However, sometimes sympathy can become hidden animosity that eventually punishes constituents. Just as when governments interfere in other economic matters, attempts to manipulate free market forces often result in scenarios where neither party benefits. In sum, by supporting workers, the government harms workers.

Support of workers impedes on the natural and efficient bargaining interactions between laborers and producers. Under free market venues, the bargaining process between workers and laborers is simple: both parties develop a solution where they are equally satisfied. If a business needs to expand, it offers higher wages and better working conditions to entice more workers. When a business downsizes, it lowers wages and ultimately directs workers toward more productive and expanding industries. The process is both economically optimal and supportive of both worker and employer needs (Friedman 1980). Labor unions and minimum wage standards adhere to similar conditions in that they restrict the downward trajectory of wages. Both institute wage floors, one mandated through government and the other through collective bargaining, that prohibit any bargaining that would result in a wage rate below that floor. This inevitably restricts less-skilled workers from participating in the labor market (Friedman 1980; Welch 1978; Clark 1960). Union agreements can cause even more drastic bargaining

disparities because unions tend to commit to wage rates experienced during times of prosperity. When industries see formerly escalating price levels and growth rates stagnate, they must readjust wages to survive (Clark 1960). For example, after changes in consumer preferences weakened demand for Hostess Brands' food products, mostly unrevised labor union contracts helped force the company into bankruptcy (Choi).

Still, others express that government labor support encourages better working conditions and overall worker well-being. Every country should have "core labor standards" that bar coerced labor and slavery and that include child labor laws and workmen's compensation (Friedman 1980; Reich 2007). Yet, there should also be standards under which the government grants protection to workers from dangerous work conditions. The Triangle Shirtwaist factory fire perpetuates the need for workers to organize and institute change, and for the government to impose certain standards on conditions (Wade 2011). And since the passage of the Occupational Safety and Health Act (OSHA) in 1970, general worker well-being has improved tremendously. From its foundation to 2005, OSHA helped decrease worker fatalities by 62% even though employment rose from 56 million workers to 115 million workers during the same time period (Wade 2011).

Of course, certain standards on slavery and child labors laws are necessary, but substantial labor reform is done more efficiently through a free market. Union representation has never consisted above one in four workers, so conditions seem to improve despite unions, rather than because of unions (Clark 1969). "The most reliable and effective protection for most workers is provided by the existence of many employers" (Friedman 1980). Essentially, when the government assures free entry into markets, businesses must compete for labor by enticing workers with better benefits, wages, and working conditions. Every productive industry wishing to expand requires an expansion of labor. As a result, economic growth requires better and practical working standards (Friedman 1980). Therefore, any working condition improvements attributed to government regulation contains an extraneous variable in that the demand for skilled labor has increased substantially with the growth in technology and productivity.

Although almost always attempting to raise wages, worker aid also doesn't necessarily increase incomes. Minimum wage standards

and direct labor regulation, such as severance penalties, result in higher labor costs and induce a transition from labor to capital resources (Kugler et al. & Welch 1978). Although at times, this leads to unemployment, other times it simply encourages businesses to cut worker hours and benefits, mitigating any benefit from an increase in the minimum wage (Welch 1978). Direct labor regulations, however, can result in even more severe worker punishments, as businesses face no mandated wage floor. Therefore, direct labor regulation can result in fewer hours, less benefits, and lower wages (Kugler et al.; Siebert 1997). Trends comparing the United States and Europe labor markets indicate the social impact of increased labor regulations. European labor regulations, which include a minimum wage, unemployment benefits, layoff restraints, etc., are generally much more extensive and restrictive than those in the United States. During periods in which Europe, comparatively to the United States began increasing regulative support of workers, productivity trended lower in Europe than in United States. And lower productivity often translates into diminished wage increases (Siebert 1997).

There are, however, some who would argue that labor unions have been very effective at increasing wages. Labor unions, in general, attempt to raise worker wage rates above competitive levels by transferring wealth from owners to laborers (Sowell 2011; Clark 1969). By gathering under a union, workers can use collective bargaining to gain a monopolizing advantage in negotiating for wages. Using this power, unions can raise unionized compensation (wages and benefits) by 28 percent (Mishel et al. 2003).

While some employees may benefit from labor collusion in collective bargaining deals, wage increases credited to unions are generally exaggerated. Negotiations between labor unions and businesses lead to nominal, but not necessarily real wage increases. Often unions appear able to manipulate wages, but in reality the strength of businesses and increase in prices (inflation) force higher wage rates, and the subsequent stagnation of prices results in the demise of unions (Clark 1969). For example, because of industry prosperity and increasing prices, automobile companies in the United States could afford increased wages and benefits for the United Auto Workers. But as industry dominance began to decline union strength diminished. In 1994, the

UAW represents a quarter-million of GM's workforce, but in 2007 it represented a mere 75 thousand workers. Among all three of the major American automobile companies, labor union representation has declined by 40 percent since 2003 (Sowell 2011). Therefore, it appears that inflationary influences may be more effective at increasing wages than union negotiations.

Most government attempts to provide laborers with aid result in larger unemployment. Mandated minimum wage rates, labor unions, and licensing laws develop gluts in the labor market by implicitly and explicitly restrictions on certain workers from participating in the market. Unions and a mandated minimum wage create effective wage floors that implicitly restrict participation by forcing workers whose skills don't warrant a pay level above that of the wage floor into unemployment (Friedman 1980; Welch 1978; Clark 1969). And as minimum wage coverage expands or unions gain more market power, there are less alternative sectors or positions for less-skilled workers to enter after losing jobs, leading to longer stints of unemployment (Welch 1978; Sowell 2011). In addition, labor unions, along with licensing boards, whose contracts and terms fall strongly on government scrutiny, also explicitly restrict labor participation to ensure higher wages and less competition (Welch 1978; Pertschuk). Government licensing laws, which favor highly-skilled laborers performing costly services, give a limited set of individuals of licensing boards to control the number of labor market participants. Further restrictions on education and competence, along with licensing board's desire to inflate wages, incentivize licensing boards to restrict participation in the market (Pertschuk). Similarly, the government encourages the ability of labor unions to monopolize markets and forcibly restrict the labor market as to gain a bargaining leverage. Both instances damage the employment prospects of lesser-skilled workers not associated with the labor unions or licensing boards (Welch 1978; Pertschuk).

Humans often look to change the world. We see inequities and injustices everywhere and feel it's our responsibility to relieve society of those problems. So, it comes to no surprise that when governments see laborers working under unsatisfactory conditions at low wages that they would attempt to ameliorate these dilemmas by providing worker aid and regulatory support. It's against human nature to suggest that the best

solution is to do nothing. This desire for control stymies most attempts to support strong free market principles. For this reason, that society would support ending worker aid is impractical.

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## The Murder of a Nation: How One Girl's Prophecy Demolished A Prominent South African Tribe

Lauren Hammond

The Xhosa nation was one of the original tribes that inhabited South Africa. The tribe occupied much of eastern South Africa and was well established along the Fish River. As historian Iris Berger discusses in *South Africa in World History*, during the seventeenth and eighteenth centuries white settlers arrived in South Africa and began to colonize the black inhabitants.<sup>30</sup> Following patterns of colonization established worldwide, Dutch and then British settlers began fighting with the tribes in an attempt to take their land. For one hundred years, from seventeen seventy-nine until eighteen seventy-nine, the Xhosa fought the British in what have been called the Frontier Wars. By the late eighteen hundreds, the Xhosa were struggling to survive.<sup>31</sup> In addition to increased British military pressure, a disease called lung sickness struck Xhosa cattle while another disease attacked Xhosa corn. When all hope seemed lost, a young girl claimed she had a way to end Xhosa struggles.<sup>32</sup> This girl, Nongqawuse, was a young prophetess who was living with her uncle, as the British had killed her parents. While a teenager, she claimed to receive visions that held the answers to Xhosa problems. Faced with forces seemingly too powerful to stop, the Xhosa nation turned to Nongqawuse's prophecy in a final attempt to salvage their livelihood.

The timing of Nongqawuse's prophecy arrived when it was most needed, during the worst period of Xhosa struggles. Her uncle heard her prophesy and realized it could be the answer to Xhosa problems. He

began to spread her message, enthralling a now desperate nation. Her prophecy stated:

That all cattle now living must be slaughtered...the fields must not be cultivated...The Strangers say that the whole community of the dead will arise. When the time is ripe they will arise from the dead, and new cattle will fill the kraals...spirits will rise from the dead and drive all the white people into the sea...When the new people come there will be a new world of contentment and no one will ever lead a troubled life again.<sup>4</sup>

Nongqawuse's prophecy was one of high risk but also high reward. She told the nation that all people must slaughter their cattle and stop planting new crops, thereby eliminating Xhosa food sources. However, if the nation followed the prophecy, their ancestors would rise from the dead and drive all white colonists into the sea. Moreover, the Xhosa would experience a golden age beyond measure, with abundant cattle and crops. By the late eighteen fifties, the majority of the nation had begun following the orders of the prophecy. Faced with British military pressure, the fear of witchcraft spreading like wildfire throughout the tribe, and cattle dying of lung sickness, members of the Xhosa nation felt they had little choice but to turn to extreme measures in an attempt to solve their problems.

Faced with external British military pressure, many Xhosa began to look past war and towards the prophecy to defeat the colonists. The superior firepower and military strategy of the British were finally proving to be too much for the struggling nation. The European settlers fought with guns and horses, providing a vast advantage over the wooden spears used by the Xhosa. The Xhosa countered this lack of firepower with intimate knowledge of the region and with battle experience from conflicts with other tribes. However, as the wars raged on, British commanders formed a permanent army, able to constantly launch attacks against the Xhosa. Now faced with a stable British military presence, the Xhosa began to suffer defeat after defeat.<sup>5</sup> Unable to hold their own for

<sup>1</sup> Iris Berger, *South Africa in World History* (University Press: Oxford, 2009). 46.

<sup>2</sup> Ibid, 72.

<sup>3</sup> Ibid, 72.

<sup>4</sup> Mda Zakes, *The Heart of Redness* (New York: Farrar, Strauss & Giroux, 2000), 53.

<sup>5</sup> Iris Berger, *South Africa in World History* (University Press: Oxford, 2009), 48.

much longer, many saw Nongqawuse's prophecy as the answer to Xhosa problems and began to kill their cattle, trusting that the spirits would rise from the dead and kill the white soldiers.

Besides the external forces pressing on the Xhosa, internal forces were also threatening to split the nation, leading many to see the prophecy as the answer. Bradford in *Not a Nongqawuse Story*, and Zakes, in *The Heart of Redness*, stress the importance of the Xhosa history of prophets condemning witchcraft as a reason why many followed Nongqawuse's prophecy. Zake's version of Nongqawuse's prophecy goes as follows: "The Strangers said I must tell the nation that all cattle now and living must be slaughtered. They have been reared by contaminated hands because there are people who deal in witchcraft...the people must leave their witchcraft, for soon they will be examined by diviners."<sup>6</sup> The Xhosa had heard a similar message before, through the prophet Mlanjeni. He spoke against *ubuthi*; evil charms that he claimed stemmed from witchcraft and were destroying the nation.<sup>7</sup> Mlanjeni told the Xhosa that their nation would continue to be plagued by disease and famine as long as the people practiced witchcraft. Having grown up hearing the stories of the great prophet Mlanjeni and his condemnation of witchcraft, the Xhosa during Nongqawuse's time accepted her claim that Xhosa struggles were due to witchcraft without question, and therefore followed the orders of her prophecy.

Finally, the death of Xhosa cattle convinced many to follow the prophecy. The Xhosa valued cattle above all else, and the lung sickness that swept through the herds threatened to undermine the basis of Xhosa society. Landman's *Digging Up Our Foremothers* stresses the value of cattle as the primary food source in Xhosa society. After the disease killed hundreds of cattle, Landman claims "the people...seemed doomed to starvation."<sup>8</sup> Such was the importance of cattle; any disease that killed cattle threatened to kill the Xhosa as well. In addition, Wenzel's *Bulletproof: Afterlives of Anticolonial Prophecy In South Africa and Beyond* stresses the value of cattle as a means of trade in Xhosa

society. Many Xhosa regarded money as "a black magic that would break the nation" and instead relied on cattle as a form of currency, used in bartering and trade.<sup>33</sup> Finally, MacLennan's *A Proper Degree of Terror* stresses the social value of cattle in the lives of the Xhosa. Cattle were treated as pets and cattle races provided a form of entertainment for the tribe.<sup>34</sup> Xhosa cattle also played an important role in special ceremonies. For example, if a couple were to be wed, the groom would first need to present the bride's family with a lobola, or bride wealth, of cattle. In addition, the bride would consecrate the wedding ceremony by drinking milk from her husband's prized cattle.<sup>35</sup> All three sources discuss the importance of cattle in the social lives of the Xhosa and how with this staple of Xhosa life threatened, many Xhosa began following the prophecy that promised the emergence of healthy new cattle to fill Xhosa kraals.

Feeling cornered due to British military presence, the rapidly growing fear of witchcraft, and the death of hundreds of cattle due to lung sickness, many Xhosa felt that Nongqawuse's prophecy offered the only solution. However, the once great Xhosa nation was destroyed after following this prophecy. Approximately forty thousand people and four hundred thousand cattle died as a result of the cattle killing movement. In addition, fifty thousand survivors were forced to work as slaves for white colonists in Cape Town, working primarily in the mines.<sup>36</sup> The Xhosa nation was the first destroyed by the British, and the enslavement of many survivors started the basis of white subjugation of black inhabitants. British destruction of the Xhosa paved the way for the destruction of the Zulu, as well as other native tribes. This enslaving of the Xhosa formed the basis of the apartheid government that would dominate South African politics for approximately half a century.

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<sup>6</sup> Mda Zakes, *The Heart of Redness* (New York: Farrer, Straus, and Giroux, 2002), 54.

<sup>7</sup> Helen Bradford, *Not a Nongqawuse Story* (Cape Town: HSRC Press, 2007), 56.

<sup>8</sup> Christina Landman, *Digging Up Our Foremothers: Stories of Women in Africa* (Pretoria: University of South Africa, 1996), 78.

<sup>9</sup> Jennifer Wenzel, *Bulletproof: Afterlives of Anticolonial Prophecy In South Africa and Beyond* (Chicago: University of Chicago Press, 2009), 43.

<sup>10</sup> Ben MacLennan, *A Proper Degree of Terror* (Raven Press: South Africa, 1986), 45.

<sup>11</sup> Ibid, 45.

<sup>12</sup> Jennifer Wenzel, *Bulletproof: Afterlives of Anticolonial Prophecy In South Africa and Beyond* (Chicago: University of Chicago Press, 2009), 33.

## Digital Sampling: The Canvas of Creativity

Palash Shah

In 1448, Johannes Gutenberg invented the printing press. However, each of its key elements had independently been developed well before for separate purposes (Johnson, 2010, p. 152). Yes, the first instrument that gave rise to the very notion of text ownership (the only media at the time) was a product of repurposing and transforming existing knowledge; it was indeed, a fruit of sampling and bricolage. Ever since, the exponential development in technology has provided diverse means of media and information creation. This has been paralleled by the increase in multimodal appropriation and modification of original works as well. In essence, digital sampling is an integral component of creative composition in the twenty-first century.

An opposing view claims that digital sampling involves plagiarism and is hence unacceptable by moral standards. Kenly Ames (1993) highlights in the *Columbia Law Review* that extreme cases of appropriation such as the *Rogers v. Koons* case, involve “literally copying the appropriated image and reattributing it to the appropriating author” (p. 1475). In this case, artist Koons lost the case to Rogers on the grounds of plagiarism despite his defensive claim of fair use, the doctrine that protects appropriation from copyright.

With respect to such cases, Marci Hamilton (1994), scholar in constitutional law, argues that the original creator of a work owns a bundle of property rights in her copyrighted work. Hamilton does not see a reason to differentiate copying that is involved with the creation of appropriation art and copying in general. In her view, artists should pay for use of copyrighted material, as copyright holders’ rights should be respected. Examining the same issue through the lens of popular culture sampling such as the creation of fan fiction, Mia Consalvo (2003) purports that fans’ creative control over media poses a threat to media corporations and their copyrights. She highlights how the owner of *Buffy*,

Twentieth Century Fox, cracked down on fan websites just as Viacom did with *Star Trek* fan sites. In order to depict why fans are viewed in a negative light, she claims that fans take advantage of the HTML code to create their own websites and hence take control from media corporations. There is a clear argument that copying or borrowing is not morally acceptable and should be prevented.

However, the view that sampling propagates plagiarism is myopic as it fails to recognize the true nature of either of the two concepts. Henry Jenkins (2006), a media scholar, notes that the “focus on autonomous, creative expression falsifies the actual process by which new works are produced” (p. 32). Meaning emerges collaboratively and creativity operates differently in today’s open source culture based on sampling, transformation and repurposing. Jenkins argues that digital remixing of media content shows how cultural expression builds on what has already been created before and is also a crucial skill that is characteristic of the new media literacies. Examining the focus on autonomous expression from a slightly different perspective, Rebecca Moore Howard (2008) states that the definition of plagiarism itself is unstable, as the attitudes towards the ownership of sampled composition are fundamentally dependent on the value systems and motives of the community or stakeholders involved. The definition of “plagiarism,” writes Howard, has been “constructed into a seamless narrative,” encompassed by what cognitive theorists call “frames or unconscious cognitive models” (p. 232) that shape human understanding. While conventional frames around plagiarism shape a narrative depicting students that disregard academic ownership and undermine the educational system, alternative frames enable us to examine plagiarism from a broader perspective. As quoted by Howard, sociologists Latour and Woolgar claim that many cases of so-called plagiarism occur at the borders where one set of values and practices blurs into another set of values and practices. For example, for academics aspiring towards research-based credibility, it is unimaginable to conduct research and not “own” it. Seen through this frame, replication of documents for public goods such as information on safe food handling seems reprehensible or unethical. However, when credibility is not earned through publication, giving or getting credit for a text does not matter. Government offices even encourage the adoption and circulation of public texts. If anything, credit in public

contexts comes from the appropriation and replication of important information; this may be seen in the successful reproduction of a leaflet on AIDS awareness, for example. In other academic settings, faculty members exchange modified syllabi and teaching strategies without citing the original source. Because the value system does not reward the production of such texts despite the involved commitments of creativity, energy and time, their ownership and attribution are not important. Clearly, the concept of plagiarism is not as definitive as it is generally perceived to be.

In fact, digital sampling reshapes and reinvents the ideas of the sampled media, enhancing the concept of originality. As per columnist Steven Rosen (2010), “the purpose, generally, of appropriation is to transform and update the original source’s meaning, sometimes but not always in a critical or satiric way” (para. 12). To support his claim, he also purports that “With the explosion of mass media and pop culture, appropriation has become a way for artists to make sense—or not—of the world around them” (para. 13), depicting the wide spectrum of how an original work may be modified by sampling. Citing Kara Walker’s work, he states that appropriation can have “additional layers of feeling and meaning or myth and prejudice” (para. 9) to reveal a “greater truth” (para. 9). As proclaimed by Eduardo Navas (2010), a media researcher, “mashups” constitute far more than remixes in music and these differences in media culture are important when searching for new forms of critical thinking. He identifies two kinds of mashups, the first being “regressive mashups” (p. 3) that are commonly found in music and promote previously released songs. Second, are “reflexive mashups” that efficiently access information and take samples beyond their initial possibilities. Reflexive mashups also “redefine culture itself as a discourse of constant change” (p. 3) and allegorize and extend the aesthetic of sampling, while claiming autonomy. This may be seen best through Web 2.0 applications such as Google Earth and Yahoo! Maps where the purpose is to use selective sampling dynamically to subvert applications to perform something they could not do otherwise. As per researchers John Hedberg and Ole Brudvik (2008), learners can add their own interpretations into Web 2.0 tools that enable modding of existing products and collation of multimodal information from multiple sources through mashing. Sampling across different modalities creates

what is far greater than the sum of its parts.

Extensive and significantly advantageous, digital sampling’s modern applications illuminate its essentiality in composition as well. First, re-integrating media provides practical learning and information. Navas’ “regenerative remix” (p. 3), a special form of the reflexive remix, juxtaposes two or more elements that are constantly updated, as they are designed to change according to data flow. He classifies Google as a regenerative remix, mashing up material from major newspapers around the world and yet serving as a legitimate portal for users to access valuable information. Yahoo! Pipes also appropriates pre-existing information to create mashups that are specific to a user’s need. This creates a richer and more visually representative range of information. This is clearly seen when Navas states that browsing through pipes leaves him with a “sense of critical thinking and practicality” (p. 20). Regenerative mashups are hence efficient and convenient ways of staying informed rather than being entertained. As Tom Franklin and Mark van Harmelen (2007) describe, applications of regenerative mashups in Web 2.0 software also allow bricolage, enabling the ability to experimentally build new artifacts. For example, blog users can change the margins surrounding their posts to allow access to other sources of information such as bookmarks and communication facilities such as Skype. Hence, users are allowed to further join together, personalize and configure systems as they wish.

Second, because it develops rhetorical analysis and comprehension, composition through sampling is a crucial educational tool. As Jenkins observes, sampling intelligently requires a close analysis of the existing structures and uses of the sampled material. Moreover, remixing requires an appreciation of emerging structures and latent potential meanings. Web 2.0 mashups, facilitating the sharing of ideas, cause the testing of assumptions and development of thinking and reasoning. As Hedberg and Brudvik purport, examples of modding or “community plumbing” (p. 141) in the virtual world *Second Life*, as well as in other forms of such social software, involve social skills developed through collaboration that stem from traditional literacy, research, and critical analysis skills first taught in the classroom.

Looking forward, it seems plausible that digital sampling will continue to be enhanced with technology to provide even more diverse



benefits then those existing today. The increasingly widespread use of appropriation is in a way responsible for the gradual accommodation and acceptance of some practices previously labeled plagiarism into society. Moreover, ongoing research on further applications of Web 2.0 software for educational and research purposes is very promising and supports the indication that appropriation will be accepted even more openly in the times ahead. Although this may be uncertain, it is indisputable that the spaces of knowledge are not the same as before. As David Weinberger (2005), a Fellow at the Harvard Berkman Center for Internet and Society, observes, the organization of knowledge in digital forms allows it to be re-organized in many ways by numerous people through different digital constructions. Hence, learners are no longer constrained by institutional boundaries as they explore virtual and cross-cultural settings. The media today is not organized by independent, mutually exclusive trees of knowledge but rather, by a pile of assorted leaves.

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## Chaplin: Guilty or Not?

Shaameen Mian

That imitation is a basic principle of artistic creativity was a widely held belief before the 20th century. It was common practice for artists to take inspiration from the creative work of others to fashion their own art. While free borrowing in artistic ventures continued smoothly for many centuries, the growth of cinema in the twentieth century contributed significantly to bringing this act of imitation under the legal radar, introducing the concept of copyright infringement in art. Filmmakers began to claim ownership over the characterizations and plot details in their films, attempting to safeguard their ideas from imitation and reproduction. As more and more cinematic cases were brought into court, the copyright law was modified and adapted to best protect creative work. The famed directorial genius, Charlie Chaplin, found himself embroiled in one such lawsuit in 1936. His celebrated film *Modern Times* came under scrutiny for plagiarism from French filmmaker Rene Clair's film *À Nous la Liberté*. The case came about in a politically sensitive period, during which Germany was under Nazi rule. Tobis, a German company that was responsible for the distribution of *À Nous la Liberté*, took Chaplin to court for plagiarism. Chaplin flatly denied these allegations and the court, too, failed to find any evidence against him. Yet, Chaplin paid \$5000 and 2.5 million francs to settle this dispute out of court (Mellen 71). Since the court case was dropped halfway, no one really knows what transpired during the settlement. Considering the legal and filmic aspects of the case, however, it is not implausible to say that had it proceeded as usual, Chaplin would not have been found guilty of plagiarism.

Those at Tobis Films in the 1930s, however, would beg to differ. Tobis claimed that Chaplin used the main theme of *À Nous la Liberté* for *Modern Times*. The theme in question was the struggle between mankind and machinery, and the “dehumanization of the worker” by the advent

of the machine age (Mellen 69). In addition, Chaplin was also accused of copying a scene showing factory workers working on an assembly line. The screenshots (figure 1 and figure 2) below show the assembly line scenes from *Modern Times* and *À Nous la Liberté* respectively. It was on these grounds that Tobis pursued the case vehemently in the United States and in France for over ten years. The fact that Chaplin eventually did pay for a settlement also suggests that he anticipated some weaknesses in his case.



Figure 1:  
Assembly line in Chaplin's *Modern Times*.



Figure 2:  
Assembly line in Clair's *À Nous la Liberté*.

While these screenshots do look similar, Tobis's argument does not hold together on more conceptual legal grounds. At the heart of the copyright law lies the idea-expression dichotomy, the basic essence of which is that the law only protects the original expression in creative work, not ideas. In her article, “Copyright Law and the Myth of Objectivity: The Idea-Expression Dichotomy and the Inevitability of Artistic Value Judgments,” legal expert Amy B. Cohen presents the case *Universal City Studios v. Film Ventures International, Inc.* that dealt with the similarities between *Jaws* and *Great White*, films produced by the two aforementioned companies (Cohen 226). The makers of *Great White* lost the case to the makers of *Jaws*. They were found to be guilty of using the same characterizations and sequences to develop the same theme. In particular, they lost the case because they were found guilty of copying extraneous sequences that did not follow naturally from the basic theme. This leads to the conclusion that in copyright law, the aspects (plot details, characterizations) that are natural results of the same basic idea cannot be copyrighted, and are therefore ideas. Details that are not a result of the basic idea constitute expression that can be protected by copyright laws. This concept, when considered with the accusation that

Chaplin copied the assembly line scene, makes it clear that an assembly line is a natural result of any theme that involves the man-machine relationship, and is therefore not protectable by copyright. Further analysis reveals some fundamental differences in the development of the two scenes. While Chaplin's scene in figure 1 develops into an elaborate series of gags executed by the tramp, Clair's scene in figure 2 merely shows the mechanization of the workplace through the robotic movements of workers on the assembly line. Therefore, Chaplin borrows at most an idea, and not an expression.

If the history and essence of the copyright law is considered, it is evident that in the legal realm, themes are not copyrightable. In one of the first cinematic cases of its kind in 1904, the film company Edison was accused of remaking Biograph's film *Personal* without permission. The eventual decision on this case was in favor of Edison. The ruling stated that the remake "is not an imitation.... [he] took the plaintiff's idea, and worked it out in a different way" (Decherney 143). Through this example, the fundamental principle of the copyright law and its connection to the idea-expression dichotomy is clear: copyright laws only protect the expression, not ideas. If the same idea is expressed differently, it cannot be said to violate intellectual property rights. Chaplin may have used a theme similar to Clair's, but the fact that he expressed it differently shows that he was not guilty of copyright infringement.

Even if the idea-expression dichotomy in copyright was put aside for a bit, more generally speaking, Chaplin's satire in *Modern Times* operated within parameters that were different from Clair's. While Clair's horizon is political, Chaplin's is moral. In his article, "Time Validates *Modern Times*," André Bazin seeks to dispel the notion that the film *Modern Times* was political satire, as was *À Nous la Liberté*. According to Bazin, Chaplin's primary aim in making the film was the depiction of the man-machine struggle through creative use of comic artistry. Through a skillful series of gags depicting the tramp's misadventures with machinery, Chaplin makes a moral statement on the "dehumanization of the worker." In the film, the tramp is shown to be incapable of keeping up with the pace of the machinery while working on the assembly line in the factory, and subsequently has a nervous breakdown. Such portrayals made an ethical statement eliciting sympathy for the ordinary worker,

rather than a political one on the evils of capitalism. *À Nous la Liberté*, however, had stronger political implications than moral in dealing with the mechanization of the workplace, since its plot relied heavily on the implications of automation in industry.

Author of "Biting Back at the Machine: Charlie Chaplin's *Modern Times*," Gregory Stephens also views *Modern Times* as a moral statement rather than a sociopolitical one. Stephens observes that Chaplin questions the morality of the existing social order throughout the film. Through such as the arrest of the tramp for accidentally leading a communist march that he had no intention to be a part of, Chaplin leads viewers to reevaluate the morality of the justice system. The author attaches great importance to the depiction of eating in the film, also presenting the man-machine relationship from this perspective. In one scene, the machine is seen to "swallow" the mechanic. Stephens sees this as an "ethical inversion:" the machine ends up controlling the mechanic, when it should have been the other way round. This may, in fact, be a slur on the morality of the man-machine dynamic. Stephens writes, "*Modern Times* is a fountainhead of an ever-growing body of cinematic work which explores the interpenetrations of humans and machines" (Stephens). Thus, he hails Chaplin, and not Clair, as the pioneer of the portrayal of the man-machine relationship in cinema. If Stephens and Bazin's views are taken into account, there are clear points of difference between the underlying themes of the two films. Chaplin and Clair seemed to want to achieve different ends by the release of their films. Such dissimilarities tip the balance in favor of Chaplin; considering such stark differences between the two films, he cannot really be accused of plagiarism.

*Modern Times* is highly autobiographical and therefore cannot be said to be plagiarized. Chaplin's depiction of the man-machine theme was informed by his own childhood experiences as a worker at a printing press, where he felt that the large machine was going to "devour" him (Stephens). In his book, Chaplin, Roger Manvell writes: "The film merely resulted, he [Chaplin] claimed, from an impulse to say something about men becoming standardized, turned into machines" (Manvell 142). Manvell seems to imply that the idea originated in Chaplin's mind, as was not copied from anyone else. The cinematic experts, Manvell, Bazin and Stephens together imply that allegations of plagiarism from *À Nous*

*la Liberté* are, therefore, uncalled for.

When the historical context of the case is considered, Chaplin's innocence becomes more obvious. Tobis's case was politically motivated. Tobis was a German company, and the case was in court at a time when Germany was ruled by the Nazis. Chaplin disapproved of fascism, and implied as much by parodying Adolf Hitler under the guise of Adenoid Hynkel in his film *The Great Dictator*. Joan Mellen, author of the book *Modern Times*, writes about the case as a "nuisance lawsuit, designed at worst to bankrupt Chaplin, and at best to distract him" (Mellen 69). The lawsuit may have been a ploy to tarnish Chaplin's reputation and to get back at him for the comic portrayal of Hitler in the film. The lawsuit, therefore, may have had more to do with politics rather than the protection of creative work.

Throughout his career, Chaplin made no attempt to mask his aversion to the prevailing justice system. In fact, he perpetually satirized it in his films. It is no wonder that he hastily settled out of court. Considering the legal technicalities of the idea-expression dichotomy in the copyright law that is currently in use, Chaplin is not guilty of copying either the theme or the assembly line scene from *À Nous la Liberté*. Further, it holds that Chaplin's intentions in producing *Modern Times* were very different from what Clair intended to do by making *À Nous la Liberté*. Chaplin settled in vain. Had he let the case proceed, his innocence may have been proven. Contrary to what he portrayed in his films, the justice system may have been on his side this time, recognizing him as the genius that he was: original, individualistic and truly one-of-a-kind.

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*Instructor: Vaclav Paris, Critical Writing Seminar in Global English: Charlie Chaplin and Modern Times*

# Nature and the Meaning of Life

Kaitlin Best

What is man's place in the universe? Throughout the centuries, philosophers, scientists, and artists have contemplated this question. Beginning in sixth century Greece, philosophers examined the order of the kosmos, or universe, which they considered to be a living organism rather than a mechanical system. Teleology was a classical idea that sought to explain human existence and natural phenomena in terms of their functions in the universe, where every part had an innate purpose contributing "to the harmonious functioning of the whole" (Capra 144). Plato further articulated the significance of this view for the individual: given that the universe's properties are reflected in each of its parts, parallels exist between the microcosm and macrocosm. In the Renaissance, this philosophical framework was rediscovered and incorporated into contemporary study. Leonardo da Vinci in particular explored interdisciplinary connections that revealed to him the unity of life at all levels. Moreover, Leonardo's anatomical and artistic works offer important insights into his personal religious beliefs, which contrasted with Christian traditions of the period. Leonardo's spirituality was based on nature.

Leonardo rejected the structures of formalized religion. This has been heavily debated among Leonardo scholars: twentieth-century philosopher and journalist Ritchie Calder argues that Leonardo was openly anti-clerical and questioned the factual basis for aspects of Christian dogma. For example, Leonardo remarked during the course of his geologic studies that the Flood could not have occurred as detailed in the Bible (249). Renaissance biographer Giorgio Vasari recorded a famous anecdote in which Leonardo repented his sinful life on his deathbed. However, Calder challenges Vasari's account, citing evidence that the published passage replaced what Vasari had originally written to denounce Leonardo's "heretical view of things." Quoting Leonardo:

If we are doubtful about the certainty of things that pass through the senses how much more should we question the many things against which these senses rebel, such as the nature of God and the soul and the like, about which there are endless disputes and controversies (qtd. in Calder 252).

By contrast, Leonardo scholar and art historian Martin Kemp cites passages from Leonardo's notebooks, in which Leonardo marveled in the divine Creator's ability to construct such a complex and subtle machine as the human body (211). His argument that Leonardo was actually intensely devout is a stark contrast to Calder's. However, teleology provides a conceptual basis for reconciling the two: "His [Leonardo's] identification of the origin of [life] force as some kind of extra-terrestrial power is consistent with the applied teleology of his later scientific methods; surely the 'prime mover' and the creative power of Nature are manifestations of the same divine activity" (Kemp 223). Furthermore, Leonardo's notebooks must be read through the lens of a Renaissance culture that allowed philosophers to investigate controversial hypotheses so long as they were not openly contradictory of the Holy Scriptures (Calder 247). At the very least, Leonardo feigned conformity with societal expectation, though he remained autonomous in his intellectual pursuits.

Leonardo's neuroanatomical work was a quest to uncover the nature of the soul. Unlike the contemporary Christian belief in an immaterial soul that survives after death, Leonardo shared the Greek philosophers' integrated view of the soul as both the center of cognition and the driving force of life. But classical debate pitted those who centered the soul in the heart against theories that it lay in the brain. Early in his career, Leonardo conducted experiments that established that the brain was the source of life, and thus the location of the soul. He observed the effects of severing the spinal cord on frogs (Del Maestro 877). However, questions remained about the link between cognition and the soul. After 1489, Leonardo explored the brain's anatomy in order to determine how concrete external stimuli were converted into abstract cognitive processes. In other words, he looked at how sensory inputs were translated by the mind into thoughts and feelings. He particularly focused on the relationship of the ventricular cavities of the brain to what

he called the *senso commune*, an area deep in the center of the brain where various nerves and key structures converged to yield a person's overall sensory experience (Del Maestro 879). Leonardo's cranial dissections satisfied more than curiosity, and were at least in part a personal quest for meaning:

Leonardo, in his intellectual pursuit of natural forces, hung on with a kind of inspired tenacity... penetrating further and further into the mystery [of the study of man], till at last he seems to become a part of it... a man who from his close familiarity with the processes of nature, has learnt a disturbing secret of creation (Clark xvi).

For a man whose other works were deeply rooted in observation of the external world, Leonardo's interest in the inner life of the soul was a distinct departure from his achievements in engineering and design.

As a window on the nature of life, Leonardo's study of human anatomy across the life span had deep spiritual significance. From 1508 to 1514, Leonardo attempted to discover the origin of life and the human soul through embryonic studies. Following dissections of cow and sheep fetuses, he wrote in his notebooks, "in [Nature's] inventions nothing is lacking and nothing superfluous and she... puts there the soul, the composer of the body" (156). In Leonardo's view, classic anatomists had erred in thinking that the soul arose from itself. He believed that showing how the fetus received nourishment and life from the mother would reveal the "cause of [its] existence" (da Vinci 157). Furthermore, Leonardo saw the body and soul as being intertwined and simultaneously lost at death, which was contrary to the Church's teachings that the soul survived the body. His embryologic studies ultimately were banned by Pope Leo X. Leonardo witnessed the sudden death of an old man, called *il vecchio*, or the "centenarian." Seeking to understand the reason for the man's death, Leonardo performed an autopsy, and recorded some of the first observations of atherosclerosis, a hardening of the arteries that leads to heart disease. Leonardo achieved exceptional detail in his recorded observations (Kemp 203). In this and his embryologic studies, he sought to capture the perfection of Nature's creation, in order both to analyze the function of the individual forms and to relate the microcosm of the individual to the organic processes of the larger macrocosm. This echoed

the teleological foundation of classical authors like second-century philosopher-anatomist Galen, who based his treatise, *On the Usefulness of Parts*, on the exposition of Nature's purposeful design of every body part as an instrument of the soul (Siraisi 4). Kemp refers to this as Leonardo's "positive teleology" (213). He argues that Leonardo wrote very little about abstract philosophical and spiritual principles because to Leonardo they were beyond the comprehension of human rationality. Nevertheless, he continued to allude to the creative power of God as the basis for the works of nature.

Leonardo's anatomical observations informed his artistic work; together they were expressions of his spirituality. Just as Leonardo challenged religious restrictions on certain areas of anatomical study, Leonardo's paintings of traditional Christian subjects offered unique, almost blasphemous interpretations. His painting *Saint Jerome* depicts the Saint in the desert, where the dynamic between nature and man adds power to the biblical story of St. Jerome's journey. Leonardo's knowledge of anatomy enabled him to portray St. Jerome's skeletal body and straining muscles with a level of detail that transcended art, to evoke the figure's spiritual nakedness (Maiorino 44). Contending that Leonardo reinterpreted biblical history in terms of a "wilderness motif," Maiorino writes, "I would therefore suggest that Leonardo gave us an artistic image [in *St. Jerome*] that brought out the testing nature of much of his poetics, namely the clash between individual trials and structures of dogma" (44). The very process of painting was a spiritual exercise for Leonardo, since he believed that, "The science of painting which consists of both conception and handiwork is equal to Divine Nature" (Stites, Stites & Castiglione, 371). Leonardo's development of the technique of *sfumato*, a type of shading, is an example. As a fusion of art and science in a system of visual knowledge, *sfumato* blended shadow, volume and depth to realistically depict the changing process of life itself. Renaissance art scholar Giancarlo Maiorino argues for the spiritual dimension to this method's visual impact in Leonardo's art: "Since perfection no longer could be taken as a figurative concept of unflawed clarity, God began to be perceived as a force rather than as an image" (27). Leonardo thought that his use of designs, colors and visual effects in his paintings revealed the thoughts of God in nature, and he was more concerned with the accurate depiction of natural phenomena than he was with adherence to

scriptural traditions.

Both anatomy and art were avenues to spiritual exploration for Leonardo, despite his outward insistence on objective empiricism. This was in part a function of his time: medical historian Nancy Siraisi argues that Renaissance philosopher-anatomists lacked a non-teleological or theological framework for explaining biology. In the case of Leonardo's contemporary Vesalius, a renowned philosopher-anatomist, philosophical and religious traditions served to "strongly reinforce in him the fundamental conviction that every detail of anatomical structure revealed the forethought, ingenuity, and skill of Nature, that is, ultimately of God" (30). However, Leonardo rejected the rigid prescriptions of the Renaissance Church when his direct experience contradicted them. Capra eloquently captures the essence of Leonardo's spirituality:

When spirituality is understood as a way of being that flows from... a sense of belonging to the universe as a whole... ecological awareness is spiritual in its deepest sense.... Unlike most of his contemporaries, he hardly ever referred to God's creation, but preferred to speak of the infinite works and marvelous inventions of nature (263).

This is not to say that Leonardo did not believe in God; on the contrary, he was a deeply spiritual man. However, this allusion to teleology is instructive, as it distinguishes what may have been Leonardo's personal spirituality that revered Nature, from the rigid constructs of the Renaissance Church's dogma.

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## The Child Consumer: An Advertiser's Best Friend

Matthew Kim

"In general my children refuse to eat anything that hasn't danced on television" (Bombeck, n.d.). Bombeck's humorous observation encompasses the growing influence of advertising in children's preferences for food and other products. Over time, children have constituted a large, continuously growing role in the consumption aspect of the global economy (Calvert, 2008; Moore, 2004; Nairn, 2009). With the global children's market equivalent to the entire GDP of India at \$1.33 trillion (Nairn, 2009) and billions of dollars in direct spending by child consumers each year (Calvert, 2008; Moore, 2004), advertisers have realized the sheer profitability of the children's market and its constantly increasing size. These statistics, in conjunction with the malleable nature of children, establish high potential for advertisers to experience success in the children's market. As a result, advertisers perceive children as ideal consumers.

Children at and above elementary school age respond positively to particular product connotations, or product symbolisms (Harris, Pomeranz, Lobstein, & Brownell, 2009; Packard, 1957). For instance, advertisers' knowledge of the innate desire in children to rebel against adult authority has caused the promotion of "antiadult" messages within some products (Harris et al., 2009; Packard, 1957). Packard's (1957) reference to the popular children's television show *Howdy Doody* and its clever, rebellious protagonist Clarabelle demonstrates a correlation between the child's desire to rebel and preference for a certain product (in this case, the television show), as Clarabelle generally outwits the adult antagonists in each episode. Likewise, the modern day predominance of advertising sweetened cereals, fast food, treats, and other junk food to children (Calvert, 2008; Harris et al., 2009) highlights

advertisers' awareness of children's desire to resist adult authority. Since most parents will limit the amount of junk food their children can consume, this restriction makes junk food even more appealing into a symbol of rebellion and thus something "cool" (Harris et al., 2009). With children repeatedly asking their parents for products that empower them with a sense of rebellion and other favorable traits, advertisers have been successful in appealing to children from this aspect.

The effectiveness of "pester power" in determining family consumption also makes children ideal consumers (Calvert, 2008; Packard, 1957; Seldin 1955). According to Calvert (2008), experts approximate that "two- to fourteen-year-olds have sway over \$500 billion a year in household purchasing." Ironically, parents are equally affected by advertisements geared towards children; when children utilize pester power to implore their parents for certain goods, the parents will generally acquiesce (Calvert, 2008; Packard, 1957; Seldin, 1955). Even in advertisements targeting children, marketers acknowledge the role of parents as an intermediary between the two parties because parents ultimately make the final purchase (Berey & Pollay, 1968). In fact, one survey revealed that children "pressure for the purchase of 44 per cent of the packaged desserts, 35 per cent of the milk-fortifiers, and 32 per cent of the toothpastes" (Seldin, 1955), reflecting the common trend of children influencing family consumption decisions. If a child desires a certain product, parents will be more compelled to purchase it in order to appease him or her (Packard, 1957; Seldin, 1955). Thus, children's advertisements commonly encourage children to ask their parents for whatever product is being promoted (Gould, 2002; Packard, 1957; Seldin, 1955). Surprisingly, some advertisements featuring seemingly adult products actually address children instead, as in Gould's (2002) reference to the "Ding Dong School" vitamin commercial, because marketers know that children significantly influence family consumption decisions. Similarly, "child-appeal premiums," such as Sylvania's complete Space Ranger kit (Seldin, 1955) and McDonald's Happy Meal toy (Calvert, 2008), increase family consumption because advertisers anticipate the premiums will lure children to their products. By targeting children, advertisers ultimately gain a *family* of consumers and thus greater profit.

In addition, children have the greatest potential to maintain brand



loyalty in the future (Moore, 2004; Packard, 1957). Although toddlers and younger children only have a basic understanding of what defines a product, children around ages 8-12 are cognizant of advertisements and the messages they intend to convey (Calvert 2008; Moore, 2004). Furthermore, at this threshold children become “attuned to their peer groups’ opinions” (Calvert 2008), which in turn develops into the ability to discern what is popular from unpopular. This newfound social awareness establishes the perfect environment for cultivating brand loyalty and materialism, as children will adhere to brands that are socially accepted by their peers (Nairn 2009; Packard, 1957). The ubiquity of advertisements geared towards children can be credited to the availability of communication mediums at the hands of advertisers, especially the Internet (Calvert, 2008; Moore, 2004). With an increasing blend between online entertainment and branding, advertisers have implicitly molded children to develop brand loyalties simply by playing online games (Calvert, 2008; Harris et al., 2009; Moore, 2004). The explicit product placement within the “Oreo Dunking Game,” “Lifesavers Boardwalk Bowling” (Moore, 2004), “Fruit Stripe Photo Safari” (Calvert, 2008), and other games, as well as the in-game rewards and positive feedback associated with these products, foster “immersive branding, potentially creating favorable views and memories of specific products” (Calvert, 2008). This gradually establishes the foundation for brand loyalty and creates a cycle that ultimately ties children to certain brands. The strategy of repetition and the bombardment of advertisements at earlier and earlier ages contribute to the shaping of an ideal future brand loyalist as well (Calvert, 2008; Packard, 1957). By appealing to children early on, advertisers can initiate a process that conditions an immediate, favorable response from children to their products.

Subsequently, advertisers can capitalize on the underdeveloped cognitive abilities of children to sell more products (Calvert, 2008; Harris et al., 2009; Moore, 2004). Even though children gradually gain the ability to analyze advertisements as they grow older, they still lack “conceptual understanding that advertising content is independent of the entertainment that surrounds it” (Moore, 2004). Therefore, advertisers commonly employ bright animations, familiar cartoon characters, attractive premiums, and other “fun” items (Calvert, 2008; Seldin,

1955) to minimize potential for children to distinguish advertisements from entertainment. The tendency for advertisers to adopt “stealth advertising,” as Calvert (2008) puts it, reflects advertisers’ knowledge of a child’s thought process; paradoxically, the less persuasive an advertisement appears to be, the more effective it will be in persuading the child consumer (Calvert, 2008; Harris et al., 2009; Moore, 2004).

To take this point further, children can recognize basic product logos (Calvert, 2008; Harris et al., 2009) during their preschool years and start to understand what they like and dislike, but they completely lack the concept of persuasion and how it affects their proclivities for different products. As Harris et al. (2009) notes, preschoolers indicated a strong preference for food disguised in McDonald’s packaging over the same food presented in plain packaging. A simple aesthetic change altered the majority of the preschoolers’ opinions, and since these children fall under the “preoperational stage of thought,” which consists of children between the ages of two and seven, they are significantly disadvantaged in understanding true commercial intent and therefore cannot make logical decisions about products (Calvert, 2008; Moore, 2004). In later stages, culminating to the “reflective stage” (children ages eleven to sixteen), child consumers strengthen their grasp of critical thinking and can even become cynical towards advertising (Calvert, 2008). Nonetheless, the myriad of subliminal advertising designed to implicitly persuade the child, including viral marketing, in-game advertising, and subtle product placements, stimulate the processing of advertisements and deactivate skepticism and other cognitive defenses, which ultimately make the child more receptive to advertising (Calvert, 2008; Harris et al. 2009). Regardless of the level of cognitive maturity and sophistication a child may have in analyzing advertisements, all children can be influenced by advertisements if they are simply attractive enough (Calvert, 2008).

With the burgeoning success of advertisers in the children’s market, it would be interesting to analyze this issue from a parental perspective and determine if parents can truly counteract advertisers’ persuasive tactics directed towards their children. For further study, Calvert’s (2008) three types of parental mediation (i.e. co-viewing, active mediation, and restrictive mediation) could be analyzed in order to gauge their varying degrees of success in deterring children from falling under the influence

of advertisers. The roles of other adult authority figures, such as teachers and pastors, in stabilizing the relationship between advertiser and child consumer could also be compared to the roles of parents.

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#### Contributors

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**Chloe Bower** is a sophomore in the College studying Communications and Consumer Psychology. She is from New York and is interested in design, marketing, technology, and digital media. Chloe is a member of the Nominations and Elections Committee and is the design editor of *34th Street Magazine*. She likes hip hop music, peanut butter and tweeting.

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**Tony Cotzias**, a sophomore in the College, is from Athens, Greece. He is majoring in PPE and intends to apply for the philosophy submatriculation program. His favorite thinkers are Camus, Nietzsche, Foucault, and Wittgenstein. Tony's extracurricular activities are dominated by his involvement with Students For Liberty and the group he revived on campus last January, Penn For Liberty. Professor Applebee has been an inspiration in reviving his interest in poetry and the importance of writing in forming a positive response to the challenge posed by the Camusian rebellion.

**Reid Douty**, a sophomore in the Wharton School, intends on concentrating in Finance and Accounting. From the coastal suburb of Cape Elizabeth, Maine, Reid is an avid hockey player and a member of the Penn club hockey team. He enjoys visiting impressionist art galleries, listening to country music, smoking cigars and hanging out with the bros. Inspired by Andrew Carnegie, his dream is to leave a positive and lasting impression on the world.

**Lauren Eisenhauer**, a rising junior in the School of Nursing, is honored to be included in this year's edition of *3808*. She is a sister in the Chi Omega Sorority, a peer advisor for the nursing school, and a chemistry tutor. She has enjoyed every minute of her time at Penn, and constantly is blown away by the amazing people she meets.

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**Safia Haidermota** is a sophomore from Karachi, Pakistan. She plans to major in Chemical Engineering. She is really enjoying her Penn experience. She loves travelling and spending time on the beach.

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**Adam Hersh** is College sophomore majoring in Anthropology. He competes on the Parliamentary Debate team and writes a blog for Penn Political Review.

**Katie Holbrook** is a sophomore from Atlanta pursuing a double major in international relations and Spanish with a minor in neuroscience, in a maddening attempt to come to grips with some understanding on human behavior on impossibly tiny and impossibly large scales. In her free time, she guzzles hot tea and propagates increasingly ridiculous half-truths about herself, a sure manifestation of some deep-seated literary impulse to persuade. The most difficult aspect of the writing seminar for her was divesting her writing of personal voice in favor of a coldly scientific tone.

**Yvonne Hyde-Carter**, a Philadelphia native, is a sophomore at the University of Pennsylvania. She is majoring in Communication, with a minor in Hispanic Studies. She plans to pursue a career in the legal field, combining her passion for communication with her interest in law. In addition to her academic life at Penn, Yvonne is a research assistant to Dr. Marybeth Gasman, in the Graduate School of Education. Her research is centered on Minority Serving Institutions. Yvonne is also a member of the Social Planning and Events Committee to Represent Undergraduate Minorities on campus, where this fall she held the position of marketing co-chair for the fall 2012 concert.

**Connie Jiang** is a junior in the Vagelos Molecular Life Sciences Program within the College of Arts and Sciences currently majoring in Biochemistry. She is from Rochester, NY but now lives in Cincinnati, OH. Connie is the vice president of Disney A Cappella (yes, we sing just Disney music!) and a member of Stitch for Kids, a group devoted to knitting/crocheting hats, scarves and blankets for the patients at CHOP. When not studying, singing, or knitting, Connie enjoys playing violin, baking, and spending time with friends. She is honored to be published in *3808* and would like to thank Professor Caplin for all of her help (in writing seminar and life) and for simply being wonderful.

**Vivek Jois** is from London, UK, and a graduate of The American School in London. A sophomore in the Wharton School, he is considering concentrations in Finance and either Strategic or Entrepreneurial Management. In addition, he is exploring topics in South Asian Studies and Mathematics as potential minors. Vivek is also interested in matters of public policy, especially social welfare and healthcare. Although a traditional proponent of systems such as the UK's National Health Service, in this publication he chose to analyze the United States welfare system through the lens of beliefs presented in Milton Friedman's book, *Free to Choose*. Vivek is honored to be published in *3808* and would like to thank Professor LeGrand and Dr. Ross for their help throughout the Investment Philosophies and Peer Tutor Training seminars.

**Matthew Kim** is from Temecula, CA. He is currently a sophomore in Wharton and plans on studying Finance, Marketing, and Legal Studies. Matthew also serves as a vice president of the Wharton Undergraduate Consulting Club and writes for *The Daily Pennsylvanian*. In his spare time, he enjoys playing soccer at Penn Park and jamming on the ukulele.

**Victoria Larson** is a sophomore in the College of Arts and Sciences at the University of Pennsylvania. She was part of a research team at the Johns Hopkins University School of Medicine in the Department of Biophysics and Biophysical Chemistry for the last three years. She plans to major in biology and pursue a career in medicine.

**Zachary Levine** is a sophomore from Weston, Connecticut pursuing a Bachelor's Degree in Philosophy, Politics, and Economics. He plans to minor in either Arabic & Islamic Studies or Modern Middle East Studies. Zachary is President of Dorm Room Diplomacy and a brother of Sigma Alpha Epsilon fraternity. He enjoys reading, playing soccer, and traveling.

**Stephanie Li** is a sophomore from Edmonton, Alberta, a northern metropolis in a land of snow and plains. She loves Penn dearly and is studying Accounting and Finance with a minor in Computer Science. Stephanie is honoured to be published in *3808*, and would like to thank Professor Wehner for his guidance throughout the Digital Literacies writing seminar.

**Shaameen Mian** is from Lahore, Pakistan. She is currently a sophomore in the School of Engineering and Applied Science. One day, she hopes to chronicle the rich historical and cultural past of her hometown Lahore, which continues to fascinate her every day. She loves writing, Simon and Garfunkel, and Nutella.

**Shira Papir** is a sophomore (class of '15) in the College of Arts and Sciences studying history. She is a member of the Kite and Key Society as well as PRISM at Penn. She enjoys traveling, and is a fan of the television show *Modern Family* which inspired her essay.

**Jing Ran** is sophomore majoring in PPE and Computer Science. Ten thousand miles from her hometown Guangzhou, a southern city in China famous for free speech and yummy international cuisines, Jing finds her second home in Penn and serves as Deputy Publication Manager for the International Affair Association and Sports Photo Editor for the *Daily Pennsylvanian*. When not sneaking around snapping photos, Jing also enjoys reading, traveling around the world, watching Lord of the Rings or other fantasy series over and over, or staffing her crazy Model UN crisis simulations.

**Rachel Rosenzweig** is a sophomore from Philadelphia, PA, and is studying Psychology and Statistics. She hopes to pursue a career in Statistics, as she appreciates real-world applications of mathematics. Ideally, she will employ her passion for writing throughout her career. She enjoys playing the smaller bells on the octave in her local handbell choir. Rachel would like to thank Dr. Wehner for his help throughout the Digital Literacies seminar.

**Palash Shah**, a sophomore in the Roy and Diana Vagelos Life Sciences and Management Program, is from Mumbai, India. He intends to major in biochemistry and finance and pursue a career in the healthcare industry. The publishing of his essay, thanks to the support of Professor Patrick Wehner, had inspired him to explore and develop the rest of his talents that, like writing, he did not even know existed. An active member of the Wharton Business Law Association as well as the Penn Undergraduate Biotech Society, his interests include soccer, guitar, and travel.

**Katherine Wang** is a sophomore in the Wharton School from Northern Virginia outside of Washington, D.C. After traveling across Europe with her dad one summer, she discovered an interest in all things European, which was part of the inspiration for her research paper here. She cares deeply about education issues and is very involved in the West Philadelphia Tutoring Project at Penn. She loves dancing, museums, baguettes, country music, hiking, postcards, and art.

**Melanie White**, a sophomore from Miami, FL, is studying Cultural Anthropology and Latin American studies in the College. She is the Associate Director of The Race Dialogue Project, and her interests include indigenous rights, Latin American literature, and ethnic studies. Her spare time is usually spent reading and watching movies.

**Jenny Yan** is a sophomore from Chicago studying biochemistry in the Vagelos Molecular Life Sciences Program. She hopes to enter the medical field in the future and is currently working as a lab research assistant. In addition, she serves on the board for the Foundation of International Medical Relief for Children (FIMRC) to promote health for medically underserved children worldwide. She is very honored for the nomination and would like to credit her development as a writer to all her past English teachers.

**Joseph Yi** is a sophomore in the Wharton School and plans on concentrating in Operations and Information Management. He is interested in pursuing a career in fashion, which can be seen in his critical writing essay. He also enjoys playing the guitar and is a huge foodie.

**Lauren Zakarian-Cogswell** is a sophomore from the San Francisco Bay Area studying Finance at the Wharton School and Art History and Russian in the College of Arts and Sciences. On campus, she is Managing Editor of the Wharton International Business Review and a research assistant at the Lauder Institute. She splits her free time by catering to her interdisciplinary interests with trips to the Institute of Contemporary Art and the Barnes Foundation and hours on the couch transfixed by Bloomberg Television. She enjoys hiking, horseback riding, Downton Abbey, and watching French and Soviet-era films.

# 3808

a journal of critical writing

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