

The Grapevine Journal

A Collection of Bakersfield College Student Work



VOLUME 2, ISSUE I
SPRING 2021

Table of Contents

<u>Editors' Notes</u>	<u>4</u>
<u>Anthropology</u>	<u>7</u>
"American Descendants of Slavery (ADOS) and their Socio-political push for Reparations for Black American Descendants of Slaves" by Kelly Dozier	8
"The Biology of Race" by Aaron Connor	12
"I am Hominin, Hear me Roar" by Aaron Connor	17
<u>Art</u>	<u>21</u>
"Life is Growth" by Shelby Steele	22
"Self-Portrait II" by Olivia Hess	24
<u>English: Creative Writing</u>	<u>26</u>
"I Am, Asian American" by Elizabeth Leung	27
"Autism Fairy" by Grant Eager	28
"The Blue Crab" by Ruben De La Cruz	29
"Mutual Bonds" by Brooke Garner	38
"The Exchange" by Grant Eager	43
"Just for the Day" by Crystal Gutierrez	49
<u>English: Essays</u>	<u>50</u>
"How Antiracist Baby and She Persisted in Sports Contribute to Social Justice" by Ashlei Patton	51
"How the Expansion of the Frontier Impacted the Survival of a POW" by Rachel Daguman	56
"No One Messes with Granny's Home" by Audriana Penaloza	62
"Surrounded Yet Isolated" by Riley Dougherty	66
"The Harmful Truth Behind the Confederate Flag" by Cheyenne Mata	71
"Be Kind or Go Home" by Madison Ferguson	76
"Windows and Mirrors in Literature for a Child Struggling with Anxiety" by Chelsea Arredondo	80
"Logos, Pathos, and Ethos in Lisa Tuttle's 'Replacements'" by Brett Crosby	86

"All That Glitters in Advertisements" by Chelsea Geca	91
"Nightmares and Dreams" by Madison Ferguson	96
"American Spirit, the Frontier, and Unbroken" by Olivia Hess	100
English: Shakespeare	108
"The Merchant of Venice: Identity and Portia" by Devyn Hollis	109
"Portia's Power" by Victoria Benitez	115
"The Function of Symbols in Titus Andronicus" by Alyssa Cantu	119
"The Identity of a King" by Rebekah Lemons	123
"A Look into the Identity of King Henry V" by Jamele Villanueva	127
English: Colloquium Winners	131
"The Disheartening Reality for Women" by Jazmin Salazar	132
"Female Poets of World War I: A Revolution of Ideas Leading to Political Independence" by Abdullah Muayad	137
"Fire and Brimstone" by Aubrianna Martinez	149
History	161
"Establishment of Religious Freedom: America's Paradox of Religious Freedom" by Joy Steeves	162
Music	168
"Jawbreaker" by Matthew Bray	169
"Walking with Milford" by Matthew Bray and Seth Dean	170
Philosophy	171
"Philosophical Analysis" by Narges Obaid	172
"Never Telling Lies and Reasonless Animals" by David Jara	177
Psychology	182
"The Effects of ADHD Throughout the Lifespan" by Kevin Le	183

Editors' Notes

Co-editors Rae Ann Kumelos, Naomi Rutuku, and Keri Johnson

Rae Ann Kumelos

One would think that putting together an online journal during a pandemic when students are doing all of their work online would be a piece of cake, right?

No. And here's why.

The greatest joy of working as a co-editor on The Grapevine comes in inspiring students to submit their work for publication. That of course can be done online by sending a carefully crafted email. Or, by adding a note to an essay graded not by hand, but through a computer keyboard that then transmits that note--- disengaged from any form of physicality--- through a Canvas platform.

And that is what is missing from the online process: the physical act of handing back to a student an A paper, looking them in the eye and saying, "Your work is worthy of being published. Would you consider sharing it with The Grapevine?" Most will be surprised, demure, and decline. And then, here is the joyful part. I am provided with the lovely opportunity of sharing with them why their work is worthy. That of all the work I have seen in that semester, theirs is indeed deserving of publication. Of how proud they will be to see their name in a journal and be able to say to their family and friends, "I am a published author!" Seeing the joy of their accomplishment in person is what being a professor is all about. That's the real piece of cake - with frosting.

We will all look forward to celebrating our accomplished students in person once again. Until then, the submissions in this edition are all worthy of joy and frosted cake. Congratulations to our published authors!

Naomi Rutuku

After our first publication in early Fall 2020, roughly 6 months after the pandemic closed Bakersfield College's physical campus, I thought we'd only be publishing remotely one time. However, with the pandemic continuing into the academic year, I knew we'd be working on *The Grapevine* in a 100% virtual manner for our second volume. As we all know, the pandemic can be exhausting, especially as we all started spending more and more time on digital devices. That is why, when seeking student submissions, it was difficult to get them to come in!

However, after reaching out to faculty a few times, asking them to urge students to submit, we got more submissions than we ever expected. This second volume of *The Grapevine* has 45% more published pieces than the first volume!

What does this mean?

It means that, despite us living through an ongoing pandemic, we have the ability and desire to band together for the common good of our students. BC faculty know how wonderful the student population is, and it has truly been an honor being an editor for this wonderful publication.

Congratulations to our published authors!

Keri Johnson

With the unprecedented shift to online learning in 2020, maintaining student engagement became a primary concern as students suddenly were channeled into a modality with which many were unfamiliar and uncomfortable. In this environment, it becomes increasingly significant to recognize and encourage the outstanding efforts and accomplishments of our resilient students who have persisted and excelled at producing quality work. As the several heartfelt emails I received thanking me for recommending and including their work indicate, that is what publication in this issue of the *Grapevine* has provided for students.

Congratulations to all of our contributors!

Anthropology

"American Descendants of Slavery (ADOS) and their Socio-political push for Reparations for Black American Descendants of Slaves" by Kelly Dozier

Kelly Dozier is a Communication major at Bakersfield College. She is a member of Phi Theta Kappa, Sigma Chi Eta, ACLU, NAACP, and NAAAHP. Dozier has worked at CSUB and advised the Black Student Union until transitioning to assisting with research studies like the Patient Interaction workshops for CIRM Bridges/Stem Cell Program with Dr. Denise Dawkins at San Jose State University. Creatively, she developed multi-media campaigns and podcasts for Berkeley Center for Law & Technology, BSU, ClubGen, and the Goddess Cypher. During Fall 2020, her chronic disability caused personal challenges, but she persevered and advanced to the Dean's List and aims to transfer to UC Berkeley.

Work created in Professor Mary Swearingen's Introduction to Archaeology course.

Politics shape the way our society operates and how individuals perceive each other in a society based on those political beliefs. During the 2020 elections, there were many discussions about universal basic income, healthcare, loss of jobs, and the impact COVID-19 has had on Americans. There were also conversations around reparations for Black American descendants of slavery. This essay will expound upon the political organization American Descendants of Slavery (ADOS) and their push towards garnering reparations for the Black American descendants of slavery. We will discuss the founders of ADOS, the impact of Black American Slavery on their descendants, and what bills about reparations have been passed.

Slavery is a stratification system in which a person or a group of people own another as their property, such as chattel slavery. The benefits of owning slaves were to exploit their labor for economic gain, which virtually leaves slaves and their descendants with no power or wealth to be passed down to their families. The founders of the American Descendants of Slavery Organization - ADOS, Yvette Carnell and Antonio Moore, have provided a modern perspective on systematic oppression and the heritage/lineage of slavery, which has left Black American wealthless in American leading to other social problems. Yvette Carnell graduated from Howard University and served as a congressional aide to Democratic Senator of California, Barbara Boxer, and later to former Democrat Congressman of Arizona Marion Berry (Carnell & Moore, 2015). She developed a political show called Breaking Brown, a political show that details Black American Descendants of slavery's unique perspective in America. Attorney and co-founder Antonio Moore graduated from UCLA and Loyola Law School. He produced the Emmy nominated documentary, *Crack in the system*, which told the history of Mass Incarceration, the

Iran Contra, and the resulting crack cocaine epidemic in America that impacted Black neighborhoods the most (Carnell & Moore, 2015). He also hosts a talk show called *ToneTalks*, which discusses the social-political impact of Black American slavery and discrimination.

The ADOS organization makes a justice claim for reparations for Black American descendants of slavery to become whole due to the range of damages inflicted on Black America's throughout American history. When assessing the reparations, the key factors are as follows, how much would it cost, who should receive it, and how do we implement it (Carnell & Moore, 2015). The sum owed in reparations for the entirety of anti-black discrimination in American has not to be established. However, according to ADOS research in today's dollars, the value of that debt owed to slaves is in trillions. Economist Larry Neal of the University of Illinois calculated in his research that between the years of 1620-1840, the descendants of slavery in America were owed \$1.4 (Carnell & Moore, 2015). Today, using the interest rate of 5%, the total amount owed would be of \$8.4 trillion in lost wages. Slavery, being institutionalized, was the foundational pillar of America's free-market capitalism; it shaped America's economic system, locking out Black Americans through race slavery. It is important to note that slavery wasn't just a Southern issue. The transatlantic shipping ports for cotton were in the North, textiles for slave clothes came from the North, and the banks created the system to turn humans into currency (Moss, 2019). Even though some Americans express that they had no part of slavery they greatly benefited from the nation's economic growth due to institutionalized slavery, Jim Crow and other forms of discrimination against Black Americans. In addition, slaves were well documented in the America and reparations for Americans of chattel slavery would exclude black immigrant populations that voluntarily migrated to America. since 1980– have undergone an unprecedentedly sharp expansion, increasing from 816,000 in 1980 to 4.2 million as of 2016 of black immigrants (Anderson & López, 2020). After removing those groups and their offspring the recipient group drops drastically. ADOS also asserts that reparations can be paid for by the United States government through taxation, borrowing, and using the Modern Monetary theory, reparations can start to be funded with subsequent tax revenue generated by spending which would pay for the cost (Carnell & Moore, 2015). However, reparations aren't just money it comes through debt free education, home ownership programs, business investments, and much more specifically for Black American Descendants of slavery.

The discussion around reparations has pushed legislation and bills to be pushed to review the impact of slavery and discrimination on Black Americans. In 1989, Rep. Conyers introduced his bill HR 3745, which sought to establish a commission to remedy the effects of slavery and discrimination, but the Bill failed to pass (Reparations for Slavery Reading). In 2019, the Bill

called H.R. 40 Commission to Study and Develop Reparation Proposals for African-Americans Act was introduced to the House of Judiciary. The commission details that it seeks to indicate the role of federal and state governments in supporting the institution of slavery, what forms of discrimination in public and private sectors was against freed slaves and their descendants, and the lingering negative effects of slavery on living African-Americans and society (Jackson Lee, 2019). In California, Governor Newsom signed the Landmark Legislation called AB 3121, AB 2542, and AB 3070. The ADOS organization in Los Angeles successfully pushed for the legislation AB 3121 (Jenkins, 2020). It is the first in the United States to study and recommend reparations for slavery; AB 2542 will prohibit the use of race, ethnicity, or national origin to seek or obtain convictions or impose sentences, AB 3070 aims to eliminate discrimination in jury selection (California, 2020). The landmark bill is important because bills like AB3121 could become the blueprint for other states and add to the push for support for the Federal Bill H.R. 40.

The cumulative impact of slavery and other forms of discrimination against Black American descendants of slavery requires reparations, and the Socio-political organization ADOS is meant to push the conversation forward into reality. Yvette Carnell and Attorney Antonio Moore co-founded the ADOS organization to bring the conversation of Reparations to modern times. They detail the racial wealth gap of slavery in America, who deserves reparations, and how reparations will be distributed. The conversations behind reparations of Black American descendants of slavery have had Bills introduced to the judiciary house, such as H.R. the Commission to Study and Develop Reparation Proposals for African-Americans Act.

ADOS of Los Angeles, in California, pushed for Governor Newsom to signed the Landmark Legislation called AB 3121, AB 2542, and AB 3070. AB 3121 was established to study the impact of slavery in California and recommend reparations for slavery, AB 2542 will prohibit the use of race, ethnicity, or national origin to seek or obtain convictions or impose sentences, and AB 3070 aims to eliminate discrimination in jury selection. ADOS is an organization seeking restorative justice for the crimes against humanity specify the crimes against Black American Descendants of Slavery, in the United States of America.

Bibliography

- Anderson, M., & López, G. (2020, May 30). *Key facts about black immigrants in the U.S.* <https://www.pewresearch.org/fact-tank/2018/01/24/key-facts-about-black-immigrants-in-the-u-s/>.
- California, S. (2020, September 30). Governor Newsom Signs Landmark Legislation to Advance Racial Justice and California's Fight Against Systemic Racism & Bias in Our Legal System. <https://www.gov.ca.gov/2020/09/30/governor-newsom-signs-landmark-legislation-to-advance-racial-justice-and-californias-fight-against-systemic-racism-bias-in-our-legal-system/>
- Carnell, Y., & Moore, A. (2015). *American Descendants of Slavery*. <https://ados101.com> Constitutional Rights Foundation. (n.d.). *Reparations for Slavery Reading*. Retrieved November 20, 2020, from <https://www.crf-usa.org/brown-v-board-50th-anniversary/reparations-for-slavery-reading.html>
- Jackson Lee, S. (2019, June 19). H.R.40 - 116th Congress (2019-2020): Commission to Study and Develop Reparation Proposals for African-Americans Act. Congress.gov. <https://www.congress.gov/bill/116th-congress/house-bill/40>.
- Jenkins, L. (2020). About. Retrieved November 20, 2020, from <https://www.adosla.org/about>
- Moss, H. (2019). Slavery in the North: Forgetting History and Recovering Memory. *New England Quarterly*, 92(4), 687-689. https://doi.org.ezproxy.bakersfieldcollege.edu/10.1162/tneq_r_0078

"The Biology of Race" by Aaron Connor

Aaron Connors is double majoring in Anthropology and History and plans to transfer to CSUB to complete his degrees. After graduating, he plans to teach Social Studies while pursuing a graduate degree in Anthropology.

Work created in Professor Cecil Worthen's Physical Anthropology course.

Today, most of the world is involved in some discussion regarding race. Racism and the efforts to confront and change are influencing the shape of the world we live in. In the past year we have seen an increase in protests, riots, counterprotests and counter riots that seem to stem from the issues of race and the divisions it causes in society. Upon closer inspection, the issues become obscure because the lines used to divide races blend under greater scrutiny. Although race is not founded in biology, the effects of racism can have biological effects on a community. This paper will highlight why race is not founded in biology, why race as a theory was accepted, and the biological effects racism does have.

So much time is spent debating race, equality and the effects of racism and inequality but little time is spent acknowledging that there is little biological difference between what we define as races. A species includes all plants or animals that can interbreed and produce fertile offspring (The Origin of Races, 2004). Within this definition all humans are the same species and cannot be further divided biologically. For there to truly be a biological difference of race there must be shared genes of one race that are different from the shared genes of another race, however, the biggest biological difference among humans is the possible variation of eight in every three hundred and thirty nucleotide bases in DNA (The Origin of Races, 2004). With little biological variation backing what we define as race, it is unclear what race truly is.

The definition of race is relative. In the United States of America, a citizen can be classified as White, Black, or Hispanic, but in other parts of the world, such as in Europe, the classification would be the country of origin rather than an ethnic group (The Origin of Races, 2004). At one point in the history of the United States of America, race was defined by natural language rather than country of origin (Yudell and Venter, 2014:13). If we used this definition today, most of the United States of America would be of one race. Race is a socially constructed concept and not founded in biological differences (Rosendaal and Reitsma, 2017). If race cannot be based in biology but is socially constructed, there should be little reason for the ongoing struggle of equality and racial injustice. If we have created race then we should be questioning why we maintain that belief when it is not founded in science.

A primary reason why the division of humans into races is still being debunked to this day is that race has been a tool to justify the superiority of one race and the oppression of another (The Origin of Races, 2004). In Philadelphia, in the 1830s, a physician named Samuel Morton theorized that Caucasian humans had larger brains than the other races. The larger brain would make Caucasians smarter and therefore superior. Their superiority would then justify their racism against nonwhite people. Experimentation later proved this theory false but white people at the time were eager to embrace it and embrace their supposed superiority (The Origin of Races, 2004). They may have embraced this ideology because it was also supported by their education.

Flawed education and what scientists once believed to be true are other reasons for the continued division of humans. In the 1920s, scientists like Charles Davenport, claimed that race led to criminal behavior and mental disorders (Yudell and Venter, 2014: 14). Experiments from the time also seemed to uphold the idea that black humans were mentally less fit than white humans (Yudell and Venter, 2014: 15). Although there were black Americans who proved to be exceptions to what was then a known rule; the accomplishments of those successful black Americans, like W.E.B. Du Bois, were credited to the white blood of one of his ancestors rather than his own merit (Yudell and Venter, 2014: 15). Although scientists began to explore the capacity and strengths of what they saw as different races, they failed to consider the biological effects of racial division.

Race can have a direct impact on biological processes through the disproportionate distribution of natural resources. These biological effects are seen as effects of race rather than the privilege of one race in comparison to another. There are several examples of resources being disproportionately divided based on race. One effect of this struggle for resources is malnutrition. One study focusing on South Africa compares the nutrition of children from more developed communities with better access to resources to the children of less developed communities. This study shows that malnutrition can affect height, weight, and strength (Nyati et al, 2019). Although nutrition levels influence many aspects of a human's development and capabilities, it is not the only way development is negatively impacted by racial divisions.

Exposure to pollution is another example of something that has biological effects and is disproportionate along racial lines. Between the 1950s and 1970s, awareness and education on the effects of pollution increased. Studies eventually showed that pollution caused adverse effects on children in gestation (Ren and Tong, 2008). This is caused by the mother's exposure to pollutants and shows how air pollution can affect more than one generation of development

(Ren and Tong, 2008). This has been known and studied since the middle of the twentieth century, yet it is not commonly accepted that race affects exposure to pollutants.

Many of the industries that cause air pollution, like oil and natural gas refineries, are positioned close to primarily black communities. This is a recurring theme throughout many oil producing countries and has a devastating effect on black communities worldwide. Many of these industries are built within half a mile of black communities, exposing them to many cancer causing toxins. Despite evidence that these industries have a greater impact on black communities, the representatives of those industries deny wrongdoing rather than adjust their practices (Krisberg, 2018). The roots of the effects of racial division run deeper than air pollution and who is at fault.

The division of resources by race extends to other important aspects of development like access to healthcare and education. Racism in the medical field grew so extensive that doctors and the Black Panther Party worked together in the late 1960s and early 1970s to develop free clinics to improve their community's access to healthcare (Brown, 2016). The Black Panther Party, despite the strides it took to improve the lives of black Americans, was seen as a dangerous extremist group by the federal government. One of the greatest strengths humans have against disease and malnutrition is education, but that too has a disproportionate dispersment of resources along racial lines. As slaves, African Americans were forbidden from taking any steps to better themselves. If they were caught trying to learn to read or write, their white owners often punished them with death (Obgu, 2004: 6). The privilege of some over others throughout the resulting generations has just continued to justify the false feeling of superiority established long ago.

Despite scientific reason, experimentation, and results, humans have long held onto the misconception that we can be divided into races. The theory of race, and subsequent racism, has had adverse effects on the development of some communities in several ways. Communities considered minority have often had limited access to education and healthcare while simultaneously being disproportionately exposed to high levels of air pollution. Their access to nutrients has been limited and therefore potential has also been limited. Racism, the product of the misconception of race, has led to some communities being privileged and some having limited access to resources. Despite logic to counter the race theory, race has been adamantly accepted as fact. This can easily be explained by flawed education spanning several generations, but also has more serious explanations, such as one group of people using it to justify colonization and slavery of others. Race offers an undeserved sense of superiority. Despite the proof that race has no roots in biology, racism has had biological effects that will

continue to cause biological advantages and disadvantages unless it is addressed appropriately.

References

- Brown, T. M. (2016). Working With the Panthers to Transform Health Care for Poor Black Communities. *American Journal of Public Health*, 106(10), 1756-1757. <https://doi-org.ezproxy.bakersfieldcollege.edu/10.2105/AJPH.2016.303402>
- Krisberg, Kim. "Black communities face toxic pollution." *The Nation's Health*, vol. 48, no. 1, 2018, p. 7. *Gale Academic OneFile*, link.gale.com/apps/doc/A528328414/AONE?u=bcgvdbl_main&sid=AONE&xid=3145eee8. Accessed 6 Feb. 2021.
- Nyati, L. H., Pettifor, J. M., & Norris, S. A. (2019). The prevalence of malnutrition and growth percentiles for urban South African children. *BMC Public Health*, 19(1), NA. https://link.gale.com/apps/doc/A586540236/AONE?u=bcgvdbl_main&sid=AONE&xid=ec5f1369
- Ogbu, J. U. (2004). Collective Identity and the Burden of "Acting White" in Black History, Community, and Education. *Urban Review*, 36(1), 1-35. <https://doi-org.ezproxy.bakersfieldcollege.edu/10.1023/B:URRE.0000042734.83194.f6>
- The Origin of Races. (2004). In C. Rose (Ed.), *American Decades Primary Sources* (Vol. 7, pp. 556-559). Gale. https://link.gale.com/apps/doc/CX3490201398/BIC?u=bcgvdbl_main&sid=BIC&xid=c2fed54d
- Ren, Cizao, and Shilu Tong. "Health effects of ambient air pollution - recent research development and contemporary methodological challenges." *Environmental Health: A Global Access Science Source*, vol. 7, 2008, p. 56. *Gale Academic OneFile*, link.gale.com/apps/doc/A191485414/AONE?u=bcgvdbl_main&sid=AONE&xid=8bef3de3. Accessed 6 Feb. 2021.
- Rosendaal, F. R., & Reitsma, P. H. (2017). Race. *Journal of Thrombosis & Haemostasis*, 15(6), 1049. <https://doi-org.ezproxy.bakersfieldcollege.edu/10.1111/jth.13708>
- Yudell, M., & Venter, J. (2014). *Race unmasked: biology and race in the twentieth century*. Columbia University Press. <https://doi.org/10.7312/yude16874>

"I am Hominin, Hear me Roar" by Aaron Connor

Aaron Connors is double majoring in Anthropology and History and plans to transfer to CSUB to complete his degrees. After graduating, he plans to teach Social Studies while pursuing a graduate degree in Anthropology.

Work created in Professor Cecil Worthen's Physical Anthropology course.

Throughout the ages, man has sought answers to questions of his origins. Earliest mythologies explain how man first came to be and, for a time, those answers were sufficient. Today mankind is still searching for the answers to those questions and recent discoveries and developments have unlocked many mysteries, however, there are many questions that do not yet have an answer. Although man does not know for certain how and why it exists as it does today, there are clear characteristics that set hominins apart from other primates. This paper will explore those characteristics, such as the use of language, material culture, advanced cognition, bipedal locomotion, and the non-honing chewing mechanism, and how they set hominins apart from other primate species.

Scientists speculate why primates developed bipedal locomotion but, despite not knowing precisely why they began to walk on two legs rather than four, most can agree it was a beneficial evolutionary change. Bipedal locomotion is also one of the characteristics that differentiates hominins from other primates. According to Mary Ellen Morbeck in *Hominid Culture in Primate Perspective*, bipedal locomotion was possible due to evolutionary changes to skeletal structure (Quiatt and Itani, 1994: 117). While the shape and features of the feet of *Ardipithecus ramidus* from over 4.4 million years ago are ape-like and suggest quadruped terrestrial locomotion, they are also reminiscent of modern hominins due to shorter toes and the middle of the foot being longer (Prang, 2019). There is much speculation why hominin began to drop from the trees and evolved to a terrestrial existence, but bipedal locomotion sets hominins apart from other primates who continued to evolve as quadrupeds. This is not a singular difference but one of many features that divide the primate family tree.

The non-honing chewing complex of hominins is another defining characteristic that makes the subfamily stand out from other primates. Although other primates have large canines and a diastema, eventually evolution made hominin mandibles smaller, the canine became smaller and hominins lost the diastema and honing complex. There is much debate why but one possible explanation gives credit to changes in diet (Raia et al., 2018). The loss of this honing complex is substantial enough to make hominins stand apart from other primates but

also serves as a tool to classify newly discovered remains. For scientists, the shape of the canine teeth is a determining factor for classifying *Ardipithecus* and *Sahelanthropus* as hominins (Wood and Harrison, 2011). Comparing the size and structure of canine teeth and mandibles is obvious but early changes in primates that lead to the distinction of hominin were more subtle (Wood and Harrison, 2011). The change in cognition was, in some ways, both subtle and obvious.

Advanced cognition is a characteristic of hominins that is differential from other primate species and is not merely marked by larger brain sizes, but in more subtle ways like intelligence. Modern scientists have different tests to measure and compare intelligence and brain size, and from these tests develop theories on how advanced intelligence developed in ancient hominins. One signifier of intelligence from these tests is innovation (Louis, 2013). Although these studies do not assume that animals with larger brains are more intelligent, they do show that animals with larger brains have proven to be more innovative (Louis, 2013). Due to the use of and limitations of fossils, scientists have difficulty comparing the intelligence of early hominin to modern nonhuman primates, but have been able to show a progression in brain size over an evolutionary period (Louis, 2013). There are many evolutionary theories why hominins developed larger brains, such as their variable diet leading to a larger brain (Evolution: Diet drives primate brain size, 2017). Regardless of why hominins evolved to have larger brains, it is one more characteristic that has made it stand out from other primates. A complementary characteristic is material culture.

Material culture, or the use of tools, is a factor that sets hominin species apart from other primates. The broad definition of tool use, an object used to obtain a goal, would include many animals but scientists have only observed hominin species using tools in conjunction with advanced cognition (Quiatt and Itani, 1994: 125). Innovation, the manipulation of objects and tool use, has been used to gauge intelligence by scientists (Louis, 2013). Tool use is not just limited to *Homo sapiens* but has been displayed by other primates in the Hominidae family like chimpanzees and orangutans (Louis, 2013). Scientists have observed the evidence of stone tool use among the fossils of the earliest hominins known today, which suggests that material culture evolved as hominins evolved. (Brumm et al., 2016). Material culture may be a characteristic of hominin species that may have evolved with or because of advanced cognition, but is not the only characteristic to do so.

Speech and the use of language is another hominin characteristic that is divergent from other primate species and is connected to cognitive capacity. Scientists studying the evolution of speech and language have more difficult studies due to the lack of physical evidence. Rather

than study fossils, these scientists depend greatly on nonhuman primates (Boe et al., 2017). Although most credit *Homo sapiens* with being the only species to use language, studies show that baboons differentiate and recognize sounds in ways that are similar to *Homo sapiens* (Boe et al., 2017). From these studies, scientists conclude that primitive language must have emerged from Cercopithecoidea which lived about twenty-five million years ago and is the last common ancestor of *Homo sapiens* and baboons (Boe et al., 2017). Beyond vocalized communication, other hominins have learned to communicate with sign language (Quiatt and Itali, 1994: 255). Many scientist believe that because all great apes are capable of learning basic language skills, this is a greater reflection of hominins as a whole (Quiatt and Itali, 1994: 269). The language of modern *Homo sapiens* is complex and likely evolved from early hominin species (Quiatt and Itali, 1994: 270). There are theories that primitive hominin language resembled modern ape language and modern language developed in with the evolution of larger brains, and material and social culture (Quiatt and Itani, 1994: 275-76). Regardless how speech and language use evolved, it is one of the characteristics that differentiates hominins from other primates.

There are several defining characteristics that set hominin species apart from other primates, such as language use, material culture, advanced cognition, the non-honing complex, and bipedal locomotion. Throughout written history, man has sought the answers to the questions of who he is and why he exists. There is no simple answer hidden eons ago but rather clues hidden in fossils and DNA. *Homo sapiens* will continue to seek the knowledge of its place in time but must look at a broad picture spanning millions of years and several species. Humans share characteristics with other hominin species that other primates do not share. These suggest a common ancestor and a common history. The story of man is truly the story of Hominin.

References

- Boe, L.-J., Berthommier, F., Legou, T., Captier, G., Kemp, C., Sawallis, T. R., Becker, Y., Rey, A., & Fagot, J. (2017). Evidence of a Vocalic Proto-System in the Baboon (*Papio papio*) Suggests Pre-Hominin Speech Precursors. *PLoS ONE*, 12(1), e0169321. https://link.gale.com/apps/doc/A477173278/AONE?u=bcgvdbl_main&sid=AONE&xid=c2ec626a
- Brumm, A., van den Bergh, G. D., Storey, M., Kurniawan, I., Alloway, B. V., Setiawan, R., Setiyabudi, E., Grun, R., Moore, M. W., Yurnaldi, D., Puspaningrum, M. R., Wibowo, U. P., Insani, H., Sutisna, I., Westgate, J. A., Pearce, N. J. G., Duval, M., Meijer, H. J. M., Aziz, F., ...Morwood, M. J. (2016). Age and context of the oldest known hominin fossils from Flores. *Nature*, 534(7606), 249+. https://link.gale.com/apps/doc/A454786143/AONE?u=bcgvdbl_main&sid=AONE&xid=bce046b8
- Evolution: Diet drives primate brain size. (2017). *Nature (London)*, 543(7647), 592-593. <https://doi.org/10.1038/543592d>
- Louis eLefebvre. (2013). Brains, innovations, tools and cultural transmission in birds, non-human primates and fossil hominins. *Frontiers in Human Neuroscience*, 7. <https://doi.org/10.3389/fnhum.2013.00245>
- Prang, T. (2019). The African ape-like foot of *Ardipithecus ramidus* and its implications for the origin of bipedalism. *eLife*, 8. <https://doi.org/10.7554/eLife.44433>
- Quiatt, D. D., & Itani, J. (1994). *Hominid Culture in Primate Perspective*. University Press of Colorado.
- Raia, P., Boggioni, M., Carotenuto, F., Castiglione, S., Di Febbraro, M., Di Vincenzo, F., Melchionna, M., Mondanaro, A., Papini, A., Profico, A., Serio, C., Veneziano, A., Vero, V., Rook, L., Meloro, C., & Manzi, G. (2018). Unexpectedly rapid evolution of mandibular shape in hominins. *Scientific Reports*, 8(1), 7340-7348. <https://doi.org/10.1038/s41598-018-25309-8>
- Wood, B., & Harrison, T. (2011). The evolutionary context of the first hominins. *Nature*, 470(7334), 347+. https://link.gale.com/apps/doc/A250033158/AONE?u=bcgvdbl_main&sid=AONE&xid=ef381342

Art

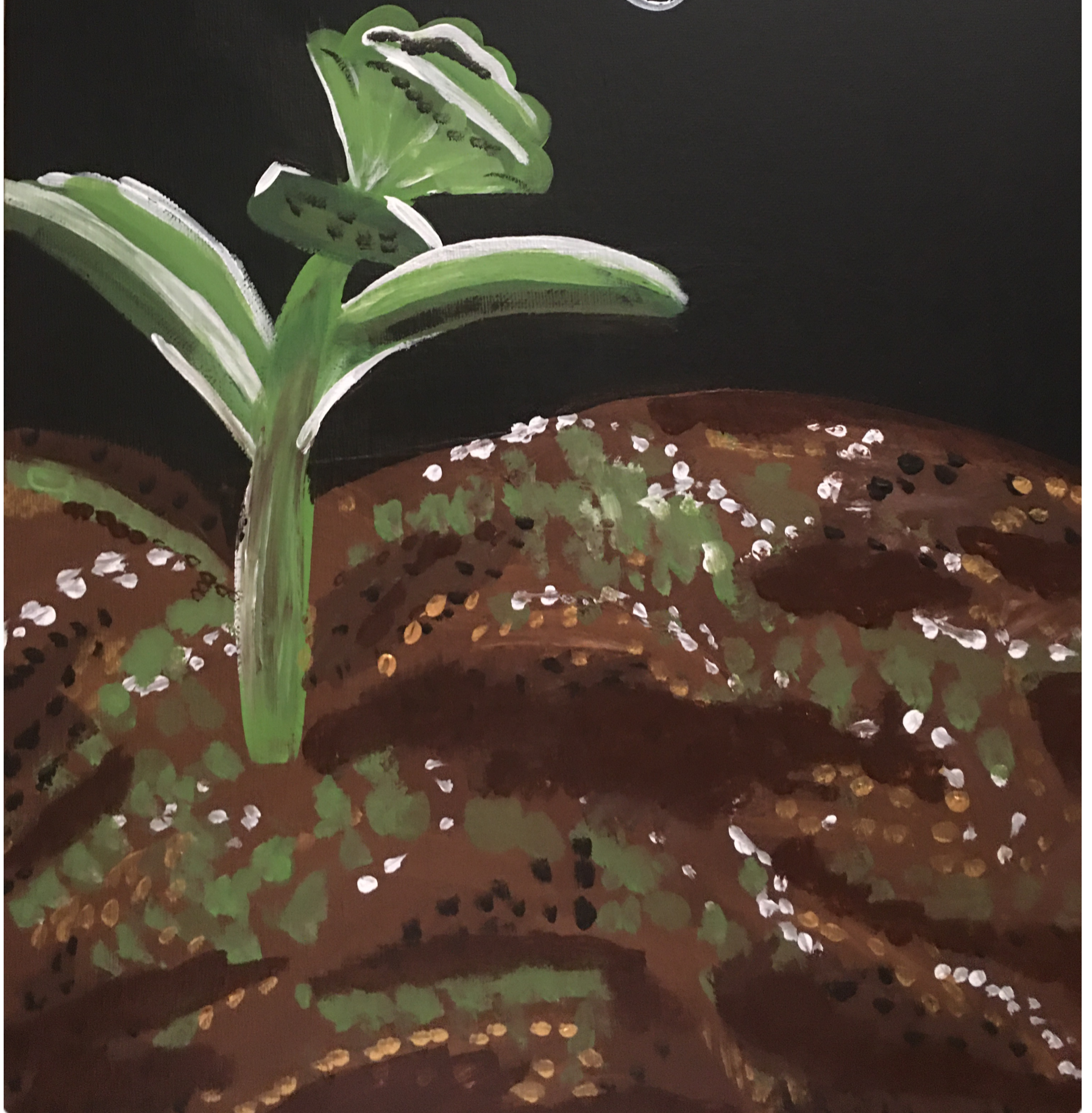
"Life is Growth" by Shelby Steele

Shelby Steele is a Bakersfield College graduate with an Associate in Liberal Arts degree. She was in COMM B8 in the Fall 2020 semester at BC in order to fulfill a general education class for transfer. Shelby loves art, so she volunteered in her small group to paint a visual aid in acrylic paint for their presentation representing their group's symbol and motto. To see more of her work, you can visit her online portfolio website is at www.goodstewardship.weebly.com.

Work created in Professor Christine Cruz-Boone's Small Group Communication course.

Please find "Life is Growth" on the following page.

Life is growth



"Self-Portrait II" by Olivia Hess

Olivia Hess is a high school student who is currently pursuing an Associate's degree in Studio Arts at Bakersfield College. She has a passion for creating a variety of original work: art, music, poetry, and writing. This self-portrait is significant to Olivia because she considers it to be a form of self-expression and enjoyed pushing herself to explore new media when creating this piece. Olivia hopes it sparks as much joy in others as it does in herself.

Work created in Professor Enemerio Galvan's Two-Dimensional Design course.

Please find "Self-Portrait II" on the following page as well as on the front cover of the journal.



English: Creative Writing

"I Am, Asian American" by Elizabeth Leung

Elizabeth Leung is a third generation Asian American, living a life that they believe is the best for themselves. They hope that someday the individual will take more precedence than the labels that undermine their achievements.

Work created in Professor Jeffrey Eagan's and Professor Francisco Llamas's team-taught Advanced Composition and Critical Thinking course.

For all those who don't understand me.

For all those that don't recognize us.

For all those that don't take the time to tell the difference between us many.

I am the family of people who traveled from Asia, who came to live in this country.

My great grandfather, great grandmothers, brought my family here.

When they settled first, it was only then could the rest arrive.

But by luck.

They finally set foot, after years in the making.

My grandfathers worked many hours, while my grandmothers did the same.

My father and mother too, together in a group.

Built a place, with other Asians, in the valley that I call home.

And then there is me, also trying.

Trying to set my foot down, and just like the other did before me.

For all those who call me things.

Model-minority, just hard working, the ideal citizen, wrong ethnicity, quiet, docile, and other.

For all those who won't even try to listen.

At least, know that each has a story.

Cause For Me.

I am, Asian American.

"Autism Fairy" by Grant Eager

Grant Eager is a Spaceship Design Engineer and the father of eight children—seven boys and one daughter. He works at the Spaceship Company in Mojave. He enjoys gardening (most of his plants survive) and he is currently building a hobbit house shed. As he raised his children, he enjoyed telling stories to them at bedtime. When they grew up, he started writing short stories and novels. He has published the following novels: Angelica, Henry and Sophie, and Sheila the Vampire. He is published in the following anthologies: Under a Brass Moon, Ghosts Cast no Shadows, and Dream Steamships.

Work created in Professor Savanna Andrasian-Jones's Introduction to Creative Writing course.



Isaac, age six, at Coronado Beach

When Isaac was born, it was as if someone
had given us a million dollars.

Isaac with sparkling eyes like emeralds,
grinning like an alligator, and giggling like a cheetah.

I miss that sparkle and his energy and passion for life.

He liked to climb onto our bed and bounce a few times,
then lay down and put his head on my shoulder like a pillow.

Before I went to work out of town for three months,
he was a firefly flying around our home filling it with joy.

While I was gone the autism fairy visited and captured his sparkle.

When I returned, my boy's light had retreated.

He is fifteen now, I still feel like someone has given me a
million dollars, a million dollars' worth of challenges and
sorrow, and a million dollars' worth of joy.

"The Blue Crab" by Ruben De La Cruz

Ruben De La Cruz is an English major who plans to transfer to CSUB to further his studies and accomplish his goal of earning a BA in English. His ultimate goal is to become an English teacher and teach in a high school in Kern County. The idea for writing "The Blue Crab" comes from Ruben's interest in Greek mythology and love for the ocean, but he does not really like seafood that much! The message of the story is relatable to Ruben's endeavors as he himself tries to reach his goals and is humbled by the lessons, the class peers, and professors he has met along the way that help him on his own journey.

Work created in Professor Savanna Andrasian-Jones's Introduction to Creative Writing course.

**all images in the story have been selected from Unsplash and are license-free.*

Corky is a young boy who lives on the Greek Isle of Barceas. Corky's family is very poor and hardly comes across any good fortune. The family has no money to buy food sometimes.

Corky's father works hard climbing coconut trees to pick the coconuts and sell them at the village. Corky's mother weaves baskets to sell at the market too. Corky is a fishing boy and catches fish to eat and help sell at the market. Lately, there have been hardly any fishes to catch at all because a group of four whales have made the island their home during the warm summer months and have eaten most of the fish.

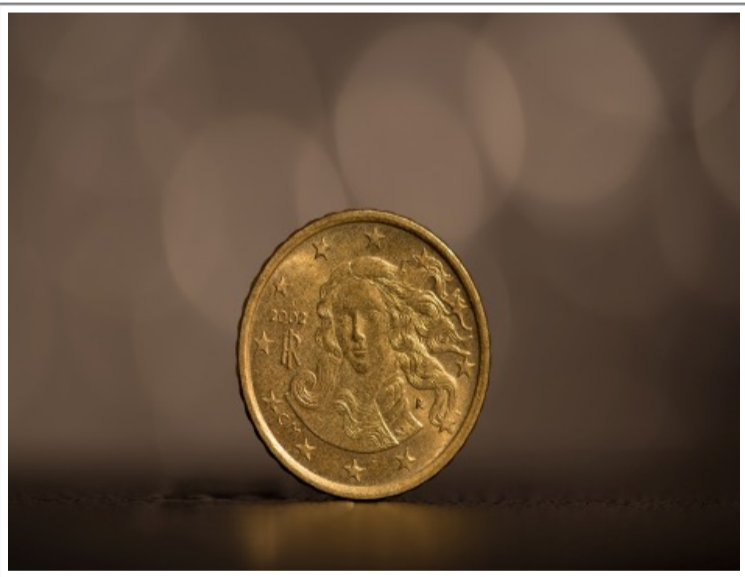


One day, after his mother packs him rice and seasoned seaweed for lunch, Corky sets out to try to catch some fish. He sets out on his canoe to find a good spot. He spreads out his fishing net, waves it, and casts it out to sea again and again. No fish are caught. A blue whale spouted out water from its blowhole off in the distance and whistled as if to mock Corky. "Darn whales. We are hungry too! Says Corky to himself. Just as he sat down to disdainfully eat his lunch, there was a pull on his net.

Corky quickly pulled in the net to claim his catch. "Oh, it's a big one!" laughed Corky as he pulled the net in eagerly. There was something bright and blue and shiny. "Thanks be to Poseidon! A giant blue crab!" gasped Corky "We will have a good feast tonight!" Suddenly, the blue crab spoke. "Please do not eat me young master. I am on my way to my kingdom far under the sea." Said the blue crab. "You can talk!" yelled Corky as he fell back. "I do not wish to eat a



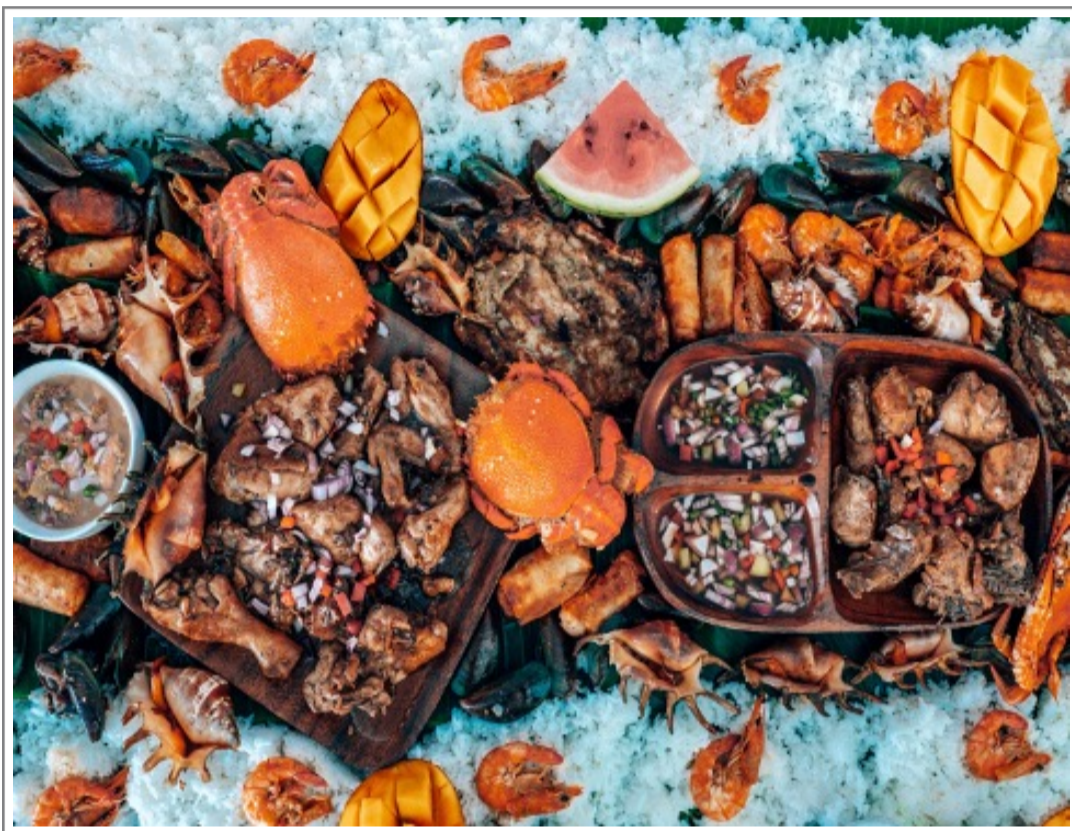
talking crab, but we can surely sell you for a fine price and we will be rich, since my family is very poor. I am sorry blue crab, but I must take you." "Wait! You are poor you say?" asked the crab. "Fate surely brought us together! I live in a world, deep within the seafloor. Release me, give me your rice to eat, and I will grant you three wishes." said the crab. Corky crossed his arms. "How do I know you're not lying?" he asked. Suddenly the crab flashed bright blue and then dimmed suddenly back to normal.



Three small coins appeared in front of the crab. "Take them, they are yours young master. Now listen carefully. Give your desires a sound mindful. Know that you cannot keep the coins for your own. Each coin grants a wish. Now, you must meet my requests" explained the crab. Give me your rice, I am hungry." Corky placed the rice near the crab and took the coins and studied them as the blue crab ate briskly. "By the wisdom of Athena." Said Corky. "After you make a wish, each coin will

vanish" explained the crab. Now cast me back to sea so that I may journey home." said the crab. "Stay away from the whales, they eat everything in sight." Said Corky as he tossed the blue crab back to sea.

Corky stared thoughtfully at the coins and drifted to sleep. The water spouting of the blue whale woke him up suddenly. His tummy rumbled and he realized he was very hungry and weak. The rice was gone. "I need food, let me see if this truly works" Said Corky as he held up a coin and closed his eyes. "Ok, here goes. I wish for a grand meal to eat." A bright light flashed before him. He opened his eyes and beheld a feast fit for a king. a bowl of rice, roasted chicken, broiled fish, fruits and coconut juice. "By the gods! It is real! Gaspd Corky as he started to eat hungrily. Never in his life had he eaten such a delicious meal. There was plenty leftover and he decided to take it home to his family. Just as he neared the shore, the smell of the food attracted a flock of seagulls overhead and they swooped down in a frenzy and ate it all.



After they ate all the food and gave Corky a load of painful pecks they flew off. Corky cried as he ran home. He had no proof to show what happened, but was determined to convince them. His father was stirring a pot over a fire outside as Corky ran to him. "Papa! I have been blessed by the gods!" explained Corky. After explaining the talking blue crab and the wishes, Corky's father laughed. "Truly my son has been under Helios sun too long. Come, we eat bone broth again." Corky pulled out a coin and showed it

to his father. "I speak the truth!" he said. His Father snatched the gold coin and bit it. "It is real! He exclaimed. "I shall go buy us what we need!" he said happily. "Papa no! It is my coin! I must wish for it!" cried Corky as he tried to take the coin back. "It is my wish to make! Give it back please father!" pleaded Corky.

“Do not speak of these wishes no more!” yelled his father. “Stay here and rest your head. I’ll be back with your mother from the market.” Corky angrily kicked sand, and then helped himself to some broth. A short while later his father and mother had returned together, with empty arms each.

“Papa where is the coin!?” said asked Corky looking at his hands. His father spat angrily.

“It was a fake coin, Useless metal. I threw it away.” Said his father. Corky burst into

tears. “Oh, son don’t cry. There are no

talking crabs. Eat some more, you will feel better” said his mother. There was no way his parents would believe him so he kept silent. That night he crept out of the house and sat by the shore under the moonlight. He could hear the clicks and whistles of the whales from where he sat. He held his last coin, thinking about what his last wish should be.



“Maybe I can wish for real coins, but they will soon run out.” He told himself. “I can wish for a good catch of fish, but they too will run out soon” he continued to ponder until he drifted to sleep on the shore. A bright light shining in his face woke him up suddenly. Corky sat up quickly and realized it was just the sun. He still had the gold coin in his hand. He stood up and stretched as he looked out to sea. The whales were closer to

shore, spouting and whistling as they swam after fish. Suddenly he had an idea. A great idea! A solution to their fish shortage problem. Gripping the coin tightly, he closed his eyes and made his final wish. “I wish the whales left our Island for good.” There was an immediate thundering crash followed by a bellowing sound that shook the ground.

Not too far off in the distance, A massive rock rose from the sea, causing waves to crash upon the shore. Corky noticed it was not a rock at all! It shimmered shiny blue against the sun as two massive pincers separated from its sides. "By the gods!!" yelled Corky as he ran back to higher ground to watch a colossal version of the blue crab walk closer to shore. The giant crab bellowed loudly as it moved towards the whales who now scrambled to swim out of its way. Clicking and whistling, they were grabbed by the crab.



The giant crab held two whales in each pincer safe and snug as he turned back toward the sea. Then it ambled away, sinking slowly as it reached deeper waters until it was seen no more. The waves calmed and Corky stood and stared at the sea a while longer to see if the crab emerged again, but it did not.



In the days that followed that epic event, Corky never spoke of what he saw. He knew at first his parents would not believe him so he kept it to himself. No one else saw what happened. Corky went out daily to catch fish. With no whales around to gobble up everything in sight, the fish gradually came back to the shore. There was always plenty to eat and plenty left over for his parents to sell at the market. Thankful for the good fortune that fateful day he met the blue crab, Corky often went to the same area where he had

caught the blue crab in hopes of seeing it again but he never did. Corky and his family never went hungry again on their Greek Isle of Barcaes.

Analysis of "The Blue Crab"

In Ruben De La Cruz's "The Blue Crab," change of good fortune befalls a young boy and his family who have had a sudden change of misfortune. The struggles that Corky experiences also affect his parents as they also have to make a living off what fish he catches. Being a very young worker, there is much burden on his shoulders that obliges him to work hard to help his family make ends meet. The story is set in the fictional Greek Island of Barceas, The Blue Crab totally contradicts the idea that fish are everywhere since it is an Island surrounded by water. The "Blue Crab" is a story of a young boy overcoming struggles of a poor life and demonstrates the perseverance of a young man who does not lose faith in himself during the most challenging situations.

The illustration on page one shows an exotic Island, matching the stories description of the story's setting in Barcaes. If one closely examines the name of the island, it spells "sea crab" backwards further adding to the story's environment. Corky is the main protagonist of the story, described as a young boy, but his age is not mentioned. In addition, Corky "Burst into tears" (Delacruz 7) when his father threw away one of his magical gold coins, lets the reader confirm Corky is at a young age where sensitive sentimental feelings are present in small children. A more mature character would be upset obviously, but not at a point to cry instantly. In addition, this young boy has an important role in his family as it is to help provide necessary provisions for his family. Corky's father has a job having to "pick coconuts and sell them at the village" (Delacruz 1), and the mother makes baskets to sell while Corky fishes all day. The family is truly working hard to survive on this island, coming together to make a decent living for themselves. These roles are also present in families today as each member contributes naturally to make a living. The picture illustrated on page two demonstrates to the reader how Corky works by casting the net out to catch fish. The dilemma intensifies as migratory whales who decided to linger around the island longer due to the abundance of fish, pose a threat to the family's economic status. The problem of the story begins when "a group of four whales have made the island their home during the warm summer months and have eaten most of the fish" (Delacruz 1). This major problem is crucial to the well-being of the family as their jobs are impacted by the decline of fish. This is no ordinary problem, but fits in well with the unordinary events that happen within the story. Furthermore, the setting in a Greek Isle also foreshadows that fateful events may occur, since Greek myths are often filled with extraordinary events and creatures.

The blue crab that is presented is a symbol of wisdom. The color blue has a deep meaning that adds to the environment of the story is it symbolizes "A calming and relaxing effect on our psyche, that gives us peace and makes us feel confident and secure" (Olesen 1). Caught in the

net by Corky, the blue crab speaks and pleads to be released, further adding to the story's mythic storyline. Corky holds his composure and restrains from acting erratic as he listens to the crab's words, demonstrating a calm and curious reaction, that is not common to any young boy who hears a talking crustacean. Given the state of poverty Corky is in, he happily accepts the coins and thinks about the possibilities of his wish. Although skeptical at first by "wishing for a tasty meal to eat" (Delacruz 5), Corky remains thoughtful and calm as he decides his wishes. The meal he wished for is pictured on page five, proves too much to eat, yet confirms the promises of the crab and proof that otherworldly magic exists. The three coins illustrated on page four, show the coins given to the boy as the crab made them appear to prove his words as the crab "flashed bright blue and dimmed down again" (Delacruz 4) as he presented the coins. One of the coins shows a picture of a crab on it, meaning it has financial deep definition for a city in Greece in the current world, giving it an honorary reason for being placed on a coin. Furthermore, the usage of coins in the setting give the reader an idea that the story takes place in a country long past the past currency was all coins at the time.

Corky also copes with the fact that his parents will not acknowledge his story about the wishing crab, or that he truly saw a gargantuan crab rise from the sea to carry away the gluttonous whales. The angst of a young boy is shown as Corky realizes "his parents won't believe him so he kept it to himself" (Delacruz 10) further adding to the situation other young children may go through in life. This causes Corky to keep his calm and patient demeanor towards his parents, knowing that there are forces at work that will change their fate. These characteristics are also tied to the setting of the color blue and the ocean, which is "Non-confrontational and loathes the idea of creating conflict". (Olesen 1). Corky demonstrates a calm demeanor again when the giant blue crab rose from the sea in response to his final wish, showing the nonchalant behavior of a young boy. As Corky contemplates on his final gift, Delacruz writes, "he held his last coin, thinking about what his last wish should be" (Delacruz 7). Corky is truly a wise boy beyond his years as he shows great patience. Corky takes into consideration the long-lasting outcome of his final wish. Furthermore, the reference to the Greek gods Poseidon (2), Athena, (4) and Helios (6) add to the ambience of the story as it takes place in a time where Greek mythology was present, and a part of daily life. These mentioned gods were worshipped in the olden days such in "The Blue Crab" and the mention their names in dialogue enriches the story, demonstrating these were in ancient Greek times. In addition, the giant blue crab rising from the sea gives the story a deep mythological feel as many titans and creatures roamed the lands in many tales of Greek mythology.

No matter what point in time in history, perseverance and hard work drive a person to endure the hardships of life. Corky and his family were faced with hunger, hard work and little faith even when reality seemed fictional. Honesty and hard work go hand in hand. Giant crab or not, there are some amazing happenstances in life that cannot be explained. But through common sense and logical thinking, the best outcome of major decisions will prove beneficial and effective. The rewards of perseverance will always come naturally. One just needs to be patient. "The Blue Crab" shows that life can be very rewarding at the times least expected.

Work Cited

Olesen, Jacob. "Blue Color Meaning." *Color Meanings*, 2020, <https://www.color-meanings.com/blue-color-meaning-the-color-blue/>.

"Mutual Bonds" by Brooke Garner

Brooke Garner is majoring in English and Early Childhood Education at Bakersfield College. When she isn't dedicating time to classwork, she enjoys taking walks with her dog, writing poetry, and wandering around aimlessly at Target. Garner wrote this piece as a way to explore and process the difficult emotions she had been feeling about her own path to success.

Work created in Professor Savanna Andrasian-Jones's Introduction to Creative Writing course.

"Love, we really need to discuss how this is going to affect us," Eliana said to her husband, Ezra.

"What is there to discuss?" Ezra said. "This is perfect! It's exactly what I need to finally break free of this soul-crushing, poor paying job and get into something that will secure us a happy, easy future. This job is hard to get into! I had no idea that we'd get an offer so soon. It's exciting!" He stood behind his desk and pulled the chair out, spinning it around so that the seat faced Eliana. He sat down and leaned into the chair, putting his hands behind his head, and smiled at her.

"It's just—" she paused. She looked at the pile of clean clothes spread out over the unmade bed. She was irritated by the mess; it made the room look chaotic. She grabbed a sock and began searching for its mate.

"It's what, love?" Ezra asked, leaning forward, his deep voice full of concern.

"Well, we never really discussed how this would affect us beyond the job. Like, for instance, the cost of living! I checked to see what the average price is for a house over there. Guess how much a one bedroom, one bathroom place would set us back."

"How much?"

"\$289,000! And that's the cheapest available out there right now." She frantically lifted the blanket to see if there were any socks tangled up in the bedding.

"Well, we won't be able to buy a house out there. That's a given. We'd have to rent."

"There aren't any rentals available. Not homes, not apartments. It's such a dumpy little town! It has no right being that expensive!" She threw her head back in frustration and sat herself down at the end of the bed, one sock still in her hand.

"It's about an hour from The Bay, my love. It's going to be expensive. But the new job will provide us with some extra income that we don't have right now. We will be able to take on a mortgage. It won't be that bad. Besides, we don't have to stay there very long. We can sell the house and come back after a year or so, just long enough for me to get some tenure under my belt."

"That's a year of wasted money. Why can't we just stay here until something closer opens up?"

"Eli, I don't know how much longer I can stay working at my current job. Upper management has reached a new level of micromanaging. They think that the only way to address an issue at the frontline level is to make us supervisors fill out workbooks and trackers and document every single little detail of every single little conversation. It's insane. All of the time that I once had to prepare for a coaching is gone, wasted on something that doesn't benefit me or my team. My people will never get better if I can't coach them properly."

"Upper management's one-size-fits-all solution is not working for those of us who do the job right. Rather than focusing their attention on the supervisors who do a mediocre job, they've decided to pile tracker after tracker on every supervisor in the company. I can't effectively do my job. At this point, it's not long before I get written up for falling behind. I've never been written up in my five years working there."

Eliana had forgotten the socks and had begun fidgeting with the holes in the bottom of her slipper, poking the skin of her foot. She knew that Ezra had been stressed for the past year, and things had only gotten worse in the last month. She wanted him to seize this opportunity. He deserved to be in a position where he could finally be appreciated. Still, she couldn't help but think about how this was going to affect her. Here she was, an unemployed community college student with her goal finally in sight and graduation only a semester away. She knew which school she could afford to transfer to once she graduated. She knew that in order to pursue her dream career she would need to obtain her master's degree, and she could get her master's at that same school. But how could she even get her bachelor's if they moved and bought a house? She was never eligible for financial aid, not even when she was living on her own, and at this point she was convinced that she would never receive a scholarship no matter how many times she tried. She knew that the move would set her back, and her goal now seemed further away than ever.

"Love, what's wrong?" Ezra asked.

"You know that I want to finish my education so that I can finally pull my weight. Right now I'm dragging you down as you support the both of us."

Ezra got out of his seat and walked to the bed where Eliana sat. He wrapped his arms around her, holding her head to his chest.

"Eli, you are not dragging me down," he pulled back to look at her. "You do so much for us. I don't know what I would do without you taking charge of all that you do, love. You are working just as hard as I am, and you never cease to amaze me. Your worth has never been defined by the amount of money you contribute. You know that I will support you for as long as I can. If you're in school for 10 more years, I will help you. You're my wife. We're a team."

"What if I can't go to school when we're out there? We can't afford those big name schools, and I can't get a bachelor's at a community college." she said, looking away from him.

"What about those schools that offer degrees online?"

"Those private schools are probably just as expensive as the universities over by The Bay." she groaned and allowed herself to fall back on the bed. "I just worry that I'll never meet my goal if we move, and that all of these nights of studying and semesters of stressing will be for absolutely nothing."

"Investing in you is the best decision we ever made," he said, his voice sweeter than honey. "We will never regret that. We will find a way to make it work, I promise you that. Even if you have to take it one class at a time for a bit, we will make it work. Think about all of the positive ways that this job will affect us." he began pacing around the room, using his fingers to list each benefit. "For starters, I'll be making more money than I am right now, so it will be easier for me to support you. My favorite perk is the pension that will allow me to retire early, which means that we won't have to work until we're eighty and we can travel as much as we like. But best of all, once I'm in and I'm tenured we can move almost anywhere in the state and we can get right back into focusing on your plan, full speed." he knelt down beside her on the floor next to the bed and grabbed her hand. "People wait years to get into this job. This might be my only chance to make it in. Remember, we don't have to move there permanently. It's just to get started. By taking this job, we're making the same investment for our future that we are with your education. This just lets us double that investment."

Eliana looked up at the ceiling. She was grateful beyond measure to have married Ezra. She recalled how, while living on her own, she had to give up working on her education so she could work enough to afford rent, utilities, groceries, gas, life. The fact that Ezra was so willing to

take on those burdens to support her was enough to make her want to marry him all over again. She took in a deep breath and let it out, sitting up on her exhale. She closed her eyes and thought about the imaginary deadline she had set for her goal. Why had she given it such power over her? How had she let herself believe that she was not worth anything until she finished her goal? When did she subscribe to the idea that a successful person was defined only as someone who attends school, graduates college, establishes their career, gets married, has children, and then retires in that order? She opened her eyes and looked at Ezra, who was still holding her hand. She looked away again before she spoke.

“Since I’ve been in school this time around, I’ve told myself that I’m a failure for not having finished sooner. I wish so badly that I had just stayed in college when I was fresh out of high school so I could have finished early on. It feels so strange going to school with people younger than I am. I want people to think that I’m younger than I am. I am constantly putting pressure on myself to finish as quickly as I can so that I can try and make up for lost time. I let myself believe that I was a failure because I didn’t follow the success sequence.”

“The success sequence?” Ezra asked, tilting his head and furrowing his brow.

“You know, that in order to be successful you need to follow a set order: go to school, get a degree, find a career, get married, have kids, retire?” Eliana looked at Ezra and in her embarrassment immediately averted her eyes to the ground.

“So you did a few things out of order. Is that so wrong? If you had finished school when you wanted to, I wouldn’t have met the love of my life.” he squeezed her hand. “Besides that, you did what you had to do to survive. No one would ever fault you for that. In fact, I’d argue that someone would see that as a sign of a responsible person.”

“But what if I could have done both? What if I had taken a few classes at a time while I worked?”

“There’s no need for that kind of thinking. If I reflected on my choices that way, love, I’d be miserable. I didn’t go to school. Do you think any less of me?”

“Of course not. I know the kind of person you are. I know that you are intelligent, resourceful, and thoughtful. You don’t need a degree for anyone to see that.”

“Eli, you, too, are intelligent, resourceful, and thoughtful. If I don’t need a degree for you to see those qualities in me, why do you need one to see them in yourself?”

"I don't know." she sighed. "I guess I've just never forgiven myself for taking a different path than the one I always thought I was going to take. And you know I'm always too hard on myself."

"Remember that time we went up north to see your friend get married? The whole state was on fire, and we couldn't take the route along the coast with all of the unique stops we had planned for. Even though the route we took wasn't the exact one we had planned to take, we had a wonderful and memorable trip, wouldn't you agree?" He raised his eyebrows and gave her a gentle smile.

"Of course. I wouldn't have changed anything about it." she said, half smiling herself.

"I think you see where I'm headed with this." he grinned.

"Yeah, yeah." she said, playfully rolling her eyes. "I think you're trying to say that I'm the whole state on fire, and I must say, I agree!"

Ezra shook his head. "You're the woman who set my soul on fire. You are wonderful, you are strong, you are resilient, and you deserve to be proud of yourself. You may have taken a different path than the one you expected, but you're right where you're supposed to be."

For a moment she parted her lips to say something, but they fell back together. She had no words that could adequately express how much he meant to her. She realized that they had been trying to accomplish the same goal, him with the new job and her with her degree, but she had been too preoccupied with her demons to see that clearly before. She understood that it did not benefit them to only focus on her goals when Ezra had a wonderful opportunity ripe for the taking that would ultimately be good for the both of them. She took a deep breath in and held it for a moment. She imagined that she was letting go of her imaginary deadline. She knew that it would be hard to be consistently kinder to herself, but she also knew that Ezra would be there to help her. Her path was whichever would let her walk through life with Ezra.

"Could we try to get a two bedroom?" she asked, smiling at him.

"We can get whatever as long as it has a garage!" He laughed.

"The Exchange" by Grant Eager

Grant Eager is a Spaceship Design Engineer and the father of eight children—seven boys and one daughter. He works at the Spaceship Company in Mojave. He enjoys gardening (most of his plants survive) and he is currently building a hobbit house shed. As he raised his children, he enjoyed telling stories to them at bedtime. When they grew up, he started writing short stories and novels. He has published the following novels: Angelica, Henry and Sophie, and Sheila the Vampire. He is published in the following anthologies: Under a Brass Moon, Ghosts Cast no Shadows, and Dream Steamships.

Work created in Professor Savanna Andrasian-Jones's Introduction to Creative Writing course.

The cold fusion power plant sputtered as the coils which circled the spaceship ran out of fuel. She could see on the earth's surface the shadows lengthen and the lights of the cities begin to wink on as twilight made its way westward.

The small ship would soon take its plunge towards her destiny. The fuel which powered the ship's antigravity device was now depleted. She picked up the pictures of her parents, Ja-Roc-Nog a warlord, and Lady Ophelia, the ruler of the Grecian planet Alexandria. *Why did you do this to me? I could've had a wonderful life, but now this? I could have been a princess on Alexandria, but here, what is to become of me?* She then picked up the picture of the androids who had raised her. *You dopey robots.* She leaned down and gave the three-dimensional plate a gentle kiss. She glanced down at her shaking hands and wiped away a tear. *I'm not ready for my mission, please help me.*

She became aware of the hum of the small onboard computer as the descend program was activated. She put on an edible spandex-type suit made of greenish jell that would inoculate her against bacteria and viruses. She slid on a bracelet with a transmitter, climbed into her fire-resistant escape capsule and gave her tiny home one last look then lowered the protective flap. She assumed the fetal position. Is this what birth was like? Was leaving a mother this scary? If a baby had a choice would they choose to stay inside their mother? She definitely would have. Of course, she had never been inside a woman, she had been conceived in a simple test tube and gestated in a solution bath.

There was a gentle whoosh and the pod began its descent. As it dropped through the atmosphere the outer skin glowed red then caught fire and burned. From the ground the ship appeared to be an asteroid; a fireball streaking through the night sky. At twenty miles above the earth's surface, the escape capsule was separated from the ship and slowed with a corkscrew type parachute. A half a minute later there was an explosion that looked like fireworks filling the

sky and the spaceship broke up into thousands of small pieces that burned bright as they interacted with the oxygen in the atmosphere. This was to safeguard the alien technology.

As she fell through the sky the escape capsule transformed into a hang glider-type craft. She pushed her arms into huge butterfly-like wings. She slowed then began a gentle glide at 25,000 feet. Melba screamed and screamed and screamed some more then quieted when she realized she might live after all.

She could see Central Park ahead of her. She flared the wings of her craft to slow her descent and spotted the field she had chosen. She could see people walking and jogging in the park. Her fear had been replaced by exhilaration. The corners of her mouth turned up and she let out several whoops and touched down a few feet from a couple who were making out on a blanket. They screamed and scattered. She ran for a few paces, released the wings, and sprinted away. The small craft continued to smoke as the thin transparent wings interacted with the oxygen in the atmosphere and finally caught fire.

As Melba ran, she met numerous people running past her towards the burning craft. She received curious looks, but in the twilight, there was no recognition as they hurried to catch a glimpse of what had landed in the park. She made a sight running in what appeared to be bright emerald-green spandex with blue hair, small horns on the corners of her temples, and a lion's tail flying behind her as she ran. She resembled someone who had escaped from *Cats*, one of the old Broadway plays. Melba felt the excitement of landing on a new world; and the fear of all the uncertainty which lay ahead of her. She also felt a pang of sadness; the craft was her last link to Alexandria, her homeworld.

She ran smack into a girl and toppled head over tail. Melba stood and helped the girl up. "Melba sorry; did not see girl."

The thin girl with long fine black hair wearing a forest green NYU hoodie said, "I'm okay, but are you alright? You took quite a tumble." She glanced towards the fire off in the distance. "Did you see what crashed?"

Melba gave her a crooked smile. "Crashed? I thought it was a fine landing given it was my first. The vessel was my wings which I used to land with, I be from the planet Alexandria if you must know? The craft is burning up and will soon be ashes."

The girl giggled, "That's a great story. Seriously, what landed?"

Melba took several steps closer and examined the girl. *This female appears healthy and strong, she would make an excellent body code donor.* "Greetings, I wish you happiness and joy-joy." Melba bit a sac in the side of her mouth and the purplish liquid was released. She leaned over and licked the girl's cheek several times and turned away.

The girl grabbed Melba's tail with a shocked look and asked, "Hey, what was that for? You don't just go around licking people. Alien space wings indeed; just because you dress like an Alien doesn't mean everything is from outer space." Melba flicked her tail to free it. "My goodness, this is a real tail... y-you really are an Alien." She then screamed and released the tail and took several steps backward.

Melba extended her hands to calm the girl. "Melba sorry, did not mean to scare human girl."

The girl was now shaking. "T-that is all right I'm just scared." She gestured towards herself. "M-my name is R-river, what is yours?"

Melba touched her chest. "I be Melbourne, Melba for short. You be the first earth person I meet." A group of people ran through the clearing towards the fire in the distance. Melba glanced at them, "River, it was good to meet you, I go now." Melba took off running.

River watched her run away and gave a heavy sigh. She was still shaking. She mumbled, "What if she needs my help? The police are going to catch her first thing. Do I want to get involved with this?" She turned and ran in the direction Melba had gone.

Melba found a thick stand of bushes and crouched down. A half-minute later River came by and saw a police officer approaching the thicket Melba was in. River quickly walked up to the overweight, middle-aged officer. He pulled out his badge and showed her. "Officer Johnson NYPD. Have you seen anything strange in the park?"

She stepped away from where Melba was hiding and walked to a clearing. Rolling her eyes, she asked, "This is Central Park, what exactly constitutes strange? I saw a girl with two guys on leashes. I saw a man yelling about the end of the world. There are numerous actors reciting lines very badly. There is a saxophone player who does a decent job down by the bridge."

He looked around in frustration. "I'm talking about a green girl with a long tail, horns, and blue hair."

River took several more steps away from where Melba was. "The Aliens have landed huh? Cool! Officer Johnson, should you not be smoking weed when you're on duty? Drugs impair your judgment."

"Very funny miss, but we're closing the park at present so you'll need to leave."

"Johnson, good luck in finding your alien. If I see her, I'll let her know you're looking for her." She waited until he left then walked over to where Melba was sitting and sat down next to her. "Why are you hiding in the bushes? You aren't fooling anyone."

There was the sound of multiple police sirens. Three helicopters hovered overhead shining bright lights down into the park.

Shaking, Melba said, "I be afraid people in airships get me."

River squeezed her shoulder. "It's alright, I'll help you out. Anyway, if you want to hide you have to do a better job of it than this. Everyone is looking for you. They think someone or something landed with what is burning up." She removed her hoodie and sweat pants then handed these to Melba. "Quick, put these on."

Melba held onto River's arm. "What be the sounds and the flying ships? Are they looking for Melba?"

River peeled her off and began wrestling the hoodie onto the Alien girl. "They are the police and the military. Yes, they are looking for you. I don't think they mean you any harm. They're just excited to meet you. Well, they might ask you some questions, lock you up, and perform tests on you. Now hold still and raise your hands so I can slip the hoodie over your head."

"W-why must I wear strange clothes? P-please, help me."

"That's what I'm trying to do, now hold still. You can blend in if you wear my clothes. That way we can escape past the police. Do you understand camouflage! You're much bigger than I am so this is going to be a tight fit." She then helped Melba get the sweats on. "Now let's go before they discover us." She pulled the hood up to hide the horns, wrapped the tail around Melba's waist then slid the hoodie over the tail to hide it. She took Melba's hand.

"Is River not cold? Why you give me clothes?"

River rubbed her arms and pointed at her bare midriff. "I'm a little chilly with just a sports bra and running shorts, but if we start moving again, I'll warm-up." She began jogging and

Melba sprinted ahead. "Slow down, we're just jogging; there is no need to act like the police, the military, and the paparazzi are after you."

Two weeks later-

Melba took a viola they had given her and modified it to be a colusse, a stringed instrument she had played since she was a child. She always played music when she was upset. Today was no different. She and River had been taken to a containment center at NYU to allow them to be isolated. They each had a 20 foot by 20 foot cubical with a sheet of glass joining them. The simple rooms were furnished with a twin bed. There were cameras and one-way mirrors so they could be observed along with a large window to a courtyard. She looked out the window at a little garden full of flowers; daisies, daffodils, zinnias, and petunias. It made her happy to see the flowers, it helped ease the pain of losing her horns, they had dried up and fallen off. Her fears had been realized; she was now a captive. They said it was only until her body adjusted to the earth's bacteria, viruses, and allergens, but she was skeptical.

Melba began gently strumming her instrument and closed her eyes and tried to relax. The song's beat was slow and the melody melancholy. It was a song of loss and sadness. River approached their common glass wall and listened for a minute then impatiently pounded on the glass. Melba put the instrument down, stood up, and approached the glass.

River leaned against the thick sheet of glass and scowled. "Having to be in quarantine for two weeks is no fun. I did not know you would be so much trouble. It would have been nice if you had told me what would happen to me before you licked me. The scientists say my DNA is mutating."

Melba stepped back. "Is that the reason you called me over to yell at me some more? How many times must I tell you I am sorry? This was the procedure I was taught to follow."

River stepped up to the window and lifted her hair showing her hair roots. "My hair is turning blue like yours. Not any normal blue but bright electric blue, how could you do this to me?"

Melba raised her eyebrows. "You not want to have blue hair like me?"

River frowned. "Why would I want to have blue hair, I'm not a goth."

"So, there are people with blue hair? How wonderful. I'm not alone."

River struggled not to smile. "Blue hair is considered an extreme fashion statement."

Melba gave River a wide-eyed look. "So, River is not an extreme fashion girl?"

River laughed. "I guess I am now. What else is going to happen to me? Am I going to get horns since you lost yours?"

"I do not understand, you get bits of Melba and Melba get bits of River. It is kind of like a cordovan rose, you never know what color the flower will be until it blooms."

"That analogy is quite lovely, but what happens if the flower turns into stinkweed?"

"We cannot all be roses."

"That is comforting," said River with a grimace.

Melba brightened. "I be glad I could give you some comfort."

River sighed in frustration. "I was being ironic."

Melba cocked her head sideways and moved closer to the glass and grinned. "Be patient River-girl, I promise you that when you are done changing you will thank me." She then whispered so only River could hear, "I have a secret, put your ear to the glass." River did so. "Alexandrians are smarter, stronger, can hear better, can see better, and have a better sense of smell than humans."

River's eyes widened. "So, what you're saying is that whatever changes happen to me will be an improvement?" She was quiet for a moment, "and it follows that whatever changes happen to you will diminish you. Why would you want to get human DNA, the bits, and pieces you were referring to if it would hurt you?"

Melba took a step back from the glass and shrugged. "My mission is to report back on being human. How can I report back if I'm not human?"

"Just for the Day" by Crystal Gutierrez

Crystal Gutierrez is a 25-year-old college student who also works a part-time job at a grocery store. She lives with her parents and two siblings in a small town in California called Tehachapi. She is majoring in English at Bakersfield College. Her aspirations are to work as an editor for a publishing company and work on her writing as an author on the side. She hopes that one day she will write a novel or poem that helps someone find themselves the way she did when she was 12 years old and read her first book series for fun.

Work created in Professor Savanna Andrasian-Jones's Introduction to Creative Writing course.

So I decided to runaway
Runaway for the day
Runaway to a secret place
I promise you it's just for one day

So I decided to run away
I just have so much to say
so much on my mind
I just want to leave it all behind

So I decided to runaway
It was just supposed to be for the day
But I walked into the bay
And never saw the next day.

English: Essays

"How *Antiracist Baby* and *She Persisted in Sports* Contribute to Social Justice" by Ashlei Patton

Ashlei Patton is a California native who enjoys reading a wide range of genres. In her free time, she also dabbles in writing. Patton is currently a Psychology major at Bakersfield College, and hopes to complete her education at California State University Long Beach.

Work created in Professor Naomi Rutuku's Children's Literature course.

Social justice is the equality and equity of all people. It is most often thought of in terms of racial equality, and equality between different ethnicities. However, social justice is relevant to all of the ways in which people differ. This includes but is not limited to religion, sexuality, able-bodiedness, and gender. Social justice is not something that is easily achieved. It is something that requires a great deal of hard work and persistence. In children's books, themes pertaining to social justice have the power to radically change our society by instilling young children with important core values. This is why it is very important that these books not only carry messages of social justice, but that they do so in an effective manner. *Antiracist Baby*, written by Ibram X. Kendi, and *She Persisted in Sports*, written by Chelsea Clinton, are two social justice children's books that carry important messages through a combination of expressive artwork and informative text in order to effectively promote social justice.

One of the most critical ways to promote social justice is by challenging harmful stereotypes. *Antiracist Baby* does this by realistically depicting its characters. It is common for illustrated media to portray People of Color, particularly Black people, as all having the same skin tone, facial features, hairstyles, and other stereotypical aspects. This can be incredibly harmful as it perpetuates the idea that one member of a race wholly represents the entire community. These depictions also heavily rely on negative stereotypes that muddy an outsider's perspective of a group. Ashley Lukashevsky, illustrator of *Antiracist Baby*, veers away from this harmful trend by respectfully illustrating each Black character in a way that is both free from misleading stereotypes, as well as different from one another. For example, this book takes care to illustrate each black character with their own distinct skin tone and hairstyle, accurately reflecting the diversity within this community.

Another minority group depicted in *Antiracist Baby* is the LGBTQ+ community. Lukashevsky furthers this theme of social justice by battling the stereotypical lesbian appearance. The media often locks lesbian characters in the offensive "butch" stereotype. As

explained in "Guide for Selecting Anti-Bias Children's Books," tokenism "only allows children to see one view of a group of people, rather than the diversity that exists among all groups" (Derman-Sparks). This is the effect caused by the stereotypical "butch" character, the harm of which is avoided in Lukashevsky's illustrations. On page eleven of *Antiracist Baby*, a lesbian couple is depicted in which both women are portrayed in a more feminine manner. Moreover, another lesbian couple is illustrated on page nineteen. Here, one woman is depicted with shorter hair, and an outfit that could be considered more masculine. By illustrating members of this group as distinct individuals, Lukashevsky breaks free of the trap of tokenism and succeeds in showing children that members of the LGBTQ+ community are real, whole people.

Stereotypes are also combated in the children's book *She Persisted in Sports*. This book details the stories of numerous dedicated women who achieved great things in sports. One of the prevalent stereotypes of athletic girls and women is that they are not feminine. Female athletes are commonly portrayed as having masculine bodies, dressing and acting like men, and as not being seen as "pretty". These stereotypes are detrimental to the self-esteem of young girls, and can turn them away from activities they would otherwise love. Alexandra Boiger, illustrator of *She Persisted in Sports*, creates accurate reflections of the women Clinton writes about. Boiger illustrates these women with feminine features such as longer hair, and even draws some of the women in dresses. These illustrations are clearly based on the actual look of each of these women, meaning Boiger avoided the use of negative stereotypes and depicted each woman as she really is. These illustrations show young girls that their interests do not take away from who they are, and that they do not have to fit into society's perception of who they ought to be.

A key component of social justice is the inclusion of diverse groups of people. This is another aspect achieved through the artwork of *Antiracist Baby*. In addition to the diverse sexualities previously mentioned, Lukashevsky also depicts a great deal of racial diversity. Throughout the entire book Black, White, Hispanic, and Asian people are all depicted. Moreover, they are all portrayed respectfully and as happy people. Diverse levels of able-bodiedness are also depicted as early as page one where a man in a wheelchair participates in a protest for racial justice. Later, on page nineteen a woman is illustrated wearing a hijab. The characters also have varying body shapes and sizes throughout the entirety of the book, deepening its level of inclusivity. This book includes a myriad of diverse groups, and at every turn succeeds in showing these groups peacefully interacting with one another as friends. By bringing all of these separate groups together as one vibrant community, *Antiracist Baby* works

to normalize the existence of different cultures and lifestyles, as well as promote young children's acceptance of those that are different than what they are used to.

Additionally, *She Persisted in Sports* is not solely about breaking gender barriers. This book promotes the inclusion of diverse people through the athletes it describes. Athletes of several minority ethnicities are included such as Wilma Rudolph, Kristi Yamaguchi, and Ibtihaj Muhammad. By detailing these inspiring stories, this book not only shows young people belonging to these minorities that they can achieve great things, but it also breaks misguided perceptions that minorities are limited in what they can accomplish. Moreover, this book tells of many great athletes with physical disabilities. One athlete in particular, Jean Driscoll, earned great success in wheelchair racing. Among many other accomplishments, Driscoll "... won eight Boston Marathons, more than any other athlete ever" (Clinton 11). Inspirational stories like these have the power to encourage young children to reach for their dreams even if it seems like a tremendous battle. These stories show children just how possible the impossible can be. *She Persisted in Sports* empowers young people to accept and love their own differences, and to believe in themselves rather than give in to other's discouragement.

These two books have the power to drastically change a child's view of the world as well as the way they interact with it. *Antiracist Baby* acts as a guideline for how children can work to be tolerant, supportive members of society. This book chronicles nine steps children, and adults for that matter, can take become antiracist. Steps include things such as acknowledging the existence of race, being open to talking about race, and celebrating our differences. This book can serve as a foundation for children to begin learning how to fight for social justice. More specifically for adults, pages twenty-three and twenty-four provide a guideline for parents to bring up important topics with their children that can lead to meaningful conversations to instill values of social justice.

She Persisted in Sports teaches young people to believe in themselves. Gertrude Ederle states "People said women couldn't swim the channel, but I proved they could" (as cited in Clinton 5). Ederle is just one example of this book's message to children to never value other's opinions about their abilities more than their own. The inspiration found within this book, along with its inclusion of diverse women, empowers young children to have the courage to follow their dreams in a way that promotes social justice within our society. This book serves as a motivator for progressive children.

Antiracist Baby and *She Persisted in Sports* are two children's books that effectively work to promote social justice. As David Russell explains in his book *Literature for Children: A Short*

Introduction, children's books are a large part of how children learn social norms and develop perspectives about society (26). The books that feed their developing minds have the power to shape who they will grow up to be. As Kendi writes, "You don't want to assume children are 'blank slates'--this leaves room for racist societal messages to shape their understanding of racism instead" (23). Children must be actively taught to be loving and accepting of all people lest their developing minds fall prey to hatred that plagues our society. Moreover, social justice books can aid in a child's journey to love and accept themselves. It is important for children to be able to identify with the characters they read about as it provides them with the realization that they are just as normal as everyone else. Kendi and Clinton's books succeed in teaching children to both accept others and themselves. These two books combine their illustrations and storylines to craft social justice themes of dismantling stereotypes, and inclusivity of diverse representation. These children's books are effective in promoting just ideals that will lead to a brighter, kinder future for our society.

Works Cited

Clinton, Chelsea. *She Persisted In Sports*. Philomel Books, 2020.

Derman-Sparks, Louise. "Guide for Selecting Anti-Bias Children's Books." *Social Justice Books*, 29 July 2020, socialjusticebooks.org/guide-for-selecting-anti-bias-childrens-books/.

Kendi, Ibram X. *Antiracist Baby*. Penguin, 2020.

Russell, David L. *Literature for Children: A Short Introduction*. Pearson Education, 2019.

"How the Expansion of the Frontier Impacted the Survival of a POW" by Rachel Daguman

Rachel Daguman is a Theatre major at Bakersfield College. She was intrigued by the idea of writing an essay about the foundation of the American spirit, especially during the time of COVID-19. When the American people go through difficult times, it is important to remember where they started. The American frontier is the reason the American spirit is what it is today.

Work created in Professor Keri Johnson's Expository Composition course.

The American spirit would not be what it is today without the American frontier. The basis of the American frontier is what shaped the American people and society. America is called the "United States" because the American people are united as one, unlike their countries of origin. The reason people came across seas to reach a new world is because they all desired freedom and equality. When America was founded, it was not destined to be a place of kings and queens, a place ruled by dictatorship and injustice. It was a place where the less fortunate could come and build a new life for themselves or their families. The American dream that is so often talked about stems from the American frontier. If people were unhappy with their lives, they could just look west and breathe in new opportunities, gaining a sense of optimism. The new world called America opened up the opportunity for people to have dreams and aspirations. Because of what the country was founded on, freedom and equality, the American people developed specific character traits. The American characteristics of "optimism" and "resilience" are still conscious in today's society.

In *Unbroken: A World War II Story of Survival, Resilience, and Redemption*, by Laura Hillenbrand, Louie Zamperini shows optimism and resilience in his tremendous experience during WWII. Louie and his family immigrated to America from Italy. At the beginning of *Unbroken*, the author describes Louie as a troublemaker. He constantly stole from people and pulled childish pranks on the people of Torrance. When he was caught doing something mischievous, he would run away as fast as he could. Even though Louie was trying to find his place in the world by stealing and pulling pranks, his brother, Pete, soon discovered that Louie's ability to run would end up putting Louie on a track to success. All Louie needed was a spark of hope, and he was off. Louie becomes a successful runner and even makes it to the Olympics. But as WWII splits the world in two, Louie must join the war. Throughout the war, Louie goes through horrifying things, but the reason he remains unbroken is because of his American spirit and personality. American optimism was born during the frontier and spread throughout the generations and manifested itself through Louie Zamperini by his patriotic view of freedom.

The optimism in Americans began to shine during the American frontier. Michel-Guillaume Jean de Crèvecoeur in "What is an American" explains where this optimism comes from. He says, "Here the rewards of his industry follow with equal steps the progress of his labour; his labour is founded on the basis of nature, self-interest, can it want a stronger allurements?" (Crèvecoeur 107). In other words, he is saying that if an American person puts in the work, great rewards will come. This was a new idea because, in the countries Americans had immigrated from, working could only get you enough money to survive. There was not enough time or energy to better one's self because of the back-breaking labor people had to do to get food on the table. So as people started to move to America, there was almost this promise to the people that, if they worked hard, you could be rewarded with great amounts of money. Even though people did the same work in America as they did in their former countries, the new shift in attitude made life more desirable. All people needed was one glimmer of hope that could sustain them throughout their whole lives. With this promise in mind, the expansion of land continued West. New places being discovered meant that new opportunities would arise. If families were struggling financially, they could move West and start over. But when the new land started to run out, the optimistic view of 'second chances' remained in the heart of Americans, and it continued to remain in their hearts for generations. As the optimistic mindset ingrained itself into the minds of Americans, it became a prominent characteristic of the American people.

The American character can be best described through sports and the spirit of play. David W. Zang, in *I Wore Babe Ruth's Hat: Field Notes in the Life of Sports* explains that recognizing the spirit of play in adults, "[...] conjures, subconsciously at least, the possibility of a partial and meaningful reclamation of our youth" (Zang 200). The reason that the spirit of play and sports is a universal thing is that it mirrors the human instinct of competition. And because people engage in sports at an early age, it connects people and makes a relatability among people. Sporting events are a major thing in most countries, especially America. In the 19th century, as the American frontier ventured West, the people needed to find their own culture that differed from Britain's. Organized sports were something that came from England and other countries, but then soon became an American staple. Alan Bairner in *Sport, Nationalism, and Globalization: European and North American Perspective* says, "America no longer involved the promotion of British games to any significant degree. According to Mrozek (1983), 'After the Civil War, America became a unitary political entity; and many leaders sought a unitary culture to ensure its continuity' (xvi). Inevitably the development of American sport interacted with this development of American society as a whole" (Bairner 94). The reason sports made such an impact on American society is because it resembles the human nature of playing and teaches

its players resilience and brotherhood. To play a sport, you must be active and able to push yourself physically. The idea of mind over matter becomes ingrained in the mind of a sportsman and the society that surrounds them. And with the element of physical determination, the player begins to understand the importance of togetherness, or brotherhood. A player knows that the person on their team is experiencing the same physical sensations and the same motive to win. However, this idea does not only exist in sports. It also exists in war.

In the beginning of *Unbroken*, Louie discovers his amazing ability to run with great speed. Louie often used his ability to run in his childhood, where he would escape sticky situations. As he entered high school, his brother Phil encouraged him to run for the track team. This was the spark to Louie's great adventure to the Olympics. As Louie runs in his first Olympic games, he remembers the words Phil said to him: "A lifetime of glory is worth a moment of pain. Louie thought: Let go" (Hillenbrand 35). These words would stay with him for the rest of his life. Relating this back to the frontier, these words hold an optimistic and resilient spirit. During the frontier, if someone worked hard they were promised a great reward. Whether or not the promise was carried out didn't matter. It was an optimistic mindset that would change and affect the way Americans got things done. With Phil's words in Louie's mind, his motivation to win becomes stronger. Louie's running career also shows great resilience. Getting through the pain, even though it's difficult, is the definition of resilience. A perfect example of Louie's resilience with running is when he is sabotaged by some boys in his race at USC. As they were running in the race, another runner stepped on his foot with spiked shoes. Even though it hurt, Louie still managed to win easily: "At last, as he neared the final turn, he saw a tiny gap open before him. He burst through, blew past the race leader, and, with his shoe torn open, shins streaming blood, and chest aching, won easily" (Hillenbrand 44). The resilience that Louie resembles will carry him throughout his whole life. This is just one of the many examples of Louie's ability to endure great pain and prevail.

One obstacle that frequently got in the way of an American during the frontier was the lack of knowledge of the environment surrounding them. They learned from the Native Americans and inspected their way of living in the environment. When it came to weapons and military defense, in the 16th century, a lot of the weaponry was incomplete. Joyce E. Chaplin in *Subject Matter* says, "the English were at an interesting moment of historical completion: they still carried bows, and hence their military technology was not fully differentiated from that of the people they invaded. Even as warfare emphasized the cultural distance between invader and invaded, it pushed them together in terms of technological similarity. Both sides initially carried bows; for a few decades the English would carry bows and firearms, as did Indians. Finally, each

had a technology of war based on firearms" (Chaplin 80). Even if the Americans had insufficient weaponry, it did not discourage them. The optimism stayed close to them as they would learn from the people they were invading. They used their 'enemies' as knowledge and that furthered their determination. Something similar happens in the story *Unbroken*. The American's B-24 planes used at the beginning of WWII were underdeveloped. They were nowhere near being as efficient as the Japanese Zeros. The Zero planes were agile, fast, and were the dominating force in the sky at the beginning of WWII. The book explains, "impossible. B-24s were in the control of the bombsight for three to five minutes on approach; Japanese rangefinders needed less than sixty seconds to pinpoint bomber altitude. The math favored the Japanese" (Hillenbrand 88). This did not discourage the soldiers like Louie. Louie and the people with him, in the back of their minds, knew that America would continue to perfect the machinery. When Louie's SuperMan plane had malfunctioned, they did not let it scare them. They learned the flaws of the plane and figured out ways to manage them. Fear was something that could always be beaten in Louie's mind. His resilience and optimism continued to carry him throughout the war.

When Louie gets captured by the Japanese, it becomes harder for him to have hope of escape. In *Unbroken*, the author goes into great detail about the horrendous acts Japanese soldiers would do to the prisoners. Louie was stripped of his humanity and lost sight of his American values and personality. The author says, "Men subjected to dehumanizing treatment experience profound wretchedness and loneliness and find that hope is almost impossible to retain" (Hillenbrand 188-189). At this point in the story, it feels like all optimism and resilience is lost. Little to no information was told to the POWs, and they were beat senselessly if they made the tiniest mistake. On top of the beating, they were being starved to death. They would have to work for hours to get a ration that could barely keep them alive. Disease spread through the camps from malnutrition and dehydration. In the beginning of WWII, Louie only heard of horror stories about what the Japanese did to their prisoners. If the Americans tried to save them or attempt to attack the camps, then the Japanese would rather kill all of the prisoners than being captured by the Americans. Many people did not know the extremes of the Japanese POW camps. In *Prisoners of War, Prisoners of Peace: Captivity, Homecoming and Memory in WWII*, Barbara Hatley-Broad and Bob Moore said, "The history of Japanese deserters and POWs has received little attention. The mainland Japanese had little chance to resist the war effort of Japanese military and government" (Barbara 58). So the chance of rescue was low because it seemed impossible for the Americans to save POWs because of the kill-all order and the Japanese low chance of resistance. This is one of the few times Louie loses hope, but he quickly regains his American character.

Brotherhood reminds Louie of his resilience and optimism. Like Louie's experience with his teammates in the Olympics, he discovered that he could relate to the POWs in his camp. No one could understand Louie's pain and torment better than his fellow POWs. The loneliness and dehumanization they endured caused them to want to retaliate. Louie's skills for pranks and thievery came in handy in his time as a POW. The little things Louie and his peers did to rebel against the Japanese soldiers was enough to restore Louie's optimism. He could not have gotten through his time as a prisoner without the support of his brothers in the war. In *Unbroken*, the author says, "As dangerous as these acts were, for the POWs, they were transformative. In risking their necks to sabotage their enemy, the men were no longer passive captives. They were soldiers again" (Hillenbrand 249). Just something as simple as stealing sugar gave the soldiers back their dignity. The American trait of optimism and resilience is hard to break. This is the same spirit that immigrants had in the beginning of the American frontier. People from other countries came to America in hopes to start a new future for themselves and their loved ones. It was a great time for brotherhood, or togetherness, because everyone was experiencing the same things. In *The Filth of Progress: Immigrants, Americans, and the Building of Canals and Railroads in the West*, Ryan Dearinger describes the life of immigrants during the frontier and their work ethics. The author says, "The case is no longer that of a single community pressing for an avenue through vast tracts of uninhabited wildernesses, to a ten-antless harbor upon the unpeopled coast, but that of the united longings of two great communities, composed of a people of the same blood, race and origin, bound together by a national tie and linked in a common destiny" (Dearinger 188). This is a beautiful way of seeing the beginning of America. The great thing about the American frontier is that everyone was starting a life on new, undiscovered land. They could relate to the people around them, just like Louie could relate to his friends in the POW camps.

When one thinks about the average American person, the traits of optimism and resilience stand out. The traits and values held by Americans originate from the American frontier, where optimism and resilience can carry people to a new success. These traits are also present in Louie Zamperini in *Unbroken*. Louie is a perfect example of the American character. Optimism and resilience are still present today in America through sports and the spirit of play. Brotherhood, or togetherness, also sparks these ideas. With optimism and resilience in the hearts of millions of American, the country can continue to grow and change for the better.

Works Cited

- Bairner, Alan. *Sport, Nationalism, and Globalization: European and North American Perspectives*. SUNY Press, 2001. EBSCOhost, search.ebscohost.com/login.aspx?direct=true&db=e000xna&AN=105666&site=ehost-live&scope=site.
- Barbara Hatley-Broad, and Bob Moore. *Prisoners of War, Prisoners of Peace: Captivity, Homecoming and Memory in World War II*. Vol. English ed, Berg Publishers, 2005. EBSCOhost, search.ebscohost.com/login.aspx?direct=true&db=e000xna&AN=171687&site=ehost-live&scope=site.
- Crevecoeur, Michel-Guillaume Jean de. "What Is an American?" *The Frontier in American Literature*, edited by Durham, Philip and Everett Jones, New York: Odyssey, 1969, pp. 20-25.
- David W. Zang. *I Wore Babe Ruth's Hat: Field Notes From a Life in Sports*. University of Illinois Press, 2015. EBSCOhost, search.ebscohost.com/login.aspx?direct=true&db=e000xna&AN=992538&site=ehost-live&scope=site.
- Hillenbrand, Laura. *Unbroken: a World War II Story of Survival, Resilience, and Redemption*. Random House Trade Paperbacks, 2014.
- Joyce E. CHAPLIN. *Subject Matter*. Harvard University Press, 2001. EBSCOhost, search.ebscohost.com/login.aspx?direct=true&db=e000xna&AN=282027&site=ehost-live&scope=site.
- Ryan Dearing. *The Filth of Progress: Immigrants, Americans, and the Building of Canals and Railroads in the West*. Vol. First edition, University of California Press, 2016. EBSCOhost, search.ebscohost.com/login.aspx?direct=true&db=e000xna&AN=1055576&site=ehost-live&scope=site.

"No One Messes with Granny's Home" by Audriana Penalzoza

Audriana Penalzoza is a twenty-one year old Latina with a love for writing. She is an English major attending Bakersfield College. Her essay's analysis is on Toni Cade Bambara's "Blues Ain't No Mocking Bird." She believes that in today's climate, this story can show how the oppressed live and how they react to certain situations. In this case, the situation is being stereotyped. She hopes that her readers will be able to see Bambara's story from her point of view while enjoying a good read.

Work created in Professor Andrew Bond's African American Literature course.

There is no doubt that the majority of people in the world hate to have unwanted business. Whether that is in their own homes or even in their personal space, it is not enjoyable when someone or something appears uninvited. In "Blues Ain't No Mocking Bird", Toni Cade Bambara writes this short story about this family being disrupted by two cameramen, wanting to film a bit of their life for their short film. Though there is already a surface message of invading people's spaces here, there is a strong possibility that Bambara wrote this story for another reason. She was a well-respected Civil Rights activist as well as a professor. Apart from writing stories for her own pleasure, "Bambara used her art to convey social and political messages about the welfare of the African-American community..." (Gale). As the readers read her short story in this point of view, it is apparent how the main characters in the story fall victims to stereotyping and their hardships being used for people's entertainment.

The story was published back in 1971, only a few years after the Civil Rights Movement. It takes place in the deep south, in an African American home, during Christmas time. The readers are introduced to the narrator, who remains unnamed throughout the entire story, their cousin Cathy, and some twins from the house next door, Tyrone and Terry. Though the story is written in the perspective of the narrator, it seems as though the main character is Cathy's and the narrator's grandmother, Granny. She is seen making cakes for a Christmas sale which is later revealed in the story. That is when a cameraman start making his way up Granny's walkway. There is no hiding the annoyance from her as he walks closer. There is a sense of authority as he walks towards Granny as he does not bother with asking her if it was okay to film her house. She then cuts him off and gives him a "Good Mornin". She even questions the man after he tells her that he would film a bit of her house. She has not given him verbal consent to film, yet you could hear the buzzing from the camera, letting the readers know that he is in fact filming. Then a second man comes in, to which the narrator names Smilin, and start explaining how they work for the county and they were filming for the food stamps campaign. They are filming to show

that food stamps are not needed, proving that poverty is not as bad as the country, or at least their county, says it is. Though Granny already does not want these men all on her property, her desire for them to leave grows more after Smilin says "Maybe there's somethin you want to say for the film. I see you grow your own vegetables...If more folks did that..." (Bambara). She remains quiet, causing them to back out while filming their home. As the cameraman films, the readers are given insight to how their home looks like, with a tire swing on the front porch along with a clothesline. It can be assumed that Granny and her family already live in the poverty social class. If this is not the case, then why would these men want to film her house in the first place? And for their film against food stamps, nonetheless. Apart from not asking Granny if her family falls in that social class or even if they receive food stamps, the men assume that the family is poor just by the way their house looks.

As the men start walking away, Granny remembers a time when someone's suffering was used for entertainment. She starts her telling the story to the children, with no warning. She tells them that a man was on a bridge along with a minister, police, and even his woman. As well as a crowd. With the crowd, there was a person with a camera, taking pictures as "the minister talkin about how it was a mortal sin, suicide" (Bambara). Pictures are being taken of the woman crying too, hoping he would come down. The twins ask Granny what happened to him and she stops them, questioning them on why they would want to know with her eyes. The point of this story within the story was that this man's misery was being documented for people's enjoyment in the near future. What happened after to the man would have no effect towards the people who would read his story eventually. It would not change their routines, let alone let it phase them. If the story went badly, the people would probably feel a little remorse towards him and the family, but they would just continue their days. If it went well, then no remorse is spared and again, they continue their days. This is one reason to why Granny refuses let these men film her home. She refuses them to take advantage of them and their hardships.

This is not the first time Granny had dealt with unwanted guests who fed off of the family's lower-class status. There was Mr. Judson, who brought old clothes, probably assuming that the family had little to begin with. Then there was Mrs. Cooper who was way too nice and complimented Granny's kitchen on how clean it was. Usually after a situation like those, Granny would pack up the family and leave. We then see Granny leaning on the table, mumbling angry. Then, Granddaddy Cain emerges from the woods, with live hawk on his shoulder. He shows Granny his prize, but she is still mumbling, not at the hawk, not at Granddaddy Cain, but the men who followed Mister Cain as he hunted the hawk. As he nails the hawk onto the toolshed door, Granny tells her husband to tell the men to step off her flowers. Out of nowhere, comes another

hawk to come save his mate from the door. The hawk goes towards Smilin and Camera and attacks them. Mister Cain reaches his large hand towards the men, signaling for them to hand over the camera. They do so, only for the camera to be destroyed by Mister Cain's hands. As the cameraman is crying over his broken camera, Mister Cain tells them, "You standin in the misses' flower bed... This is our own place" (Bambara). The men finally leave with a film in Camera's hand. Going back to the hawks, as one was in trouble, the other came to their rescue. Just like Granny, she was in trouble and Granddaddy Cain came to the rescue. The two are there for each other's mates, and Mister Cain continues to prove to Granny that no matter the situation, he will always be there to back her up and rescue her.

Bambara's title to this story already gives the readers the main theme of her story. Mockingbirds are known to mimic other birds' songs, which can be entertaining. "Blues Ain't No Mocking Bird" can roughly translate to "hardships are not entertainment". Though these men might mean well, or probably just doing what they were told by their higher ups, the way they approached Granny is what turned her off. Bambara does a well job showing her readers how people who are often stereotyped and hardships are used for other people's pleasure might feel or even react towards a situation like this.

Works Cited

Bambara, Toni Cade. "Blues Ain't No Mocking Bird." *ScottForesman Custom Literature Database*, 1971, https://www.fairfieldprep.org/uploaded/Bookstore/Summer_Assignments_2015/English_9th_Grade_Summer_Reading...Blues_Ain't_No_Mockingbird.pdf.

"Toni Cade Bambara." *Authors and Artists for Young Adults*, vol. 49, Gale, 2003. *Gale In Context: Biography*, https://go-gale-com.ezproxy.bakersfieldcollege.edu/ps/i.do?p=BIC&u=bcgvdbl_main&id=GALE%7CK1603000989&v=2.1&it=r&sid=BIC&asid=3557bb69.

"Surrounded Yet Isolated" by Riley Dougherty

Riley Dougherty graduated from Centennial High School in 2019 and this is her final semester at Bakersfield College. She will graduate with an Associate degree in Elementary Teacher Education and she will be transferring to CSU Monterey Bay with the intent to pursue a Liberal Studies degree. Riley wants to become an elementary teacher and hopes to return to Bakersfield to teach in one of the many school districts. This essay was the first time she read a story through a Marxist lens and enjoyed the new insights she was able to gain from the reading.

Work Created in Professor Naomi Rutuku's Argumentative Writing and Critical Thinking Through Literature course.

Intangible elements such as joy, happiness, and love are pieces of life whose values are priceless. These elements are a product of the relationships built throughout life, and it is these unbreakable relationships that make life worth living. However, in today's society, there has been a transition from valuing relationships to valuing material possessions. Society has become so consumed by the desire to acquire possessions that the appreciation of relationships has gone by the wayside, resulting in a world filled with lonely people. Charles Johnson's short story, "Exchange Value", reflects this material transition in society and acts as a cautionary tale against materialism. At a glance, Charles Johnson's "Exchange Value" seems to be about two brothers who steal a dead woman's possessions. However, new understandings can be acquired by examining how Johnson injects elements of Marxism into his story. Upon a closer reading through a Marxist lens one can observe how Johnson utilizes the two main characters to illustrate how commodity fetishism leads to miserliness and isolation, providing a new understanding of the economic phrase in terms of a social context.

Although Cooter originally embodies Marx's concept of use value, he later achieves the abstract understanding of exchange value. This transition of thought reflects the concept of commodity fetishism and causes Cooter to transform into a miser, a person isolated from everyone around him. Johnson uses Cooter's original attitude towards Miss Bailey's possessions to illustrate the idea of use value. Marx defines use value in one of his papers entitled *Capital: A Critique of Political Economy* by saying, "The usefulness of a thing...is a use-value...it is conditioned by the physical properties of the commodity" (126). This is the perspective Cooter takes when he first learns of Miss Bailey's possessions. When Loftis and Cooter first come upon Miss Bailey's hoard of objects, Cooter cannot fathom the rationale behind Miss Bailey's motivation for keeping everything. He asks, "But why didn't she use it, huh? Tell me that?" (Oates 401). According to Linda Selzer's article "Charles Johnson's 'Exchange Value':

Signifyin(g) on Marx”, this comment by Cooter “signals his tendency to understand the treasure in terms of use value” (256). In his mind, Miss Bailey’s hoarding is a waste. He does not understand why anyone would feel the need to keep a variety of odd possessions because he relates an object’s value with its ability to “satisfy a human need” (Selzer 256). Prior to acquiring the hoard of possessions, Cooter evaluates each individual object on its ability to satiate his desires. However, after amassing Miss Bailey’s possessions, his thoughts begin to change.

The process of Cooter transitioning from a use value mind set to an exchange value mind set is commodity fetishism, and it is at this point in the story when Cooter begins to portray miserly behavior. Cooter’s transition of understanding can be seen when he observes “Miss Bailey’s stuff... [as] raw energy” (Oates 402). Not only that, but he compares Loftis and himself to “wizards...who could transform her stuff into anything else at will” (Oates 402). Cooter no longer values Miss Bailey’s possessions on their ability to provide a service for him, but he now thinks of what they can be changed into through the process of exchange. This mind set alteration is what causes Cooter to hoard objects and act miserly. For example, when Cooter returns home from buying a new jacket, he removes it, boxes it up, and places it with the hoard of items (Oates 402). Selzer pinpoints this moment as the moment where “the fetishization of the commodity is complete” by Cooter because his action of “carefully placing the new coat back in its box and adding it to the other parcels of unworn clothing in...[the] hoard... demonstrates that he no longer understands the treasure as a means to fulfilling desire, but as the very embodiment of desire itself” (258). Instead of wearing the jacket, Cooter simply wants to keep it in his possession. Furthermore, Cooter becomes so entrenched in his materials that he does not leave his apartment for days. Cooter describes being in his apartment by saying, “Back home in the living room, finger-feeding myself, barricaded in by all that...material, the Kid felt like a king in his counting room” (Oates 404). This description provides an insight into Cooter’s transformation. Instead of exploring the world, Cooter remains in his “barricaded” apartment. The comparison of himself to a king allows the readers to understand that he is not unhappy with his situation; in fact, Cooter enjoys himself. This image of Cooter sitting in his place, suffocated by his possessions, sheds light on a new understanding of commodity fetishism and how it can isolate a person.

Unlike Cooter, Loftis embodies the idea of commodity fetishism from the beginning of the story until the end due to his knowledge of the abstract concept of exchange value. Loftis’ knowledge of exchange value is illustrated throughout the story. After taking inventory on all of Miss Bailey’s possessions, Cooter describes how Loftis has systematized the value of Miss Bailey’s things. Cooter explains how “Loftis got to talking on about how that piano we pushed

home be equal to a thousand bills...which equals a bad TEAC A3340 tape deck, or a down payment on a deuce-and-a-quarter" (Oates 402). Selzer notes that it is this particular "reaction to the treasure... that reflects the level of abstraction that is needed to transform use value into exchange value" (256). Loftis is able to draw equivalencies between two different objects, and it is this ability that illustrates his competency in the knowledge of exchange value. Additionally, Loftis illustrates this knowledge when he explains to Cooter, "As soon as you buy something you lose the power to buy something" (Oates 403). Loftis sees value not in the physical characteristics of each commodity, but in what the commodities can be traded for.

Even though Loftis immediately views Miss Bailey's possessions from an exchange value mind set, he still shares the same miserly and isolating fate as Cooter. Loftis becomes so obsessed with owning and keeping all of his material possessions that it isolates him from everyone in the world, including his brother. When Cooter tries to enter the apartment he shares with Loftis, he notes, "I... turned my key in the door [but] I couldn't get in... Loftis, he'd changed the lock" (Oates 402). Loftis literally locks everyone out of his life to protect his precious treasures because his spiral into commodity fetishism compels him to do so. He cannot bear the thought of anyone taking something from him. Not only does Loftis physically lock Cooter out of his life, but he also creates an "elaborate, booby-trapped tunnel of cardboard and razor blades... just big enough for... [one person] to crawl through" in their apartment (Oates 402). The contraption Loftis builds is yet another way to keep people away from him while at the same time hoard his possessions. Karl Marx wrote in his *A Contribution to the Critique of Political Economy* that a "hoarder is a martyr to exchange value [because] he cares for wealth only in its social form, and accordingly he hides it away from society...he adores exchange-value and he consequently refrains from exchange" (134). Ashraf Rushdy's article "Charles Johnson's Way to a Spiritual Literature" from the *African American Review* points out that Marx's definition describes "exactly what happens to...Loftis" (405). Rushdy explains that Loftis' "desire for accumulation replaces... [his] desire for consumption" (405). Loftis "falls thoroughly under the spell of accumulating capital" until it engulfs his entire being (Rushdy 403). His one and only concern is his hoard. Loftis' disturbing behavior and isolating circumstances serves as another way in which Johnson provides readers with a new understanding of commodity fetishism and the consequences it can have in a person's life.

By reading the short story "Exchange Value" through a Marxist lens, readers are able to observe how Charles Johnson utilizes the two main characters in the story to illustrate how commodity fetishism leads to isolation and miserliness, allowing his audience to gain a new understanding of the Marxist term. Through this short story, Johnson cautions his audience

against falling into the trap of commodity fetishism. In today's world of online shopping and mass consumption, his message could not be any more relevant. It is important to remember that materials will fade, age, and break, but people will remain a constant source of support in life. Heeding Johnson's warning could save people who find themselves surrounded in a sea of possessions yet isolated from the people around them.

Works Cited

- Marx, Karl. *A Contribution to the Critique of Political Economy*. Translated by S. W. Ryazanskaya, Progress Publishers, 1859.
- Marx, Karl. *Capital: A Critique of Political Economy*. Translated by Samuel Moore and Edward Aveling, Progress Publishers, 1867.
- Oates, Joyce Carol. *American Gothic Tales*. Plume, 1996. Document.
- Rushdy, Ashraf H. A. "Charles Johnson's Way to a Spiritual Literature." *African American Review*, vol. 43, no. 2/3, Summer/Fall 2009, pp. 401-412. EBSCOhost, search.ebscohost.com.
- Selzer, Linda Furgerson, "Charles Johnson's 'Exchange Value': Signifyin(g) on Marx." *Massachusetts Review*, vol. 42, no. 2, Summer 2001, p. 253. EBSCOhost, search.ebscohost.com

"The Harmful Truth Behind the Confederate Flag" by Cheyenne Mata

Cheyenne Mata was born and raised in Delano, California. In 2020, she graduated from Cesar E. Chavez High School and soon began attending Bakersfield College to pursue her dreams of becoming a psychologist. She wrote this essay to express the importance of removing monuments and symbols that have underlying discriminatory agendas.

Work created in Professor Christopher Doyen's Expository Composition course.

Is the Confederate Battle flag really just a flag, or does it have an underlying meaning to it? The Confederate banner has been around since the mid 1800's, and continues to be displayed in states like Mississippi and Georgia. Not only is the flag explicitly presented in Southern areas, but the flag's message is hidden within monuments and state banners. The Confederate banner insinuates a much deeper and more hurtful message compared to any random, meaningless flag. Moreover, the Confederate flag and the monuments that correlate with it, should be permanently eliminated from being publicly displayed in government buildings in the United States.

The Confederate flag was initially created during the Civil War in 1861. The American Civil War is known to be the most destructive war within the Western world. This battle initially resulted in millions of casualties. During this war, the United States was divided between Northern and Southern states. The Northern states had been loyal to the Union and desired to prohibit slavery in areas that would potentially become states. The Southern states did not like this idea and instead, sought to preserve slavery. The South felt as though their life and economy revolved around having slaves. For years, the South had utilized slaves to do brutal labor with no pay for their own benefit. By the North going against slavery, the South saw this as a threat. These social and economic differences caused thirteen states within the South to withdraw themselves from the United States. These states included: Georgia, Mississippi, Texas, South Carolina, North Carolina, Alabama, Florida, Louisiana, Virginia, Tennessee, Arkansas, Missouri, and Kentucky. Together, their new nation was known as the Confederate States of America.

Based on the South's Confederate history, the banner was carefully crafted to establish the Confederacy's agenda within the war. The flag is designed with a red background, white outlines, a large 'X' in the center, and white stars within the 'X'. Each part of the flag symbolizes the South's hatred towards minorities. In the article "Religion, Murder, and the Confederate Battle Flag in South Carolina" by Gerald R. Webster and Jonathan I. Leib, the authors mention

that "In 1863, the Savannah Morning News stated that the flag's white field underscored that 'we are fighting to maintain the Heaven-ordained supremacy of the white man over the inferior-colored race'" (31). According to Webster and Leib, race and religion were very significant in the design of the flag (31). Religion was implemented into the flag due to the South seeing the North as unchristian. The South labeled them as unchristian because the North did not believe in conserving an act as vile as slavery. They saw this defiance as immoral and impure. When designing the flag, the Confederacy made sure to implement religion and race in the flag to demonstrate how holy the South was for wanting to maintain their "superior" race. Together, both quotes demonstrate the true meaning that lies behind the flag, which is the conservation of white supremacy and racial discrimination. The belief in the flag as well exposes the suppressive ideals of the people who continue to support the Confederate Battle flag. Furthermore, the significance of the flag sheds light on why the flag should be taken down.

Today, the flag sends a similar message to what it was once portrayed as during the Civil War. For example, the Confederate flag still holds true to the belief that people of color are inferior to the white race. Although the significance of the flag's past and present are similar, they as well have their differences. In modern times, the flag has seemed to be taken advantage of. People have been utilizing the flag to terrorize minority groups seeking for their basic human rights. In the book *The Confederate Battle Flag* by John M. Coski, the author mentions that "civil rights marchers led by Dr. Martin Luther King, Jr., ... were taunted by small groups of young men with Confederate flags and flag-emblazoned clothing" (134). Not only is the flag being used against innocent protesters, but it has been largely associated with terrorist groups. According to Coski, Times Magazine had written an article on the Ku Klux Klan, and published a picture with the Confederate flag (134). Several years after the Civil war, the Confederate Battle flag has still been utilized to go against minority voices. The flag as well continues to be associated with hateful organizations, like the KKK, that go out of their way to hurt mass groups of people. Moreover, the flag's message has seemed to spiral out of control, making it even more important to get rid of the Confederate banner.

The Confederate flag has been built upon the notion that violence is okay if a person is trying to "protect" their race. For instance, the flag was created as a symbol of the South's ideals during the American Civil War. Within this war, they opposed the North's views on slavery with acts of violence and destruction. More recently, there has been a string of violence linked directly to the Confederate battle flag. In the article "Down with the Southern Cross: Opinions on the Confederate Battle Flag in South Carolina" by Scott H. Huffmon, H. Gibbs Knotts, and Seth C. McKee, the authors write that "a horrific mass shooting in a black church in Charleston,

South Carolina, became the mobilizing force for taking down the Confederate battle flag from the State House grounds in Columbia" (719). Acts of violence have been connected to the flag for years. According to Huffmon, Knotts, and Mckee, since the 1800's the Confederate flag represented a battle between the states as well as the idea that slavery will lead to the South's victory (720). It is evident that the Confederate flag has had a continuous cycle for causing horrendous outbreaks of violence. They are caused by the South's superiority complex and a past fueled by racial injustice. These outbreaks will only continue if the flag and its monuments continue to be showcased publicly, as the flag gives people motivation to do these horrendous acts.

The Equal Protection Clause of the Fourteenth Amendment states that no state should enforce laws that take away privileges or god given rights from citizens of the United States. In simpler terms, the Equal Protection Clause prohibits states from governing unjustly, and separating people based off of irrelevant differences. On the other hand, the First Amendment gives people the freedom of speech, religion, and press. As the Confederate flag is displayed on government buildings and places out in public, it deliberately violates both laws. In the book *Confederate Symbols in the Contemporary South* by Michael J. Martinez, William D Richardson, and Ron McNinch-Su, the authors suggest that "the Alabama government's flying of the rebel flag violates the Equal Protection Clause of the Fourteenth Amendment" (195). It is evident that the Confederate battle flag is an infringement on the Equal Protection Clause because the flag itself displays discriminatory intentions. According to Marinez, Richardson, and McNinch-Su, the flag is also a form of discriminatory speech that fails to comply with the first amendment (195). It is clear that the Confederate flag should not be displayed anywhere. It not only stands for discrimination, but it violates major laws. That on its own shows that the flag and its monuments are no ordinary objects. Instead, they are symbol's that go against the foundation of the United States.

Many citizens are terrified of the consequences of the flag's removal. For example, the flag's abolishment may cause an uprising of riots and violence upon people of color. This fear demonstrates the unwanted power the Confederate flag holds on civilians. In the article "A Growing Consensus: State Sponsorship of Confederate Symbols is an Injury-in-Fact as a Result of Dylann Roof 's Killing Blacks in Church at a Bible Study" by Darnell L. Weeden, the author notes that "many cities do not have the courage to follow the City of New Orleans's example regarding the proper treatment of the public display of Confederate symbols in a public forum by public officials" (117). This fear cannot be instilled in one's mind forever. In order to halt all fear, it is best to face the fear directly. People must persist on their desire to remove the flag, as

the flag has only caused fear and destruction since it has been displayed. According to Weeden, people must quickly find ways to make the future a better place in order for our history to truly matter (117). Fighting for change is terrifying. Many people feel that if they try to make a change, they will find themselves in a dangerous situation. By removing the Confederate flag, the people will be making the nation a better place that welcomes everyone. Not only that, but it destroys a dangerous symbol overall, creating a safer environment.

While there is an abundance of reasons for the Confederate flag's elimination, some people desire for the flag to continue to fly in government buildings. Many Southerners believe the Confederate Battle flag plays a crucial role in the remembrance of Southern history. Not only does it help in remembering their history, but the banner is also believed to be very important to their culture. In the article "Religion, Murder, and the Confederate Battle Flag in South Carolina" by Gerald R. Webster and Jonathan I. Leib, the authors inform the audience that "religion and culture have become tightly intertwined in the American South, and white southern identity is tightly bound with the regional population's fundamentalist religious practices" (32). The authors go on to say that "such an understanding helps to explain the passionate defense of the flag among many traditional white southerners "as symbolic of the integrity of their culture"" (32). Although the flag is believed to show insight into the positives of Southern history, many people forget that a massive part of their history revolved around belittling, lynching, and suppressing minorities. For years, the Confederate flag and the history behind it has shared the wrong message to the public. The flag has demonstrated that the South's culture has been built upon blatant racism and the idea of racial superiority. Racism is not what a culture should be based upon. A culture is meant to bring people together; instead, this flag and the culture that it represents only divide the country. Thus, the elimination of the Confederate flag is necessary to establish a culture and history of unity and equality.

To sum up everything that has been previously stated, the Confederate Battle flag is no ordinary flag. This particular flag holds deep rooted hatred, racism, and violence. Through a series of evidence, it was proven that the confederate flag was created with the idea of white supremacy. The banner as well has been linked to terrorist organizations and causes an uproar of hate-crimes. Not only does the Battle flag spark violence, but it as well violates several laws and divides the nation. Furthermore, it is important and necessary for the Confederate flag and its monuments to be removed from being displayed on government buildings. As the flag only seems to leave a trail of hurt, division, and destruction within the United States of America.

Works Cited

- Coski, John M. *The Confederate Battle Flag*. E-Book, Harvard University Press, 2005. EBSCOhost.
- Huffmon, Scott H., H. Gibbs Knotts, and Seth C. McKee. "Down with the Southern Cross: Opinions on the Confederate Battle Flag in South Carolina." *Political Science Quarterly*, vol. 132, no. 4, Winter 2017, pp. 719-741. EBSCOhost.
- Martinez, J. Michael, William D. Richardson, and Ron McNinch-Su. *Confederate Symbols in the Contemporary South*. E-Book, University Press of Florida, 2000. EBSCOhost.
- Webster, Gerald R., and Jonathan I. Leib. "Religion, Murder, and the Confederate Battle Flag in South Carolina." *Southeastern Geographer*, vol. 56, no. 1, Spring 2016, pp. 29-37. EBSCOhost.
- Weeden, L. Darnell. "A Growing Consensus: State Sponsorship of Confederate Symbols is an Injury-in-Fact as a Result of Dylann Roof 's Killing Blacks in Church at a Bible Study." *BYU Journal of Public Law*, vol. 32, no. 1, 2017, pp. 117-153. EBSCOhost.

"Be Kind or Go Home" by Madison Ferguson

Madison Ferguson is a stay-at-home mom with two young daughters and a baby boy on the way. She is back in school at Bakersfield College after over ten years to pursue a career in nursing; she has discovered her love for writing along the way.

Work created in Professor Rae Ann Kumelos's Expository Composition course.

Kindness is defined as "the quality of being friendly, generous and considerate" (Hamilton 3). Even on one's worse day, kindness is something that surrounds them, they just have to notice it. For the past six weeks, I have been keeping a kindness journal where I kept track of kindnesses shown to me, kindnesses that I have shown to others, and things that I am grateful for. Along with keeping this journal, I have been reading *The Five Side Effects of Kindness* by David R. Hamilton, which brings depth and further insight to my kindness journal by talking about and explaining how kindness makes us happier, is good for the heart, slows aging, improves relationships, and is contagious.

Something that is not contagious is doing dishes, which I hate with a passion. I feel like I spend way too much of my life scrubbing and washing and drying these darn dishes. A few weeks ago, I woke up and walked into the kitchen planning to make a large cup of coffee and then get started on the dreaded task of dishes. But, to my surprise, there were no dishes to be done! They were all clean and put away in their rightful homes. My husband had decided that he was going to do them for me so that I could start my day off with one less "to-do" on my never-ending list (Ferguson). According to Hamilton, the first side effect of kindness is that it makes us happier, and he would classify this act of kindness as doing "a chore for someone that you know they hate doing" (Hamilton 27). He goes on to say that acts of kindness, much like the one my husband performed for me, "can help relieve depression," "boost self-esteem," and "reduce social anxiety" (Hamilton 38). When I realized that my husband took the time to do something for me that he knew I disliked, I instantly felt my self-esteem being boosted, which gave me a sudden surge of energy. This act of kindness put me in such a good mood that I almost, key word being almost, didn't need my coffee.

Speaking of coffee, this caffeinated drink is not much different from kindness in the aspect that they both produce significant amounts of oxytocin, which "is responsible for a whole range of positive effects on the heart and arteries" (Hamilton 43). Hamilton's second side effect of kindness is that it is good for the heart and serves as a layer of protection to the heart, which is referred to as 'cardioprotection' (Hamilton 46). Hamilton goes on to say that "whether we

witness it, receive it or show it," that "kindness uplifts us and produces a feeling of elevation" (70). I felt this sensation of being elevated by kindness when my five-year-old daughter comforted a stranger at the playground when they were upset (Ferguson). Seeing her be so selfless and comforting to a complete stranger is something that I am grateful for and truly gave me that warm feeling that Hamilton alluded to when we see an act of kindness being performed (50).

That warm and fuzzy feeling that I experienced when seeing my daughter be so selfless is quite opposite to what I feel when I think about aging! However, according to Hamilton, the third side effect of happiness is that it slows aging, more specifically, that it slows down seven different processes related to aging such as muscle degeneration, inflammation, and immunosenescence (76). Although over the past six weeks I have not been able to see any of these aging processes play out, I did feel an instant sensation of happiness and I feel like if I were to track kindness over a longer period of time that I could track the physical benefits more accurately.

Although I was not able to physically see the effects that kindness had on my aging process, I was able to see how much it truly made my relationship with my husband better and more enjoyable. Hamilton's fourth side effect of kindness is that it improves relationships and is ultimately "what we find most attractive" about people and "what people find attractive in us" (129). This journal that I have been keeping has helped me to go back and reflect on all the nice things that my husband has done for me, like letting me sleep in and taking the girls to school or bringing me home my favorite coffee without me asking for it (Ferguson). Going back and reading all these things have made me so much more appreciative of him and our relationship because it has brought these memories of kindness back to me, unlike before where I would be grateful for a few minutes and then the act of kindness would escape my mind. Also, on the other side, it allows me to see what I have done for him and provides a moment for self-reflection of how I can be better and what I can do more of. Seeing all the things that he has done for me and how they make me feel is contagious and makes me want to actively seek out more acts of kindness that I can do for others.

Speaking of the word contagious, that is Hamilton's fifth and final side effect of kindness, that it is contagious. I have seen how contagious kindness can be over the last few weeks, especially when it comes to my daughters. They are in the stage of their lives where they mimic almost everything that I do, so when they saw me making a 'Get Well Soon' card for their grandmother, they both grabbed a sheet of paper and started to make one too (Ferguson). Or the other day, when they saw me hold the door open for someone at Target, they sprinted right

beside me to help me hold the door. Seeing me do something nice inspired my kids to also do something nice, which is much like the ripple effect that Hamilton talks about. Hamilton states that "motivation usually leads to action," (137) and my daughters are motivated by how they see me act and therefore act on that motivation and follow my lead. I have noticed them starting to initiate acts of kindness by themselves without someone to mimic or copy, so hopefully they will continue to do this and become their own little leaders of kindness and can start the ripple effect themselves.

It is one thing to read about these five side effects of kindness that Hamilton lays out, but it is another thing to actually apply them to real life situations and physically see how they are making a positive difference in the way we interact not only with other people, but with ourselves. Of course, I always knew that it was a good thing to be kind, but I certainly didn't process or realize how kindness can both mentally and physically change our lives. As Hamilton says, in relation to kindness, it will "make you feel better, be happier, and live longer" (28). So with that said, be kind.

Works Cited

Ferguson, Madison. *My Kindness Journal*. 2021, Collection of Madison Ferguson, California.

Hamilton, David R. *The Five Side Effects of Kindness*. Hay House, 2017.

“Windows and Mirrors in Literature for a Child Struggling with Anxiety” by Chelsea Arredondo

Chelsea Arredondo is a wife and mother of four. Her goal is to obtain an MA in English Literature and she believes reading carefully chosen books to children will inspire empathy, compassion, and leadership.

Work created in Professor Naomi Rutuku’s Children’s Literature course.

Growing up for some children can be intensely emotional, in positive and negative ways. Some children are just more sensitive to emotions than others and can even struggle with anxiety at a young age. I was one of those children, and now I am a mother to one of them as well. Reading books has been a useful tool for exploring ways to embrace our emotions and control the behavior that comes with them. Books that explain anxious and negative feelings can act as a mirror for children who struggle with anxiety and depression, and as a window for those who don’t, which fosters empathy and understanding among them, resulting in increased inclusion and more meaningful relationships with one another.

Growing up with a heightened sense of emotion can be stressful, and it’s something that my son really struggles with, and something that can be helped by reading more about it. He is eight years old and we have added many books to our personal library to try and explore these feelings with him, so he knows he is not alone. “When children cannot find themselves reflected in the books they read, or when the images they see are distorted, negative, or laughable, they learn a powerful lesson about how they are devalued in the society of which they are a part” (Sims Bishop 1). Anxious children need to see that it’s ok to feel the way they do, and that they are not struggling alone. One of our favorite books is called *David and the Worry Beast* by Anne Marie Guanci. It’s a picture book that portrays a boy about my son’s age and describes his experience with a monster called a Worry Beast. The beast continues to grow throughout the book, as David holds his worries inside without telling an adult or seeking help. As his feelings of worry grow, so does the beast, depicting a child’s tendency to feel worse the longer they struggle alone. Throughout the book the beast tells David he wants him to feel worse, and even though David is surrounded by loving, encouraging adults, he still feels lonely and scared. This is a mirror for my son. He has great teachers, extended family, and parents who want to help, but sometimes it’s not enough and he struggles internally with his big emotions of worry and perfectionism. Finally, David opens up to his mother and teacher and they make a plan for how to manage his worrying. At this point the monster gets tiny and easier to manage. This is the part of the book we have focused on with my child, Oliver. We want him

to know that he will be supported and that we can help him manage his worries when we know what he's stressed about. So, the more he talks to us, the better we can help him, and by doing so, he will experience less stress and trauma. Books like this are so instrumental for the child as well as the parent because it can give helpful insights as to where to start with managing their anxiety. By portraying the anxiety as a beast that grows, it gives the child an illustration to more directly connect with the fact that this is a real struggle and that there's a name for it. It shows them how it can get out of control and make things worse, and then shows them how to make it better. The monster returns at the end, but David uses one of his new calming techniques and the monster vanishes, showing the child how these coping mechanisms can help, and that they are worth trying. The way the beast talks to David reflects how anxiety can make us give in to negative self-talk. At the end of the book David realizes what's happening and changes his self-talk to be encouraging and accepting, at which point the worry beast disappears. This shows that the worry beast may be under control for a while but can return. It's ok if it comes back, because now the child is more prepared and can better handle the stress and their reaction to their feelings.

Another great mirror for my child, and one I would have benefitted from at his age, is *Wilma Jean, the Worry Machine* by Julia Cook. The author describes Wilma and her physical symptoms of anxiety. The words are shown in the picture with a stomach in a twist, gears turning in her head, and a lock around her shaking legs. This is great for kids with anxiety because it shows that other kids experience these symptoms too. My child for instance, breaks down into fits of rage and struggles with night terrors. He experiences a physical response that is irrational to the issue at hand, so seeing it in a book represents his world in a real way. Wilma Jean deals with social anxiety, testing anxiety, and just all kinds of worries and what-ifs throughout the book. My son is the same way, always full of questions at bedtime about what if there's a robber or a fire, or what if his friend moves away, or what if we catch the coronavirus. He tends to keep it to himself until it's time to settle down, at which point all of his worries come to the front of his mind and he stresses about everything that could happen, and then stresses that his anxiety will lead to nightmares. This book shows a character just like my son, whose mother recognizes symptoms and calls all of the adults in Wilma Jean's life, her teacher, doctor, principle, and school counselor. They make a plan for how to support Wilma and discuss ways they can deal with her what-ifs together. However, the most important part of this book that really sets it apart is when they show Wilma Jean that there are things she can control and things she cannot. This is so important for a child with anxiety to know what they can do to manage their worrying. We purchased a workbook that goes with this book and the child can do the same exercises that Wilma Jean does. The exercises range in activity, but the one I refer

to most often is the one where the child lists all of their worries at that moment, and then identifies the ones they can control and the ones they cannot. Books like this can also help families, like "'Scaredies Away' delivers one simple tool (the Magic Finger Countdown) to help children reduce their anxiety. The tool is built upon research connected to mindfulness based stress reduction (*MBSR*), which is a new and validated approach for treating anxiety" (Halloween 1). Adding specific ways to cope are abundantly helpful to anxious children's parents. At the end of *Wilma Jean, the Worry Machine*, there is a resource page for parents about what to do and how to support their child, so it applies not only to the children who struggle but helps their guardians as well, providing support for everyone in the family. This is a great benefit to finding books to be mirrors, as they not only expose and explore the reader's experience, but also provides support for them.

A child with anxiety sometimes needs a window to see how life may change so they can prepare and manage their expectations. One of our window books in our collection is *The New Baby* by Mercer Mayer. I specifically bought this book when we were expecting our fourth child and Oliver was five years old. I knew he might have some difficulties with such a big change in the family and that his schedule and expectations would be important to manage. So, we read this book as a window for him, so he could see what it would be like to have a baby sister. He was only two when my youngest son was born, so now that he was five, and expecting a sister this time, I knew we would need to explore what that life would eventually look like. Throughout the book the reader finds stylized drawings of a critter family who get a new baby sister. While this was going to happen to my son, it hadn't yet, and I wanted him to look through a window of what was to come so he would be more prepared. The book shows some pros and cons to having a baby sister, such as stinky diapers and the fact that babies don't do a whole lot when they first join the family, but that cuddling them and rocking them to sleep can be fun and relaxing. The most important part of this book is addressing the common changes that a family might go through with the birth of a new baby, and what to expect when they do. It specifically tells the child what to do with their new sibling, like reading out loud to them and singing them songs. Children with anxiety may be supported by knowing what to expect and how to specifically handle new situations. By giving them precise directions, as this book does, it can curb some of the questions they might have and prepare them to understand their role as a sibling. This strategy paid off for us, and I think using this book as a window was instrumental to my son's acceptance of his baby sister. While very emotional, he is also very nurturing and really understood his job as her big brother to care for her because of books like this one.

Perhaps the best way to offer windows to anxious children is to hand them a fantasy book. My son loves *Harry Potter and the Sorcerer's Stone* by J.K. Rowling. The escape from his woes and the ability to immerse himself into the Wizarding World is exciting and oddly comforting. He doesn't have to worry about all of his fears or what-ifs when he is in Harry's world. He can just be swept up in the story of magic and make believe, which he performs by dressing up in his wizard robes and using his wand. David L. Russell says, "reading fantasy is not so much as escape *from* something as a liberation *into* something, into openness and possibility and coherence' and that we as readers get perspective on our world 'by exploring a strange fictional place and learning how its pieces fit together" (Russell 241). By offering a fantasy book to my son I am not letting him escape reality as much as I am offering him an opportunity to release himself from his anxious thoughts. Harry Potter as a character is very relatable for a little boy, who can see himself in the characterizations Rowling writes. Harry's experiences along his epic hero's journey allows the reader to embark on an exciting adventure from the comfort of their own home and encourages a love of reading. The use of magic and the parallel storylines in the Muggle world and Wizarding world show readers the stark differences in setting, but consistent human emotions and characteristics. In this way, an anxious child can simultaneously see themselves in the characters while feeling as if they are freely riding a broomstick on their way to scoring a point on the Quidditch field. Especially now, children going through a pandemic without their friends or the normalcy they once knew, "are more likely to crave humor and reassurance than the salty stimulus and challenge of dystopian otherworlds" (Williams 13). At no point during the reading of these chapters in *Harry Potter* does my child worry about what will happen to him throughout the night. He is focused and immersed in the Wizarding World, enjoying the imaginative and thrilling parts of Harry's life. Reading a fantasy book like *Harry Potter* allows my child to play without worrying, and that is something I will encourage him to do forever, and I wish I had done so earlier in my own life.

Raising children, especially those who struggle with anxiety, can be challenging, but utilizing a library of carefully chosen books can help immensely by offering children windows and mirrors that reflect various life experiences. My child, Oliver, has enjoyed reading these books and they've afforded him an understanding of what anxiety feels like and how to better control it. *David and the Worry Beast* and *Wilma Jean, the Worry Machine* are great mirrors that provide representation for anxious children, showing them that they are not struggling alone. They offer anxious children an outlet for expression and provide helpful coping techniques for the whole family. *The New Baby* and *Harry Potter and the Sorcerer's Stone* provide windows for anxious children so they can better prepare for what's to come or an opportunity to play in the world of fantasy literature where their personal worries do not exist. Curating a library to

include titles such as these can greatly improve the lives of children who struggle with anxiety and depression.

Works Cited

- Bishop, Rudine Sims. "Mirrors, Windows, and Sliding Glass Doors." *Perspectives: Choosing and Using Books for the Classroom*, vol. 6, no. 3, 1990.
- "Halloween Can Be a Difficult Time for Anxious Children - Amazon Bestseller and Soon-To-Be Barnes and Noble Book 'Scaredies Away' Offers a Simple Solution." *PR Newswire*, 29 Oct. 2014. *Gale Academic OneFile*, https://link.gale.com/apps/doc/A387907843/AONE?u=bcgvdbl_main&sid=AONE&xid=7ef988ee. Accessed 3 Dec. 2020.
- Russell, David L. *Literature for Children: a Short Introduction*. Pearson Education, 2019.
- Williams, Imogen Russell. "Where the world turns wild: Lockdown reading for anxious children." *TLS. Times Literary Supplement*, no. 6113, 2020, p. 12+. *Gale Academic OneFile*, https://link.gale.com/apps/doc/A632693040/AONE?u=bcgvdbl_main&sid=AO NE&xid=9d1c530c. Accessed 3 Dec. 2020.

"Logos, Pathos, and Ethos in Lisa Tuttle's 'Replacements'" by Brett Crosby

Brett Crosby is a senior at Liberty High School and is also enrolled in courses at Bakersfield College. He is going to major in Biology on the Pre-med track and hopes to become a physician one day. The Gothic Literature of this Argumentative Writing and Critical Thinking class has brought him new insights. It has been fascinating for him to see how these unusual stories can bring attention to debates, such as, "Who decides the fate of black widows and other dangerous creatures?" The literature he reviewed in his analysis of the logos, pathos, and ethos present in Lisa Tuttle's "Replacements" led him to a deeper understanding of relationships.

Work Created in Professor Naomi Rutuku's Argumentative Writing and Critical Thinking Through Literature course.

Imagine the creature you most fear, due to its potential to harm you, your loved ones, and your community, ends up becoming more important than yourself to the one you love the most. This is the story of Stuart Holder in Lisa Tuttle's short story "Replacements." Tuttle uses logos, pathos, and ethos to effectively draw the reader into Stuart Holder's journey of realizing that the very creature that Stuart believes could bring harm to his world ends up replacing him in his marriage to Jenny.

Tuttle appeals to the reader's rational mind by Stuart's use of logic and evidence. Stuart uses logic throughout the story to decide the majority of his actions. He logically considers the consequences of doing or not doing an action, then decides his course of action. The story begins with Stuart logically deciding the pros and cons of killing a strange creature. The reasoning he internally considers for killing the creature is that he felt "sick and terrified" while gazing upon the creature, whereas he normally does not feel this way toward even creatures that most others despised, such as "spiders, wasps, and mayflies" (Oates 460). He reasons that the creature is not a "rare species" nor is it a well-known species that would be found in a reference book (Oates 460). He cannot find any logical reason for it to exist, therefore he concludes that it is "a mistake, something alien" that does "not belong in his world" (Oates 460). Stuart uses logical reasoning often. When he comes across another creature just like the one he killed, the situation is different. Instead of being alone with the creature, he is now in the presence of another person, so Stuart uses logic again to decide his course of action. He reasons that the woman on the pavement would not feel grateful for his "chivalric, protective act" of killing the creature, but she would be "repulsed by his violence" instead (Oates 462). Stuart uses logic to decide what to do. He had just killed another creature of the same species due to actions that he believes are justified, but is now seeing that committing this same action would be looked down upon by this woman, so he logically decides to not kill the creature.

Tuttle's use of logos here gets the readers thinking if they would have made the same choices. Stuart displays logic again when he describes supporting Jenny's ambitions and her learning to drive. On the one hand, he worries that "she would realize that she didn't need him anymore" (Oates 462). On the other hand, he realizes that not supporting her would drive her away more than her career, so he logically decides to be mostly supportive with just little efforts to pick at her to show that she needs him (Oates 462). Tuttle uses logos in all three of these situations to show Stuart's logic and the evidence that Stuart comes up with in deciding whether or not to kill the strange creatures (with different conclusions both times) and whether or not he should support Jenny's ambitions. Tuttle is using logos in these examples to show that Stuart rationally thinks about his actions using logic before performing them.

Tuttle not only uses logos to show how Stuart logically resolves his own inner conflicts of right and wrong but also to show that Stuart is willing to listen to others and try to compromise for the best solution. Tuttle describes Stuart's eagerness to try to have the same view of the creature as Jenny by telling her, "I'll keep an open mind about having a pet, and see if I might start liking...him" (Oates 466). Tuttle uses logos here to show that Stuart is logical when it comes to making decisions. Even though he is fearful of the creature, to the point of killing a creature just like it, he is willing to work with his wife to try to come to see the same beneficial qualities about the creature as she does. Researchers at National Taiwan University found that those willing to compromise have a "moderate concern for oneself and for other individuals," and that when making decisions "a mutually acceptable solution is preferred" (Lin, Wei-Fang, et al 42). This research paper depicts how those willing to compromise do not just give in to others, but also, they do not dominate a conversation with strongly-held beliefs. This relates back to Stuart's willingness to allow the creature to spend some time with Jenny and himself in their home before making his final decision. The paper also discusses that, in order for a successful compromise within a relationship, the individuals must be motivated to include each other in their own self-concept of who they want to be in the future (Lin, Wei-Fang, et al 44). Stuart begins to realize that Jenny's future concept does not focus on Stuart and herself, but instead on the creature and herself. Stuart fully realizes this after Jenny becomes heavily emotionally attached to the creature and makes the difficult decision to leave her. Tuttle uses logos at this stage in Stuart's development to show that he tried to be reasonable with Jenny and figure out a compromise; however, as the study stated, Stuart's willingness to compromise could only have been successful if he was a larger part of Jenny's future plans for herself. Stuart's logic-driven decision-making draws the reader in and makes the storyline believable.

Tuttle appeals to the emotions of the reader through the use of Stuart's descriptive inner dialogue of his strong feelings. In the beginning scene, Tuttle invokes pathos with the prolific use of negative diction to describe Stuart's emotions, when he said he "vomited helplessly," felt the "imminence of guilt," worried that he acted on an "irrational impulse," and he "went hot and cold with shame and self-disgust," (Oates 461). These emotionally charged words elicit a strong reaction from the reader, either in feeling the same emotions as Stuart or being appalled that Stuart ended the creature's life. Stuart immediately feels very guilty after killing the creature and thinks of ways to vindicate his actions. In Joseph (Jody) H. Clarke's analysis of a guilt-ridden character called Pip in Dickens' "Great Expectations," he argues that there is a type of guilt called complex guilt that mutates over time and can cause people like Pip to feel even more guilty about a situation far after the incident (para. 1). This appears to be the type of guilt that Stuart feels because, over time, Stuart begins to think of different ways he was wrong in killing the creature. This causes Stuart to feel that the only way he can overcome this type of complex guilt is by redeeming himself to the world. Clarke describes that the only way Pip was able to overcome his guilt that continued to worsen over time was when Dickens had to "force Pip to face his complex feelings" (para. 101). Stuart was feeling very bad about himself because of his actions and Stuart reconciles his guilty conscience by having him give in to his wife and live with a creature of the same species that he killed for a very long time. Through the experience Stuart has with the creature and his wife, the reader is able to connect with how Stuart is trying to make up for his horrendous actions of killing a helpless creature. Tuttle uses pathos to connect the reader with the feelings of guilt and shame that Stuart feels and his plan of action to redeem himself.

Tuttle's use of pathos not only applies to the reader's feelings towards Stuart but also to help the reader understand Jenny's view of her desire to take care of the creature. In Chitra Divakaruni's article, "A Mother's Gift," she describes her strong feelings of love towards her son like it was "genetically programmed into mother kind to ensure the survival of the species" (para. 10). This applies to Jenny's feelings about the creature who she felt was helpless and would easily be killed without her care. It is unsure if Jenny can have children of her own, but Tuttle uses pathos to help the reader connect with Jenny's admiration for the creature like a mother would for their own human child. Tuttle hints at Jenny's motherly instincts kicking in when she feels like she can help the creature that seems so helpless. Divakaruni discusses how it took a little while before she felt the full effects of her eternal love for her son when she thought, "[t]his little brown scrawny thing is kind of cute after all" (para. 9). This is the exact feeling Jenny has when she first encounters the creature, "I thought it was horrible, too, at first sight" (Oates 464). Both Divakaruni and Jenny had similar mixed feelings at first for the beings

that they came to love the most. Tuttle's use of pathos in the story connects readers to the feelings of the love between parents and their children.

Tuttle uses Stuart's description of his strong moral character to make the reader believe in the storyline that Stuart feels guilt when he deters from his morality. Tuttle's use of ethos shows that Stuart is such a good person that he often considers how others will feel before he takes action. Stuart realizes that the difference of opinion between Jenny and himself over keeping the creature is so great that he tells her "I'll pack a bag, and make a few phone calls" as his way of telling her he is moving out, so she can keep the creature without interference from him (Oates 472). Stuart loves Jenny and tries his best to make her happy. Tuttle uses ethos to show the reader that Stuart is willing to quietly step out of Jenny's life, at great pain to himself, so Jenny can continue to care for the creature, which has become more important to her, over her marriage and over her own health. In Steve Sussman's article, "Love Addiction: Definition, Etiology, Treatment," he states that relationships built on immature love could be a result of one feeling possessive of their significant other (para. 3). Stuart and Jenny argue about the creature since it is an important responsibility to Jenny, but Stuart believes it is a conflict of interest since Jenny is spending more time with the creature than him. Jenny's feelings for the creature soon rises above those for Stuart. Rather than ruining Jenny's life by putting her out on the street with the creature, Stuart removes himself from the situation and shows that his love for her is greater than that of immature love. Sussman talks about how there is another type of love called mature love in which people have to be able to give to the other, even at the cost of their own wants (para. 2). Tuttle suggests that Stuart displays this type of love when he gives up his time with Jenny, so she can solely focus on the creature to whom she feels like a mother figure. Jenny needs space at this point in her life and Stuart's good-willingness allows him to give his wife what she needs to be happy. Tuttle's use of ethos helps the reader believe in the storyline since it is being told from the point of view of a person who demonstrates that he is good at heart, Stuart.

Tuttle's use of logos, pathos, and ethos amplify the points being made in the story regarding Stuart's relationship with a creature who disrupts and changes the course of his life. Tuttle appeals to the reader's rational mind by walking the reader through Stuart's logic in all his decisions. She appeals to the reader's emotions through the vivid description of Stuart's guilt and makes the reader believe in the storyline by establishing Stuart as a moral character. The reader connects to Stuart's humanity in making mistakes and doing all he can to redeem himself for committing such a hateful act to a harmless creature.

Works Cited

- Clarke, Joseph (Jody) H. "The Meta-Psychology of Guilt and Redemption: A Case Study of Dickens's Pip." *Journal of Spirituality in Mental Health*, vol. 21, no. 2, Apr. 2019, pp. 111-131.
- Divakaruni, Chitra Banerjee. "A Mother's Gift." *Good Housekeeping*, vol. 232, no. 5, May 2001, p. 126.
- Lin, Wei-Fang, et al. "We Can Make It Better: 'We' Moderates the Relationship Between a Compromising Style in Interpersonal Conflict and Well-Being." *Journal of Happiness Studies*, vol. 17, no. 1, Feb. 2016, pp. 41-57.
- Oates, Joyce Carol, editor. *American Gothic Tales*. Plume, 1996.
- Sussman, Steve. "Love Addiction: Definition, Etiology, Treatment." *Sexual Addiction & Compulsivity*, vol. 17, no. 1, Jan. 2010, pp. 31-45.

"All That Glitters in Advertisements" by Chelsea Geca

Chelsea Geca is a twenty-one year old Nursing major at BC who hopes to follow her mom's footsteps and become a cardiac nurse. She is the second oldest out of five children and she moved to America from the Philippines when she was a year old for a better chance in life. Her research essay, "All That Glitters in Advertisements," speaks about the utopic façade companies present to their consumers to sell their product. As an aspiring health care worker, Chelsea also mentions the unethical and manipulative tactics used by medical companies, raising awareness to her readers.

Work created in Professor Rae Ann Kumelos's Expository Composition course.

Whether it is through watching TV, listening to our favorite radio station, surfing social media, or walking by a poster at the mall, different products and services are constantly being advertised to us. But many businesses sell their products through advertisements that create an illusion of a utopia, "an imaginary state in which everything is perfect" ("Utopia"). In reality, purchasing these products can create a dystopia, "an imagined state in which everything is unpleasant or bad" ("Dystopia"). Commercials offer utopic fantasies because they are trying to sell us happiness through their products, but they do more harm to our society than good by creating unrealistic standards, affecting peoples' overall health, and taking advantage of people in times of hardship.

Opposing views may claim that advertisements have shaped our economy by offering its target audience products and services that may help or benefit them in their everyday lives. Although this may be true, there are many products that are being advertised that end up being fraudulent and misleading. For example, an article written by George A. Gellert called "Fake Medical News and News Mimicry" talks about how many newspapers are letting "drug and medical advertisers format their advertisements, so they appear to be actual, authentic news articles" (Gellert). This goes to show that many products that we see on TV or newspapers are presented to us in a way that is reliable and believable although that may not always be the case. This also proves that many companies know how to manipulate their advertisements so they seem credible, increasing the likelihood of people buying their product. Another argument for advertisements is that everyone has the right to decide what products they want to purchase. If people feel like a product or service is not worth purchasing, then they can just ignore it. But whether or not we decide to buy, many of us consumers should stay vigilant and do further research to see whether the products or services being advertised to us are true or not. To avoid falling victim to false advertising, people need to start questioning whether most advertisements being shown to us are reliable and if it is not, avoid purchasing the product.

First, companies attempt to sell happiness by creating unrealistic standards by showing their consumers utopic images through their advertisements and commercials. By doing this, they can sell their products by appealing to their target audience. An example of commercials creating unrealistic standards would be American sports journalist, Chris Ballard's, article "How to Write a Catchy Beer Ad." Although the beer ad was aimed at males in their twenties, the writers of the beer ad made it seem that if their consumers purchased their product, they would live an exciting life like the people in their commercial. The article itself mentions that in order to appeal to its viewer, they "made people just like you, only a bit better" (Ballard). In this quote, the writers fully acknowledge that their customers are nothing close to their paid actors in their advertisement. By creating a seemingly relatable beer commercial, they were able to sell their beer products. In "Selling Unhappiness," bestselling author and executive leadership mentor, Wayne Muller, speaks about how the entire economy is based on dissatisfaction. By showing their consumers images of young, attractive people enjoying their products, they are creating a false utopia by promising them that they would be happy if they purchased their item as well. In reality, they are creating a dystopic environment by setting up false expectations and selling dissatisfaction. Behind these colorful, bright, and positive images, the advertisements are really saying:

Until and unless you buy what we are selling, you will never be happy. Look at the people in the picture, aren't they happy? Look at the people wearing our clothes, drinking our coffee, sitting on our furniture. Don't they look happy? We know you are not that happy. We know that when you look at all the fun these young beautiful people are having, you will realize that you have never been that happy. If you ever want to be that happy, you had better buy from us while you have the chance. (Muller)

Companies weaponize the feeling of dissatisfaction to sell and as long as the public remains unsatisfied, advertisers will continue to manipulate their customers into consumers.

Besides creating unrealistic expectations, advertisements affect peoples' overall health as well. An example of this would be companies promoting the use of drugs and alcohol without mentioning the consequences effectively. By appealing to hearing, vision, touch, smell, and taste, drug companies can convince people to buy their products by promising a utopic experience. Unfortunately, most consumers ignore the consequences of drug use which can cause their life to fall into dystopia. For example, an article written by Nicole E. Nicksic called "Think it. Mix it. Vape it," talks about how the use of electronic cigarettes within adolescents have increased due to radio advertisements. She mentions in her article that the use of electronic cigarettes could have rose since they have very little restrictions (Nicksic et al). It was

revealed through her studies that “tastes, benefits, and music played a role in appealing to audiences of all ages” (Nicksic et al). Even though cigarette advertisements are heavily regulated compared to electronic cigarettes, electronic cigarettes are just as harmful to an individual’s health because they also contain nicotine. With increased exposure to nicotine, a person will develop health and lung problems in the future which can ultimately lead to death.

Another example of advertisements that affect health would be advertisements that promote weight loss. In Kathryn Trottier’s journal “Effects of Exposure to Unrealistic Promises about Dieting: Are Unrealistic Expectations about Dieting Inspirational?”, she talks about how dieting advertisements manipulate women by setting them up for failure and then promoting new diets to renew their efforts. Most dieting advertisements exaggerate the results of their weight loss programs or pills, making most people believe that they will lose weight if they buy their product. Many dieting companies try to implant the utopic idea that if people use their product, they will shed all of their extra fat. But what people fail to accept is that many of the diets being advertised are unhealthy or do not work at all. And just as people give up on their weight loss journey, another product is presented to them to renew their goal of losing weight only for the same outcome to happen all over again like a cycle. Through repeated weight loss failures, this creates the idea that they will never lose weight. By making people believe that they are not losing weight, they are creating the dystopic idea that they will never be in control of their own weight or health and the cycle of dystopia continues.

Finally, advertisements take advantage of those in times of hardship by showcasing false, utopic images to sell their product. According to an article written by Paul Biegler called “Tricks of the Trade in Drug Promotion,” this tactic is commonly used by medical companies. Biegler’s article claims that the goal of medical companies advertising their prescription drugs is to sell as much of their product as they can to make money, even if it is through unethical means. Although companies make claims about the prescriptions they are selling, their advertisements include “non-propositional content that encourages good feelings towards a product such as happy people, fun activities, and pleasing scenery” (Biegler). By showcasing these images that encourage viewers to experience positive feelings towards their drug products, health professionals and consumers may believe that the medication is more effective and beneficial when it is not. Biegler also adds that many advertisements distort the information regarding their medication by over emphasizing the benefits over the harm, failing to explain serious risks, making claims that have no support or evidence, and using research that was heavily funded by the drug company itself (Biegler). These serious risks are masked by the utopic façade being

portrayed by the paid actors and actresses frolicking in medical commercials, setting consumers up for disappointment and possible fatal health problems in the future.

Along with showing images that evoke a feeling of happiness, many medical companies decontextualize mental illness to fit a certain narrative to sell their product as well. An example of this is shown in Rubin's "Merchandising Madness." An example of a mental illness that is commonly decontextualized is depression and Rubin states that people who are not able to "adequately respond to their challenges in life cause the feeling of psychological and emotional inadequacy" (Rubin, 413). As a result, many companies coin this feeling as depression, using it to sell their psychotropic medication. This is a misnomer. By convincing their target audience that they have depression and giving them medication to help alleviate their feelings of failure, medical companies are giving their customers a false sense of security over a normal human emotion. As a result, they are creating a false utopia by making the consumer believe that they are taking care of their mental health. But instead, medical companies are creating a dystopic environment by taking advantage of their personal hardships and claiming it as helping them heal from their mental illness.

Advertisements will continue to plague us in our everyday life, hypnotizing us to buy their products and services. Through the mask of promising to make us happy, advertisements claim to sell us our own happiness through the illusion of a utopia. In reality, they are only selling us our own unhappiness and they will continue to make profit out of it until everyone realizes the truth. Advertisements and commercials exploit their consumers by creating unrealistic standards, affecting peoples' overall health, and taking advantage of those in times of hardship. Although people claim that advertisements have helped shaped our economy by providing everyone goods and services that can potentially help with our everyday life, there are many advertisements that do more harm than good by being misleading. People also claim that if people do not like a certain product or service, they always have the choice of not purchasing it. But this is not a matter of whether or not a person should purchase a product, it is a matter of companies exploiting their consumers to make money even if it is through unethical means. As a result, people have to be wary about what they choose to purchase. Before people decide to buy any product or service, they can stop and do further research. To avoid becoming a victim of false advertising, people can start questioning whether a product truly works or if it is just a grab for money at the cost of exploiting customers' physical, mental, and spiritual well-being.

Works Cited

- Ballard, Chris. "How to Write a Catchy Beer Ad." *The New York Times*, The New York Times, 26 Jan. 2003, www.nytimes.com/2003/01/26/magazine/the-way-we-live-now-1-26-03-process-how-to-write-a-catchy-beer-ad.html. Accessed 8 Apr. 2021.
- Biegler, Paul. "Tricks of the Trade in Drug Promotion." *Australian Prescriber*, vol. 37, no. 5, Oct. 2014, pp. 163-166. *EBSCOhost*, doi:10.18773/austprescr.2014.060. Accessed 8 Apr. 2021.
- "Dystopia." *Oxford Learner's dictionaries*, Oxford University Press, 2021. *Oxfordlearnersdictionaries.com*, <https://www.oxfordlearnersdictionaries.com/definition/english/dystopia>. Accessed 9 Apr. 2021.
- Gellert, George A. "Fake Medical News and News Mimicry: The Ethics and Dangers of Health Product Advertising Disguised as Real News." *Online Journal of Health Ethics*, vol. 15, no. 2, May 2019, pp. 1-11. *EBSCOhost*, doi:10.18785/ojhe.1502.05. Accessed 10 Apr. 2021.
- Muller, Wayne. "Selling Unhappiness." *Sabbath: Finding Rest, Renewal, and Delight in Our Busy Lives*. Bantam Books, 2000. Accessed 10 Apr. 2021.
- Nicksic, Nicole E., et al. "'Think It. Mix It. Vape It.': A Content Analysis on E-Cigarette Radio Advertisements." *Substance Use & Misuse*, vol. 54, no. 8, July 2019, pp. 1355-1364. *EBSCOhost*, doi:10.1080/10826084.2019.1581219. Accessed 8 Apr. 2021.
- Rubin, Lawrence C. "Merchandising Madness: Pills, Promises, and Better Living Through Chemistry." *Dreams and Inward Journeys: A Rhetoric and Reader for Writers*, edited by Majorie Ford and Jon Ford, Pearson, 2011, pp. 409-418.
- Trottier, Kathryn, et al. "Effects of Exposure to Unrealistic Promises about Dieting: Are Unrealistic Expectations about Dieting Inspirational?" *International Journal of Eating Disorders*, vol. 37, no. 2, Mar. 2005, pp. 142-149. *EBSCOhost*, doi:10.1002/eat.20071. Accessed 8 Apr. 2021.
- "Utopia." *Oxford Learner's dictionaries*, Oxford University Press, 2021. *Oxfordlearnersdictionaries.com*, https://www.oxfordlearnersdictionaries.com/us/definition/american_english/utopia. Accessed 9 Apr. 2021.

"Nightmares and Dreams" by Madison Ferguson

Madison Ferguson is a stay-at-home mom with two young daughters and a baby boy on the way. She is back in school at Bakersfield College after over ten years to pursue a career in nursing; she has discovered her love for writing along the way.

Work created in Professor Rae Ann Kumelos's Expository Composition course.

A certain feeling overcomes my body upon waking after an active night filled with images and experiences as my subconscious either gives way to a frightening nightmare or embraces a joyful dream. Nightmares leave me scared and cold, whereas a dream drapes me in a warm, fuzzy feeling. Similar to the different worlds we visit in our sleep, two main forms of literary worlds or societies, dystopian and utopian, can include the juxtaposition of scary, cold environments with that of warmth and goodness. Like the frightful characteristics of a nightmare, a dystopia is "an imagined state or society where there is great suffering or injustice" (Kumelos "Utopia Lecture"), while the peaceful, satisfied state upon waking from a dream mirrors a utopia, "an imagined place or state of things in which everything is perfect" (Kumelos "Utopia Lecture"). The opposite worlds of dystopia and utopia, twisted versions of reality, much like nightmares and dreams, are evident in the different stories that appear in literature, as well as several adapted onscreen dramas including my favorite, *The Handmaid's Tale*. There are many works of literature that paint a picture of these dystopian worlds and their commonality with *The Handmaid's Tale*, such as the unimaginable situation that expectant families are faced with in Kurt Vonnegut's, "2BR02B", the sacrificial decision one must make to live a happy life from Ursula K. LeGuin's, "The Ones Who Walk Away from Omelas", and the horrifying knowledge, year after year, that oneself or a loved one can be a victim of random murder during the annual tradition from Shirley Jackson's, "The Lottery."

The Hulu original series *The Handmaid's Tale*, created by Bruce Miller and based on the novel by Margaret Atwood, takes place in a future dystopia world called Gilead, formerly known as the United States. Gilead is a totalitarian society dictated by a fundamentalist, religious regime movement believing women are property of the state (Miller). Gilead is confronted with many environmental issues, but the focus of concern in this male-run society is the plummeting birth rate. In an anguished attempt to repopulate the world, the few remaining fertile women are forced against their will into becoming sex slaves, or handmaids.

The birth rate is also the topic of "2BR02B," a short story written by American writer, Kurt Vonnegut. The society in "2BR02B" contains "no prisons, no slums, no insane asylums, no

cripples, no poverty, no wars" (Vonnegut 1) and diseases and old age were a thing of the past. On the surface, Vonnegut's seemingly perfect world contrasts with the environmentally and population challenged world of *The Handmaid's Tale*, but there is a catch. In "2BR02B," whenever a child is born, a person must volunteer to die in its place. If no volunteer steps forward, the child will then be sacrificed. Although the characters in *The Handmaid's Tale* do not face death when a baby is born, they do face death for other things. If a woman is caught reading of any kind, she faces death. If someone is homosexual, or a gender traitor as they call it, they face death. In both dystopian worlds, control over oneself is stripped away under governmental control as one will face death for things that we are praised for in our society. Imagine if the society that we live in today, turned the dream of having a baby into the nightmare of someone having to die for that baby to live. The utopian feeling of bringing a child into the world quickly transforms into a dystopian decision.

Another story that portrays a perfect world, until the surface is scratched, can be seen in "The Ones Who Walk Away from Omelas" by Ursula K. LeGuin, an amazing science fiction author. LeGuin does a fantastic job describing Omelas in a way that makes the reader fantasize about living there. However, it is all fun and games until one finds out that their perfect life in Omelas is possible because of the excruciating suffering of a young child who will spend the entirety of their life in a miniscule broom closet that doesn't even contain a window. To paint a more detailed picture, the child's "buttocks and thighs are a mass of festered sores, as it sits in its own excrement continually" (LeGuin 7). Much like in this story, where the child pays the price for the happiness and freedom of the people in Omelas, the Handmaids are paying the price for the happiness of the people of Gilead. This is true because the most important thing to the people of Gilead is ensuring their world remains populated by making sure babies are being born. Without the handmaids being raped and impregnated, there would be no babies and therefore the population of Gilead would suffer. In order for the majority to live somewhat utopian lives, there must be somebody or a group of people who are living in a nightmare, or their version of dystopia, because there is always a price to pay for a utopian ideal, and this is true in the world that we currently live in as well.

Suffering is also seen in the story, "The Lottery" by American novelist and short-story writer, Shirley Jackson. Every year on June 27th in a particular sunny village with blossoming flowers, rich green grass, and "the fresh warmth of a full-summer day" (Jackson 1) a person is chosen at random to be stoned to death in front of friends and family, and even more twisted, by friends and family. Although a person isn't randomly chosen to be murdered in *The Handmaid's Tale*, people are murdered every day from instances like talking back to authority or being in love

with someone other than their assigned spouse, and much like in "The Lottery," their lives are being ended by stoning. Much like in the *The Handmaid's Tale*, where people are punished for confronting authority, that is seen in our society with the Police. The Police are supposed to protect the community to make it feel like a utopia, but recently they have created a dystopian feel through the use of extreme punishment, even death, when one is to confront them or make them feel threatened.

The worlds of dystopian societies are frightening examples of how too much power over its people under the flawed reasoning of promoting the common good can go horribly wrong. Enslaving women, or handmaids, to increase a dwindling population, death of an innocent individual to balance the population upon welcoming a new life, the eternal suffering of one innocent child to ensure the happiness of the majority, and the random killing of one's friend or loved by one's friends or loved ones to preserve the power of fate, are all senseless examples of the corruption of power. Just like the worlds we visit in our sleep; we need to be careful of the dreams we seek because a nightmare may be waiting just below the surface.

Works Cited

- Jackson, Shirley. "The Lottery." *The New Yorker*, 26 June 1948, www.newyorker.com/magazine/1948/06/26/the-lottery. Accessed 12 April 2021.
- Kumelos, Rae. "Conflict/Dystopia/Utopia/Omelas." English 1A, 21 March 2021, Online, Bakersfield, CA. Lecture.
- LeGuin, Ursula. "The Ones Who Walk Away from Omelas." *The Winds Twelve Quarters: Short Stories*, www.amazon.com/Winds-Twelve-Quarters-Stories-Ursula/dp/0060914343. Accessed 12 April 2021.
- Miller, Bruce, creator. *The Handmaids Tale*. MGM Television, 2017.
- Vonnegut, Kurt. "2BR02B." Narrated by Kevin Killavey. Audible, 2009. Audiobook.

"American Spirit, the Frontier, and *Unbroken*" by Olivia Hess

Olivia Hess is a 17-year-old junior in High School who is currently pursuing an Associates degree in Studio Arts from Bakersfield College. She has a passion for creating original works of all kinds: art, music, poetry, and writing. The essay is significant to Olivia because it emphasizes the importance and power of optimism and highlights desirable and honorable traits found in patriotic Americans.

Work created in Professor Keri Johnson's Expository Composition course.

Since its beginning, America has represented a second chance for all who are willing to take a leap of faith. Historically, optimists have persisted through obstacles and journeyed to America to follow their aspirations and seize the freedom that awaits them there. The American spirit is built upon the foundational traits of faith, sacrifice, ambition, and resilient optimism that have come to represent a shared mentality of many Americans. One American who embodied these traits with excellence is Olympian and war hero, Louie Zamperini. Louie's life story is told by Laura Hillenbrand in her book *Unbroken: A World War II Story of Survival, Resilience, and Redemption*. Since childhood, Louie had always been rebellious and spirited. As a teen and young adult, he put his energy into running and became incredible, achieving a mile time that was a few seconds away from being under 4 minutes. As an adult, he was called to serve in WWII and became a bombardier. He experienced many tragic events during his service including the death of many of his friends, the crash landing of his plane into the ocean, and 47 days trapped at sea on a raft while being tormented by sharks and starvation, only to then be tortured after his capture by the Japanese.

It is important to remember that, although Zamperini was incredible, he was still but a man who had natural human flaws and fears. Louis was able to rise above the challenges he faced in his life and during the war and to come out triumphant because he was able to keep an optimistic mentality. He refused to be broken by the dire situations, ruthless torture, and physical degradation that he endured throughout WWII and instead chose to rely on his intense patriotism and resilient optimism. Throughout history, optimism has been the fuel behind the fire that has pushed people to success and victory. Early Americans relied on optimism as they made their journey from foreign lands to America in order to gain the freedom they believed they deserved. Optimism can be recognized in the mindset of Americans, especially during times of war and hardship. It is natural for people to have hope for the future and faith in better times to come. During the COVID-19 pandemic, Americans have stayed optimistic by keeping hope for a vaccine and persevering through all of the unknowns that accompany a worldwide

pandemic. Optimism has proven to be influential and weighty in numerous aspects of life, such as situations that stir up fear because of the unknown, or times of hardship and suffering. Of the bedrock traits that define the essence of the American spirit, the characteristic of resilient optimism stands paramount.

Optimism has influenced the choices and ethos of American societies for hundreds of years. The authors of *Military Psychology: Concepts, Trends and Interventions*, Nidhi Maheshwari and Vineeth V. Kumar, assert the following about the relationship between optimistic mindsets and hard times: "Optimism relates to the sense of control that resilient individuals demonstrate in times of hardship. It is a constructive motivational state, relying on a sense of a possible future success. Group solidarity and social cohesion are often achieved through the influence of leaders who are capable of inspiring positive shared interpretations of stressful events, of restoring a sense of control and of holding up a vision of a positive future" (192). Optimism paired with community and shared vision fosters unity and hope. Optimism runs in the blood of Americans. America's early settlers employed optimism to help them take steps towards the promise of a better life that was available in a new land. One of the central motivations of people who first wanted to immigrate to America was the ability to obtain religious freedom and equality in opportunity. In their home countries, immigrants lacked the liberties and opportunities that they desired, so they chose to rely on hope and optimism, make sacrifices, and toil to expand their horizons into new and unknown territories. Laurence Shames makes the following statement in the textbook chapter titled *The More Factor*: he says, "Americans have always been optimists, and optimists have always liked to speculate. In Texas in the 1880s, the speculative instrument of choice was towns, and there is no tale more American than this" (26). Early Americans were optimistic about their chances of success in America, which motivated them to take risks and invest in the creation of towns and the expansion of the frontier. Shames later went on to say, "There was always a second chance, or always seemed to be, in this land where growth was destiny and where expansion and purpose were the same" (26). The universal idea accepted by Americans was that there was no such thing as failure in the land of the free. This concept immensely contributed to the resilient optimism that people possessed. Believing that they would never fail due to endless opportunity and freedom to change and grow, people were able to move with hope and faith past roadblocks and hardships that stood to deter them from their goals. Freedom and opportunity caused people to be optimistic about the future. Americans believed that growth was destiny in a country full of second chances.

Religious freedom was a large motivator for immigrants seeking out the American way of life. Religion continues to have a deep connection with optimism as it did in days of old. In the

article titled “God-Mediated Control and Optimism: Exploring Variations by Denominational Affiliation” by Neal Krause and R. David Hayward, the relationship between a personal connection with God and an optimistic outlook on life is explored. The co-authors assert the following: “God-mediated control is defined as the belief that problems can be overcome, and goals in life can be reached by working together with God (Krause 2005). Research by Krause (2005) indicates that people with stronger feelings of God-mediated control are likely to feel more optimistic about the future” (276). This quote provides insight behind the strong convictions that immigrants had about seeking the freedom required to fully worship and honor their God. The same conviction to worship God can be seen in Americans who are being forced to abstain from attending church because of COVID-19 restrictions.

Optimism aids in preserving hope in even the most hopeless situations. When optimism is combined with other stereotypically American traits, a passionate kind of person is made manifest. In an excerpt from a poem titled “Fierce Theatre Animal” contained in the anthology *Death of Hardship* by African poet Ekpe Inyang, traits of a fierce person are described:

His diction is anger-laden,
Yes; His décor too morbid,
True;
His message rather pointed,
No objection;
His tone largely unforgiving,
Perhaps;

But
Still, I
Think he wins,
As he’s fiercely kind,
Morally decent,
Incarnating Justice,
Pricking consciences,
Rocking the land,
Inspiring the masses (Inyang 47)

This poem describes traits that both Americans of old and of present day embody. It provides insight related to the human condition and trials that many face. The poem contains the phrase “Still, I think he wins” which relates back to the optimistic American philosophy that there is no

such thing as failure in a place with such wonderful freedoms and vast opportunities for success. Early American settlers had to be bold enough to go against the norms of their time and break away from the suffocating control and tyranny that Great Britain had over them. Optimistic and strong-charactered people were able to beat the odds stacked against them, overcome tyranny, and eventually claim the freedoms that they desired.

Optimism has often been magnified in the past during times of widespread hardship. When people experience shared afflictions, feelings of unity and brotherhood are fostered. Individuals who adopt attitudes of hope and optimism oftentimes endure their trials with more resilience and higher rates of eventual triumph. Author Terry L. Paulson explains the relationship between optimism and resilient survival and endurance in his book *The Optimism Advantage 50 Simple Truths to Transform Your Attitudes and Actions into Results*. He says, "There's no question that life is difficult, but the way you respond to those difficulties will determine whether you're a victim or a resilient survivor. That continuing choice has little to do with what happens to you and much to do with how you label its impact on your life. Optimists aren't looking for excuses or searching for people to blame. They're busy finding ways to bounce back and make the best of any setback. Instead of looking back, they're looking forward" (Paulson 25). Early Americans had to work together to overthrow the tyrannical reign of Great Britain. Their decision to exercise optimism and embrace an identity of resilience are what rendered them victorious.

Optimism has continued to be present in modern day America and has been particularly discernible during the past 8 months that the Coronavirus pandemic has been impacting the world. COVID-19 has added numerous stresses, trials, and sorrows to countless people's lives; however, amid COVID-19, Americans have been able to maintain faith in the future. Many speak of looking forward to "getting back to normal" and refuse to give up hope. The trait of resilient optimism is evident in American consciousness today as people battle fear and anxiety with positivity, hope, and unity. Phyllis R. Brandt makes the following assertion about the relationship between health and optimism in her book *Psychology of Optimism*: "Many previous studies suggest that optimism (that is, a generalized positive expectancy of the future) is related to better health outcomes, more adaptive coping, and health behaviors... Many investigations revealed that optimism was positively associated with positive health outcomes such as mental health and quality of life... Thus, optimism may have a regulatory role in maintaining and promoting health due to the power of positive thinking" (123,125). Having optimistic views of the world reduces the effects of stress and helps people combat negative emotions. Americans are showing immense resilience as they adapt to the changes that are being made to their once

comfortable lifestyles and are using optimism to view the pandemic and shared hardships as an opportunity to become more compassionate and united. One example of compassion and unity being shown to those affected by Coronavirus is given by the engineering and aerospace company Atmosphere. In a medical letter released by the CDC, quoted in a newspaper article, Atmosphere officials express the optimism that the company has for the future and commits to offering support to those who need it for as long as they need it. Leo Resig, Co-founder and CEO of Atmosphere explained, "The message we've been communicating to all of our partners is very simple: we're all in this together and we have your back," he continued in saying, "The only way we'll get through these trying times is by leaning on each other and uniting as one family. We'll be there for our community of businesses during this crisis and we'll be there with them to celebrate when it's finally over. With COVID-19 affecting certain areas of the country more heavily than others, there's cautious optimism that the worst waves of the virus could begin to recede by the end of April." The newspaper article stated, "Resig and team plan to continually evaluate the situation as it unfolds and are 100% committed to providing help and support as long as necessary" (p. 1020). As people band together in hope, choose to focus on the good, and believe that everything is going to be okay, they exercise their optimism.

Some individuals are better at adhering to optimistic views than others. A man named Louie Zamperini is the epitome of resilient optimism. His life followed a unique course with many hardships and victories. Author of *Unbroken: A World War II Story of Survival, Resilience, and Redemption*, Laura Hillenbrand, describes Louie's early years as the following: "In a childhood of artful dodging, Louie made more than just mischief. He shaped who he would be in manhood. Confident that he was clever, resourceful, and bold enough to escape any predicament, he was almost incapable of discouragement. When history carried him into war, this resilient optimism would define him"(7). As a child, Louie was remarkably sly and intelligent and often got into trouble. At times, he found himself in dangerous and troublesome situations, fist fighting with his enemies and running from those whom he had robbed, but through it all, he had an optimistic confidence that everything would work out fine. Even though Louie was a vexatious youth, he had a close relationship with his brother, Pete, who described him as "bighearted." It was Pete who eventually set Louis onto the right path in his early teenage years.

As a teenager, Louie's life took a turn for the better after Pete convinced their high school's principal to let Louie participate in sports. When Louie joined track, Pete encouraged him, taught him how to train, pushed him past his limits, and helped Louie discover his love and passion for the sport. In the following years, Louie's running hobby took flight. He began winning races, setting records, and was nicknamed "The Torrance Tornado." Louie was invited to

the Olympic trials in 1936, where he qualified and became the youngest distance runner to qualify for the Olympic team. Nineteen year old Louis ran in the 1936 Olympics in Berlin, Germany, finishing in 8th place. His last lap clocked in at 56 seconds, breaking the standing record of a 69.2 second lap. An overarching theme that can be recognized in Louie's success as a runner is his attitude. He never doubted himself, centered his focus on his goals, and raced with a heart full of tenacity and a mind full of optimism for his success. This tenacity and optimism would continue to manifest itself as Louie's later years led him into war service and immense tribulation.

Louie's progression in running continued until it was brought to a sudden stop in 1941 when America entered WWII and Louie became a bombardier. Louie lived through the traumatic deaths of many of his friends and experienced the terror that comes with war; however, one of the most devastating and influential moments of Louie's time serving was when his bomber, the *Green Hornet* crash landed into the Pacific, killing all but 3 of the crew members, Louie, Mac, and Phil. The three men were stranded on rafts and were tormented by hunger and thirst for 47 days before being captured by the Japanese (at that point Mac had already passed away). Louie stayed optimistic throughout the 47 days by focusing on his future and speaking with Phil about his plans. In his mind, there was no doubt of survival: "For Louie and Phil, the conversations were healing, pulling them out of their suffering and setting the future before them as a concrete thing. As they imagined themselves back in the world again, they willed a happy ending onto their ordeal and made it their expectation. With these talks, they created something to live for" (Hillenbrand 153). Through his optimistic focus on the future and hope for better circumstances, Louie was able to keep his mind clear and his body functioning: "Though all three men faced the same hardship, their differing perceptions of it appeared to be shaping their fates. Louie and Phil's hope displaced their fear and inspired them to work toward their survival, and each success renewed their physical and emotional vigor. Mac's resignation seemed to paralyze him, and the less he participated in their efforts to survive, the more he slipped. Though he did the least, as the days passed, it was he who faded the most. Louie and Phil's optimism and Mac's hopelessness were becoming self-fulfilling" (Hillenbrand 155). Throughout his time at war, Louis was able to sustain his attitude of optimism and rely on his intense patriotism and endure Japanese capture, inhumane torture, starvation, and illness, among other afflictions. Upon returning home from war in 1945, Louie was tormented by nightmares, flashbacks, and PTSD. It wasn't until he joined a church and devoted himself to God that he found relief. An interview of 93 year old Louie Zamperini by Christine Fennessy shows how Louie Zamperini had used optimism as a tool throughout his life and how optimism affected his outlook on life, even many years after the war. In the interview, he said,

“Pain is that last quarter of a mile. The last of anything. You feel it, but when you're through racing, your whole body just feels elated. So the pain is worth it. I had a high tolerance for pain. When I carried the torch in Japan, the mayor asked me, "Tell me Mr. Zamperini, did anything good come out of you being a POW?" "Yeah," I said, "it prepared me for 55 years of married life." I was going to say I developed a high tolerance for pain but I didn't want to hurt their feelings. So I said the next worst thing. I got pains. I got to accept it. I shouldn't be alive. But I have wonderful friends, a great family who loves me, and the pain doesn't bother me. I just accept it. I have a little back problem, but nothing gets me down. Everything that has happened in my life, good or bad, has worked together for good.” His last statement proves his long lasting optimism as he concluded that, even with all of the trials, hardships, and pains that his life contained, it all had worked together for good.

Used properly, optimism can act as a defense to fight off fear and as a tool to aid in the struggle for success. Immigrants used optimism to fuel their drive to come to America and achieve their dreams. Their devotion to and trust in God provided them with the motivation that they needed to continue through the difficult circumstances. In times of hardship, optimism creates a space for unity and fellowship to develop. Today, Americans and people all over the world are suffering from the worldwide pandemic, COVID-19; through the use of optimism, hope for a better future is fostered and other benefits arise such as reduced stress, increased positivity, and strengthened community and compassion between people. Louis Zamperini used optimism to stay motivated and maintain unwavering loyalty to his country throughout all of the trials of war that he experienced. Through his actions he showcased immense mental and physical strength, perseverance, irrepressible tenacity, and enduring optimism. Throughout his life, even into old age, he maintained an optimistic outlook and preserved his uniquely American spirit of resilience. Of the many values that influence the shared philosophy of the American people and add to the character of those who enjoy America’s freedoms, resilient optimism holds supreme.

Works Cited

- "Atmosphere; Atmosphere Launches New Corona Care Initiative." *Medical Letter on the CDC & FDA, NewsRx*, 26 Apr. 2020, p. 1020-.
- Brandt, Phyllis R. "Psychology of Optimism." *Psychology of Optimism*, Nova Science Publishers, Incorporated, 2010.
- Fennessy, Christine. "The Great Zamperini: Life According to Louie." *Runner's World* (1987), vol. 46, no. 1, Rodale, Inc, Jan. 2011, p. 095-.
- Hillenbrand, Laura. *Unbroken: a World War II Story of Survival, Resilience, and Redemption*. Random House Trade Paperback edition., Random House Trade Paperbacks, 2015.
- Inyang, Ekpe. "Death of Hardship." *Death of Hardship*, African Books Collective, 2012.
- Krause, Hayward. "God-Mediated Control and Optimism: Exploring Variations by Denominational Affiliation." *Review of Religious Research*, vol. 56, no. 2, Springer, June 2014, pp. 275-90, doi:10.1007/s13644-013-0133-2.
- Maheshwari, Nidhi, and Vineeth V Kumar. *Military Psychology: Concepts, Trends and Interventions*. New Delhi: SAGE Publications, 2016. Print.
- Paulson, Terry L. *The Optimism Advantage 50 Simple Truths to Transform Your Attitudes and Actions into Results*. Wiley, 2010.
- Shames, Laurence. "The More Factor." *Signs of Life*, edited by Jack Solomon and Sonia Maasik, Bedford, 1994, p. 27.

English: Shakespeare

When BC transitioned all in-person classes to online in Spring of 2020, my students who expressed the most concern about the shift were those in my Shakespeare course. A common thread ran through their concerns: how will we continue to have the same types of quality discussions about the literature and stay motivated in a purely online format? Although I shared their disappointment about not being able to interact in the classroom, their concerns actually reassured me that they enjoyed the material so much that they desired to maintain the same level of engagement. They did not disappoint. Through discussion forums, peer reviews, questions, and comments, BC's Shakespeare students excelled not only in Spring 2020 but also in the following two semesters of online learning. The result is a first for *The Grapevine*: a Shakespeare section devoted to the excellent writing these students produced for class. Congratulations, Shakespeare scholars!

-Professor Keri Johnson

"The Merchant of Venice: Identity and Portia" by Devyn Hollis

Devyn Hollis, 21 years old and born to a loving single mother, is an English major who wrote "The Merchant of Venice: Identity and Portia" due to a fascination with the theme of identity in literature, particularly involving façade versus reality. Passionate about writing as a whole, Devyn Hollis plans on graduating from Bakersfield College in Fall 2021 and pursuing a career as a Young Adult author in the future.

Work created in Professor Keri Johnson's Introduction to Shakespeare course.

The Merchant of Venice, a play published in 1600 by the famous playwright William Shakespeare, portrays a wide variety of characters whose appearances conflict with their true identities. Nevertheless, the most significant and prominent individual, who commits the act of hiding her complete and accurate character, is Portia; a wealthy and beautiful woman when one examines her at a glance. In actuality, however, Portia is also exceedingly intelligent, sharp-witted, self-respecting and confident in regard to her genuine personality. Furthermore, in historical context, Portia is an enigma, as the majority of women during the early to mid-16th century were not provided educational opportunities and would have been submissive to the men around them. Portia's dual characterization of true identity and façade reinforces *The Merchant of Venice's* message that one's identity is not always totally apparent, façade and real character are starkly contrasting and, in order to accept one's identity, they must first confront their falsehoods, which are messages emphasized via a number of literary devices.

Portia demonstrates the theme of dual identities within *The Merchant of Venice* during her wedding to Bassanio, found in Act 3, Scene 2, lines 166-174, as she simultaneously represents both the stereotypical acquiescent wife and a strong-willed woman who recognizes that decisions should inherently come with consequences. Although Portia initially gives away her autonomy to Bassanio, she also subtly exhibits a strong sense of self-respect and morals, and establishes a number of requirements upon her husband, which would have gone against what was expected of an ideal wife in Portia's time period. As she asserts in these lines,

PORTIA. This house, these servants, and this same myself

Are yours, my lord's. I give them with this ring,

Which when you part from, lose, or give away,

Let it presage the ruin of your love

And be my vantage to exclaim on you. (Shakespeare 3.2.170-174)

Portia refers to the fact that she is obediently giving away everything she possesses, including her material goods, wealth, home, and herself, once she places the wedding ring upon Bassanio's hand; however, if he leaves Portia, misplaces the ring, or gives it to someone else, Bassanio thus relinquishes all of the previously mentioned assets back to Portia. Despite Portia granting Bassanio everything she owns, which signifies her façade, she still understands that marriage should not be imbalanced; as such, Portia cleverly demonstrates her true identity by enforcing a significant punishment upon her husband, which would have allowed Portia proper and fair recompense for his potential failures. In addition, Shakespeare utilizes the literary device known as symbolism to emphasize the importance and additional meanings of the "ring" discussed by Portia (Shakespeare 3.2.171). The ring is intended to represent the vows made by Portia and Bassanio, but also symbolizes Portia herself. By replacing the word "ring" with Portia's name, it can be inferred that Bassanio's punishment will occur if he leaves, loses (such as in neglecting her), or gives away his love to Portia (Shakespeare 3.2.171). The inclusion of symbolism highlights dual meanings, as the ring possesses the initial appearance of vows whilst simultaneously alluding to the complete identity of representing Portia. The fact that Portia denotes both her false character and true identity within her vows emphasizes the message of appearance versus reality in *The Merchant of Venice*, as women were never granted any form of legal compensation if their husband proved to be disloyal and abandoned their wife in the 16th century. As a result, Shakespeare's intentional utilization of a heroine who rebels against such constraints by forming her own manner of reparation further accentuates the play's meaning of dual identities. Nevertheless, there is an additional significant scene, within *The Merchant of Venice*, that fully highlights this concept.

One of the most notable scenes, in *The Merchant of Venice*, that demonstrates the idea of façade and true identity is the courtroom scene, found in Act 4, Scene 1, between Shylock and Portia (who is disguised as a male lawyer named Balthazar), as not only does Portia present herself as an entirely different individual in appearance, but she also slyly exhibits the reality of her intelligence, quick wit, and confidence. Portia, who represents herself as Antonio's lawyer, initially allows Shylock to commit his punishment against Antonio, which involves removing a pound of his flesh. Nonetheless, Portia interrupts Shylock's retribution as she finds a logical fallacy regarding his written account of the punishment, which none of the men in the courtroom had noticed or mentioned. As Portia proclaims,

PORTIA. This bond doth give thee here no jot of blood.

The words expressly are "A pound of flesh." (Shakespeare 4.1.303-304)

Portia's identity as an exceedingly intelligent and thoughtful woman is drastically emphasized in the courtroom scene, as a woman in the 16th century would never have received training or education regarding trials. Prior to this scene, wherein she disguises and places a physical façade upon herself, Portia was seemingly unintelligent and only valued for her beauty and wealth; within the courtroom scene, the truth of her identity is revealed dramatically.

Furthermore, Portia is shown to not only possess a significant attention to detail, she also clearly comprehends Venetian law thoroughly, as she asserts in the following lines:

PORTIA. Take then thy bond, take thou thy pound of flesh;

But in the cutting it, if thou dost shed

One drop of Christian blood, thy land and goods

Are by the laws of Venice confiscate

Unto the state of Venice. (Shakespeare 4.1.306-310)

Though Portia has previously portrayed herself as a mere submissive wife whose intellect is inferior to her husband's, her true identity is actually of a woman who retains a vast amount of knowledge that would have been difficult to obtain for a female in the 16th century.

Shakespeare further emphasizes *The Merchant of Venice's* dual identity message by depicting a woman as far more intelligent than other men, particularly her husband, which was a scandalous suggestion for the time period when Shakespeare wrote the play. The dual characterization of Portia denotes Shakespeare's meaning that one's identity is not always easily recognized, particularly when one hides their reality especially well. Additionally, Shakespeare also stresses that one's true identity naturally contrasts with their façade, which can be viewed when Portia depicts herself as a man. The disguise acts as the opposite to one's actual character; man versus woman, lawyer versus lady, and dull versus intelligent. Furthermore, Shylock's logical fallacy includes the literary device known as a paradox, which refers to a contradictory statement or idea. Within Shylock's bond, the punishment states flesh, yet neglects to mention blood and, as a consequence of the paradox, Portia was able to unravel Shylock's punishment against Antonio. Shakespeare's employment of the literary device paradox mirrors Portia's identity and façade, as they too are a paradox. In reality, Portia is intelligent, confident, and independent; however, her façade is the complete opposite, as Portia repeatedly declares herself as dull, submissive, and reliant upon Bassanio. The literary device, paradox, is cleverly utilized to emphasize the dual characterization of Portia's true identity versus her façade; although they coexist together, they are simultaneously contradictory. Whilst Portia's pronouncements during the courtroom scene provide a dramatic and evident source of

appearance conflicting with identity, a speech proclaimed by Portia, at the climax of *The Merchant of Venice*, provides an excellent example of a subtle portrayal of one's true character.

Portia's personality, and her façade, have been demonstrated throughout the play, though it can be argued that her actual character is in fact, a falsehood as well. Although Portia exposed a definitive nod to her actual nature within Act 3, Scene 2, Lines 166-174, it was uncertain as to whether or not her assertions and self-confidence regarding Bassanio were empty. If Portia's requirements of Bassanio were false and not implemented by Portia, then Shakespeare's message concerning one's true identity and their outward appearance would be flawed and erroneous. Despite this, it can be viewed in Act 5, Scene 1, Lines 199-206 that Portia's true identity is just that: True. As she strikingly proclaims to Bassanio,

PORTIA. If you had known the virtue of the ring,
Or half her worthiness that gave the ring,
Or your own honor to contain the ring,
You would not then have parted with the ring. (Shakespeare 5.1.199-202)

Within this quote, Portia is chiding Bassanio for giving his wedding ring to Antonio's lawyer, Balthazar, who was actually Portia in disguise. She proclaims that if Bassanio had even slightly comprehended that his wife was being clear and honest about the consequences of his actions, Bassanio would never have relinquished the ring to another man. Furthermore, Portia utilizes the literary devices known as repetition and symbolism to emphasize the ring's true nature to Bassanio. Portia repeatedly states the word "ring" within her speech, thus accentuating its importance and significance to their relationship (Shakespeare 5.1.199-202). In addition, during her speech, Portia refers to herself in relation to the ring, which can be viewed here; "Or half her worthiness that gave the ring" (Shakespeare 5.1.200). Within the previously mentioned quote, it is suggested that Portia associates herself with the ring, thus employing symbolism. Via repetition and symbolism being used simultaneously, it is implied that Portia is denoting herself to Bassanio as he did not comprehend her "virtue," "worthiness," or "honor" in any way, shape, or form (Shakespeare 5.1.199-201). As a result of Bassanio's inability to understand or identify with her, he parted with the ring and Portia. The dual utilization of repetition and symbolism regarding the ring provides a subtle, yet powerful message concerning Portia's identity and façade; Portia embraces both the feminine side of herself, which is seen when she associates herself with the ring, as well as her confident and self-respecting identity, viewed when she repeatedly chides Bassanio for neglecting the ring, his vows, and Portia herself. Due to the fact that Portia reprimands and threatens to follow through with her punishment against her husband, it is evident that she was being genuine when she proclaimed her vows to Bassanio,

thus, her true identity of a confidant, self-respecting, and intelligent woman is proved. Portia could lose the man she loves by teaching him a lesson about respecting her, as a woman in her time period would never have been expected to chastise her husband. Nevertheless, Portia values her real character enough that she makes it evident to Bassanio that she will not become the traditional 16th century submissive wife who relinquishes her morals and vows. Shakespeare thus accentuates and concludes *The Merchant of Venice's* meaning regarding identity: in order to demonstrate one's true character, one must first do away with their inauthentic falsities.

The Merchant of Venice, written by William Shakespeare, establishes the important theme of appearance and façade versus one's true identity, and the play encompasses one of the strongest and most compelling characters that represents this concept: the wealthy, beautiful, intelligent, and strong-willed Portia. The message within the play possesses a multitude of layers, from one's actual character and identity being hidden away to the portrayal that accepting one's identity must first be preceded by removing and abolishing one's inauthentic character traits. Portia fluctuates through a variety of disguises throughout the play, which normally contrast strikingly with her true identity. Nevertheless, by the finale of *The Merchant of Venice*, it can be clearly understood and observed that Portia accepts both true identities of herself, which includes being a loving and doting wife, as well as an intelligent, stalwart, and self-respecting woman.

Work Cited

Shakespeare, William. "The Merchant of Venice." *The Norton Shakespeare*, edited by Stephen Greenblatt, et al., W.W. Norton & Company, 2016, pp. 281-335.

"Portia's Power" by Victoria Benitez

Victoria is a first-generation college student from Delano, California who is pursuing a degree in English. She was raised by a single mother with her two sisters and enjoys reading, playing music, and roller skating in her free time. This work has significance to her due to the desire to find empowerment in female characters during Women's History Month.

Work created in Professor Keri Johnson's Introduction to Shakespeare course.

Throughout history, women have often been reduced to being less superior than men. Time and again, stories have depicted women as submissive to men and their societal rules, especially during monarchical rule. Shakespeare's *The Merchant of Venice* is a play that was written in the 1590's and whose main focus is centered around a defaulted loan by the character Antonio who must pay a pound of flesh to the merchant Shylock. However, Antonio is ultimately saved by an unsuspecting character, Portia, an heiress disguised as a man who delivers a profound speech on "the quality of mercy" (Act 4.1). Portia's monologue during Antonio's trial unequivocally identifies her as the most powerful character in the whole of the play, which is revealed by analyzing her comedic presence and her Christian values.

Portia is first introduced in scene 2 of the first act and she is openly unhappy with her situation of having to fulfill her deceased father's wish to marry the suitor who correctly chooses one out of three chests. Her initial demeanor does not indicate to a mischievous character, although most of the comedy present within the plot is a consequence of Portia becoming involved with Antonio's predicament. By the end of the play, Portia is revealed to be an intellectual, witty, and capable character when she saves Antonio from his fate by defending him at his trial from Shylock, the Jewish merchant. In her defense monologue, she begins by arguing that

The law hath yet another hold on you.
It is enacted in the laws of Venice
If it be proved against an alien
That by direct or indirect attempts
He seek the life of any citizen (Act 4.1, 345-349).

It is important to note that Portia does not meet Antonio as herself prior to his trial and formulates his defense, seemingly, in the spur of the moment. She is only given a brief explanation of Antonio's predicament after she is set to marry Bassanio in the third act and he admits that he needs her wealth to save his friend. Her immediate willingness to let her new

fiancé go off to save his friend also displays her compassion and her Christian values that help her argue and win Antonio's case.

There are a few literary devices that Shakespeare uses to guarantee success for Portia. The repetition of the word 'mercy' occurs multiple times in Portia's 'quality of mercy' speech, in line 182 she starts with "The quality of *mercy* is not strained," then in line 191 "But *mercy* is above this sceptered sway," line 194-495 "And earthly power doth then show likest God's/When *mercy* seasons justice," and finally in line 199-200 "And that same prayer doth teach us all to render/ The deeds of *mercy*." This helps to further display her Christian values and also serves to juxtapose Shylock's Jewish values, which in his case helps to villainize his character. Portia enters the scene of Antonio's trial disguised as a young doctor by the name of 'Balthazar,' not only does this provide comedic substance for the plot due to her not being recognized in her disguise but also due to the lack of tragic deaths from the outcome. There is also a hint of irony in her successful defense at the start of the play Portia feels trapped by duty and her obligation to her father's wishes for her marriage and does not think to come up with a clever plot of her own to release herself of her father's bond the way she is successfully able to do so for Antonio. On the other hand, her marriage can still be viewed as working in her favor because in the end she still technically marries Bassanio 'for love.'

Portia is the most powerful character in the play, despite her status as a woman. Even the Duke, who is the character with seemingly the most power, is unable to come up with a better defense for Antonio. Portia's ability to outwit even her husband, Bassanio, further helps to establish her power when she is able to convince him to give up the ring she had just made him promise he would never give up: "Bassanio: Good sir, this ring was given me by my wife.../ Portia (disguised as Balthazar): That 'scuse serves many men to save their gifts; An if your wife be not a madwoman,/And know how well I have deserved this ring,/She would not hold out enemy forever" (Act 4.1, 439-445). Every scene that she is presented in she displays her wit and intelligence, her trickery also does not harm any of the characters, save for Shylock's wealth and ego. Portia's character could have been influenced by Queen Elizabeth, who was the reigning monarch at the time the play was written. There are a few notable similarities between both women as they both had the pressure put upon them to marry out of duty, they are both women of wealth and high social standing, and they are both powerful women dominating in the roles of men.

While the present social landscape does allow for more freedoms for women, it is important to take note of powerful characters such as Shakespeare delivers in *The Merchant of Venice*. It demonstrates that more progressive ideas were being displayed during these times

despite it not having been the social norm. Shakespeare's presentation of Portia as an intelligent woman of high status identifies her as the ultimate heroine. She marries the man she wants, saves her husband's best friend, and gets away with her disguise with no tragic consequences. The literary devices that Shakespeare uses throughout the play help to further establish Portia as a prominent character in a plot that is mainly driven by the misdeeds of deceitful men. Although deceitful herself, Portia's power from this deceit depicts the compassionate nature of women, as opposed to the violent nature of men.

Work Cited

Shakespeare, William. "The Merchant of Venice." *The Norton Shakespeare*, edited by Stephen Greenblatt, et al., W.W. Norton & Company, 2016, pp. 281-335.

"The Function of Symbols in *Titus Andronicus*" by Alyssa Cantu

As of Spring 2021, Alyssa Cantu is a graduating sophomore of Bakersfield College. As an English major, she will graduate with an AA-T degree. At graduation, she will have a 3.82 GPA, earning the institutional honor of magna cum laude. Her work in Introduction to Shakespeare re-inspired her love for English literature, leading to a revival of her desire to later pursue a career in English and Education.

Work created in Professor Keri Johnson's Introduction to Shakespeare course.

There are many references to animals and hunting throughout William Shakespeare's *Titus Andronicus*. The symbology of animals and hunting is significant to the tragedy holistically in that it creates a parallel that reflects the dynamics between the Goths (Tamora's family) and the Romans (the Andronici family). Furthermore, as characters share the attitudes and behaviors of wild animals, their character is revealed. In comparing characters to animals, Shakespeare defines their role in the tragedy. Additionally, the symbology of hunting establishes the power struggles between members of the Andronici family and the Goths. As wild animals reveal the inner character of the Goths and the Romans, so too does hunting reveal the nature of their revenge against each other.

The hunt serves as a symbol of revenge in *Titus Andronicus* and conveys the power dynamics between the Andronici family and the Goths. After Tamora enlightens Emperor Saturninus about her plan to get her revenge against the Andronici family, he publicly forgives them to retain their trust. Following that, Titus invites Emperor Saturninus, "Tomorrow, and it please your Majesty To hunt the panther and the hart [a male deer] with me, With horn and hound we'll give your grace *bonjour*" (1.1.493-495). There is an apparent power dichotomy between the panther and the adult male deer; the animals that Titus points out are predator and prey. By identifying the panther and deer, he unintentionally draws readers' attention back to the newly plotted revenge against him and his family by Tamora.

Animal references are prevalent throughout the play and are used to describe the attributes characters possess. Both Lavinia and Tamora are compared to animals, though their families are pitted against each other throughout the tragedy. Tamora is often compared to predators, reinforcing her role as an antagonist. Furthermore, it defines her cunning and deceptive qualities. Tamora's lover, Aaron the Moor, knows the extent of Tamora's malice. It is a trait they share, as both Tamora and Aaron are malevolent. To reinforce this knowledge, Aaron hints at her wickedness in the second act of *Titus Andronicus*. Aaron states, "[Tamora is a] siren that will charm Rome's Saturnine And see his shipwreck and his commonweal's" (2.1.23-24). In

ancient Greek mythology, a siren is a female sea creature who charmed sailors towards their doom. This critical quality is shared with Tamora. Her actions throughout the play reveal this condition in that every individual around her ultimately meets their fate of turmoil and death, even if it was not her intention.

Animal references extend beyond the character of Tamora to Lavinia and reveal her character and role in the play. Throughout the tragedy, the character of Lavinia is compared to a doe. This initially occurs as Tamora's sons, Chiron and Demetrius, plan to track her down and rape her at the hunt. Demetrius addresses Chiron when discussing Lavinia. He states, "Chiron, we hunt not, we, with horse nor hound, But hope to pluck a dainty doe to ground" (2.2.25-27). In this situation, Lavinia shares many characteristics with the deer, as she is largely powerless, and is being targeted. Lavinia is a victim of circumstance throughout *Titus Andronicus*. Her animal references most commonly associate her with prey. As such, readers can easily gauge her character traits. As such, she is perceived to be frail and innocent. After Demetrius and Chiron rape and cut out Lavinia's tongue, her Uncle Marcus finds her where she was abandoned in the wilderness. He laments her condition by saying, "Oh, thus I found her straying in the park, Seeking to hide herself, as doth the deer That hath received some unrecurring wound" (3.1.88-90). This comparison further emphasizes Lavinia's role as a victim. In sharp contrast, Empress Tamora is depicted as malicious, strong, and dangerous. Tamora's fate ultimately coalesces with her animal depiction. Lucius dictates:

As for that ravenous Tiger, Tamora,/ No funeral rite, nor man in mourning weed;/ No mournful bell shall ring her burial,/ But throw her forth to beasts and birds to prey:/ Her life was beastly and devoid of pity,/ And, being dead, let birds on her take pity. (5.3.194-149)

By using the symbols of animals, Shakespeare highlights the positive character of Lavinia, and in contrast, the darkness of Tamora.

The symbology of the hunt contributes to that of animal comparisons. Tamora, during the hunt, refers to Lavinia as Chiron and Demetrius' prize. Lavinia, realizing the foreboding horror of her fate, begs Tamora to save her from her sons, to which Tamora responds, "So should I rob my sweet sons of their fee. No, let them satisfy their lust on thee" (2.3.179-180). Lavinia's position is hopeless, like a deer in a hunt. In contrast, Tamora has the advantage. In this case, she solidifies her position as a savage and ruthless predator. After realizing her hopeless position, Lavinia points out that, in Tamora's quest for revenge, she lost her original personality as a loving and wholesome mother. Lavinia declares to Tamora, "No grace? No womanhood? Ah, beastly creature, the blot and enemy to our general name, Confusion [destruction] fall" (2.3.182-183). Just how animals evolve, as dictated by the Darwinian theory of evolution, so too does Tamora

evolve throughout the tragedy. Additionally, the confusion Lavinia references foreshadows the destruction that Tamora and her allies, in their quest for revenge, will cause.

The symbology behind the hunt establishes the power struggles between members of the Andronici family and the Goths that permeate *Titus Andronicus*. Eric Lambrecht, of Daily History, states in his article regarding the function of the hunt throughout history that “particularly in England and Gascony, [...] kings would conduct much of their business during the hunt” (n. pag.). Similarly, the characters within *Titus Andronicus* were conducting their own respective business. Aaron and Tamora playing the long game in plotting the demise of Titus and his family members. Furthermore, Chiron and Demetrius returning to their own business of hunting down and raping Lavinia for their own selfish and lustful purposes. The overall goal of those involved in the hunt was not to engage in the practice, but rather to obtain a position of power in their revenge dynamic. At some point in the hunt, Aaron tells Tamora privately, “Vengeance is in my heart, death in my hand, Blood and revenge are hammering in my head. / [...] This is the day of doom for Bassianus. His Philomel must lose her tongue today” (2.3.38-39,42-43). During the hunt, the hunters (the Andronici family) are truly the hunted. Therefore, the symbol of the hunt captures the revenge planned out by the Goths. Additionally, in the tragedy, those who enact their revenge ultimately pay the price for it. In that way, the hunters again become the hunted.

The symbology of the hunt and wild animals creates a parallel that reflects the dynamics of Tamora’s family and the Andronici family. Additionally, as characters seemingly embody wild animals, their fates inevitably come into focus, as evidenced through Tamora’s death and Lavinia’s rape and mutilation. Furthermore, the symbology of the hunt establishes who holds the upper hand in their revenge endeavor throughout the play. The attributed characteristics to certain individuals, as laid out by their comparable animals, as well as the underlying nature of the hunt reveal the nature of revenge between the Andronici family and the Goths.

Works Cited

- Lambrecht, Eric. "How Did Hunting Become a Symbol of the Royalty?" *Daily History*, 22 Nov. 2018, dailyhistory.org/How_did_hunting_become_a_symbol_of_the_royalty%3F.
- Shakespeare, William. *Titus Andronicus*. *The Norton Shakespeare*, edited by Stephen Greenblatt et al., 3rd ed., W. W. Norton & Co., 2016. pp. 981-1034.

"The Identity of a King" by Rebekah Lemons

A lifelong lover of literature and writing, Rebekah Lemons is currently pursuing her Associates degree in English at Bakersfield College and plans to transfer to CSUB in the fall of 2021 to earn her Bachelor's degree in English.

Work created in Professor Keri Johnson's Introduction to Shakespeare course.

From the first moment of *Henry V*, the theme of identity is tied to King Henry, who is a character that dominates the play and whose presence can be felt throughout, even when he is not in present in a scene. However, the exact character of King Henry is a matter of debate. Numerous possible interpretations exist for his identity, just as the way Henry is viewed by the other characters varies drastically throughout the play. To the Archbishops in Act 1, he is a great king, rising like a phoenix from the ashes of his misspent youth. To Fluellen and Gower, he is Alexander the Great, leading them into victory over his enemies. The French only see Henry as he was— a wild, undisciplined youth who is not fit to be king, much less lead an army into battle. However, none of those viewpoints fully capture the charismatic Henry. Henry doesn't get many opportunities for speak for himself in the play, yet when he does, it is clear that he wrestles with establishing his identity as king. Additionally, Henry's status as king complicates his identity as an individual, leaving him to grapple with reconciling the two. Ultimately, in *Henry V*, Shakespeare explores the theme of identity by examining the conflict between Henry's position as king and his needs and desires as an individual.

A key aspect of understanding the way that the theme of identity is constructed in the play is to examine the way that Henry's identity is shaped by his past. In Act 1 Scene 2, after opening the Dauphin's present of tennis balls, Henry recontextualizes his past by stating that the Dauphin "comes o' ver us with our wilder days, / [n]ot measuring what use we made of them" (Shakespeare 1.2.279-280), indicating that Henry's misspent youth was, in fact, a training ground for his later successes. In addition, he distances himself from his past actions by claiming that they were the result of being away from home. Henry states that "[w]e never valued this poor seat of England / [a]nd therefore, living hence, did give ourself / [t]o barbarous merriment" (1.2.281-283), separating himself from his past by using 'our' to refer to himself and as a way to reinforce his royal identity. Unfortunately, disentangling himself from his past in the minds of others is not easy, which complicates the theme of identity in the play. Henry is determined to put his past behind him and "be like a king, and show my sail of greatness" (1.2.286), revealing a key aspect of his personal identity: his need to separate himself from his

youth and prove himself as king. In addition to recontextualizing his errant past, he uses 'we' and 'our' to establish himself as king and set himself apart from everyone else present. He further differentiates himself by referring himself using 'I' when speaking about what he intends to do in the future, stating that he will "rise there with so full brilliance / that I will dazzle all the eyes of France" (1.2.290-291), a bold declaration promising that his deeds as king will far outshine the follies of his youth. By switching back to personal pronouns, Henry ensures that the coming conflict will put his identity to the test and prove that he has moved beyond his immature youth to become a great king.

Although Henry works hard to establish his identity as king, he is quick to point out that he is an individual first, then a king. In Act 4 Scene 1, while disguised as a common soldier, Henry states that "I think the King is but a man, as I am. The violet smells to him as it doth to me; the element shows to him as it doth to me (4.1.105-108), establishing himself both as an individual and a human. Despite his high status as king, Henry is very aware of his own humanity and limitations, telling William and Bates that "all his senses have but human conditions" (4.1.109), just the same as them. The use of anaphora in lines 106 and 107 helps to reinforce his point, while also emphasizing the similarities between him and the soldiers. However, his identity as king nevertheless separates him from other men; despite speaking in prose to match the language of the common soldiers as opposed to verse in this passage, an unbreachable distance remains between them. While it is true that Henry is just a man, the responsibilities that he bears go far beyond those of a normal person. As king, Henry cannot even show his fear of the upcoming battle, stating, "yet in reason, no man should possess him with any appearance of fear, lest he, by showing it, should dishearten his army" (4.1.114-115), further separating him from others. In the end, his identity as king must always supersede his identity as an individual, leaving him isolated and forced to bear the burden of the crown alone, a point that is reinforced by Henry's solitary wanderings around the camp.

While courting Katherine at the end of the play, Henry puts aside his kingly airs and addresses Katherine as both an individual and an equal, yet the way he presents his identity paints a conflicting portrait of the character that the audience is familiar with. In Act 5, Scene 2, Henry describes himself as someone who "cannot look greenly, nor gasp out [his] eloquence, nor . . . have no cunning in protestation" (5.2.149-150), which is an example of verbal irony, since his speech to Katherine is as eloquent as it is charming. It is also an example of dramatic irony because the audience knows that he is a brilliant orator from his speeches in the previous acts. His speech marks an important departure from his attempts to clarify his identity in previous acts, as he is intentionally downplaying his abilities. Henry purposefully obscures his

identity as king and speaks to Katherine as a “plain soldier” (5.2.156), once again speaking in prose as opposed to verse. In doing so, he sets aside not only his royal identity, but Katherine’s as well, in order to address her as an individual. Henry reinforces his words by switching to a more formal mode of speech, stating “[i]f not, to say to thee that I shall die, is true; but for thy love, by the Lord, no; yet I love thee too” (5.2.156-157), a tactic that ultimately proves effective, as it cuts straight to the heart of who they are as individuals. In the end, Katherine is Henry’s equal, and it is only with Katherine that he can be truly himself, as they are equally isolated by their identity as royalty. Neither of them is able to easily form relationships with others on an individual level, or set aside their royal persona, but they can with each other, making Henry’s courtship of Katherine an offer of not only love, but true companionship.

While Shakespeare’s nuanced depiction of King Henry creates a complicated character that pushes the conflict of the play forward and is at the heart of every scene in the play, Henry’s true heart and motivations are not always clear. His orders to put the French prisoners to death reveals a ruthlessness that is hard to reconcile with the identity that he is trying to craft for himself as an upright Christian king. In addition, Henry’s conversation in Act 5 with Katherine can be interpreted either as a playful, yet sincere attempt at wooing or a disinterested speech of a man who already has what he wants, making it difficult to gauge his intentions in the scene. In the end, much of Henry’s identity depends on the way his character is being interpreted, since there isn’t a clear-cut explanation for his actions. The audience will never know Henry’s true motives or what led him to make the decisions he made, which reveals an inherent part of humanity: people’s understanding of the identity of others is limited. However, there are core aspects of his identity that remain regardless of how he is interpreted, such as his powerful oratory skills, his genius on the battlefield, and his cunning as both a warrior and leader. In the end, regardless of interpretation, the essence of who he is remains, even centuries after the play was first performed, which is a testament to the strength of Shakespeare’s writing and his brilliant characterization of King Henry V.

Work Cited

Shakespeare, William. *Henry V*. Simon & Schuster Paperbacks, 2020.

"A Look into the Identity of King Henry V" by Jamele Villanueva

Jamele Villanueva is a student at Bakersfield College and is majoring in English. She is currently finishing her final semester at BC, after which she plans to attend California State University, Bakersfield in Fall 2021. Jamele intends to pursue her Bachelor's degree in English to become an English teacher. She enjoys spending time with her family, with whom she loves to do everything.

Work created in Professor Keri Johnson's Introduction to Shakespeare course.

Identity is characterized as a specification of who someone is as a person and their personality. Moreover, identity is a powerful device representing a person in ways that one cannot perceive from the outside. Further, in time, the importance of identity has developed in that it permits the person to comprehend others and empathize with them more readily. In the play *Henry V*, author William Shakespeare portrays character King Henry V's identity in his determination to conquer France. The identity of King Henry V is revealed through the more powerful message of kingship by accentuating the trait of language.

It is crucial to understand that King Henry demonstrates his identity through his strategic use of language. Language is represented in several ways throughout the play, which shows King Henry's way with words that determine the outcomes of many circumstances within the piece. Not only does this play emphasize the language barriers between King Henry and the French, but also his syntax plays an important role. Furthermore, the language trait serves to reveal whom King Henry is by emphasizing his witty and robust character. King Henry plays a vital role in the society he lives in, which can be perceived in his journey to conquer the French. It is important to King Henry that his people view him with strength and be submissive to him. Henry goes through various obstacles throughout his journey in the French lands, in which he makes the opportunity to show the people around him the kind of leader he is. For example, "The gates of mercy shall be all shut up,/And the fleshed soldier, rough and hard of heart" (3.1.10-14). These lines start the speech that King Henry makes to the governor and citizens of Harfluer to open the city's gates, so his men can go in and finish the battle. King Henry knows the territory he wants to invade will be hard to enter because of the governor who guards the gates. However, Henry brings out his most potent weapon: language. It is important to note that the beginning lines of his speech are about mercy. For King Henry, it is necessary to him that he gives convincing words to the governor. Even more importantly, King Henry wants people to view him as an equitable leader. For King Henry to do so, he must play the part of a just king. His offering of mercy to his enemies shows that he is a king that people need. In doing so, King

Henry purposely gives a side of himself that many would be convinced in opening those gates. King Henry also implies the soldiers themselves will have no mercy and show no remorse. The following example states, "In liberty of bloody hand, shall range/ With conscience wide as hell, mowing like grass/ Your fresh fair virgins and your flow'ring infants."(3.1,10-14). At this point, King Henry has established himself as an influential person. The tremendous monologue shows how vicious and threatening he is. The lines are similes in which help the reader to understand King Henry's personality to the extreme. Author William Shakespeare appears to add the similes to show King Henry's mental status. In doing so, he allows the reader to understand that King Henry was very full of determination and strength. The line that states "mowing like grass" implies the facility the men will have in raping the virgins and killing the infants. Imagery is evident with Grass. As King Henry implies the mowing of grass, he also emphasizes the number of people that will be affected. Similarly, mowing grass cuts a myriad of grass blades at a time. Although, indeed, this is an exaggeration, it shows that at least a great majority of people will be affected. Another literary device that is evident is alliteration. This is seen in "**f**resh **f**air virgins and your **f**low'ring"(3.4.14). Alliteration serves as an emphasis on the virgins and infants, implying that these people's innocence will soon have deteriorated. Again, the implications are evident within the identification of King Henry; intimidation is critical for him.

Equally important, another example of this language trait is King Henry's character compared to that of an animal. As King Henry and his men enter the city of Harfleur, Henry feels that it is necessary to give his men motivation to take to battle. Thus, he does this by giving them a speech. He uses the tiger as an essential detail for his men, which indeed tells a lot about himself. For example, "Then imitate the action of the tiger:/ Stiffen the sinews, summon up the blood,/ Let pry through the portage of the head/ Like the brass cannon, let the brow o'erwhelm it"(3.1.6-7,10-11). This statement from King Henry reveals many essential aspects of him. First, although these lines refer to his men, they can refer to King Henry himself more importantly. King Henry details how it is essential to act like the tiger, to get ready to devour the prey, and to have a dangerous look to the eyes. Therefore, it is vital to study the body language of the tiger. Tigers in and of themselves are observant, quick, and have a very potent drive to get what they want. In this same manner, Henry also observes his prey and is very tenacious when it comes to his prey. For King Henry, prey can refer to anyone he needs to obtain something from. In this case, King Henry needs obedience from the French so that he can be able to conquer them in battle. Therefore, as Henry uses his words to show the tiger's simile, he also implies that he is ready to attack his prey with his language. As discussed earlier, it is evident that he does this with the governor of Harfleur, who in turn relinquishes to him by opening the gates.

Additionally, another example that relates to the trait of language is King Henry's way of using caring and humble advances. This includes his advances towards the French princess: Princess Katherine. Towards the end of the plot, King Henry still has one last way of gaining France: to marry the French princess. To do so, he must prove himself to be not only a great king but a worthy man. For example, "no ways to mince it in love, but directly to say, "I/ love you." Then if you urge me farther than to say, "Do/ you, in faith?" I wear out my suit. Give me your answer,/ i' faith, do; and so clap hands and a bargain. How say/ you, lady?"(5.2.124-127). King Henry is trying to gain Princess Katherine in marriage, which will give him an opportunity for the English to take hold of the French throne. Most notable is the way Henry gives Katherine a choice to marry him. At that time, it was very uncommon for women to uphold their values in society. This excluded them from all decisions they could take on their own. Despite all of this, King Henry knows what he will achieve if he gets to marry her. Therefore, he has observed her like a tiger. He believes that giving her a choice will allow her to think that King Henry is a man of virtue and his word. In contrast, language is his special weapon to attract people and use them for his convenience. Another important note is that he mentions he knows nothing else to say but "I love you." As mentioned, there is a significant language barrier between the English and French. Therefore, Henry's tactic exposes who he is as a king in order to achieve what he desires. He envelopes his words in a way that any woman would desire. However, it is essential to remember how his actions were portrayed earlier on in battle: sneaky, tenacious, and dominant. All of these were traits that exposed his kingly desires in that they revealed who his identity was.

Ultimately, King Henry signifies not only his power with physical strength but also his power with language. These traits are attributes that fall along with the theme of Kingship in which King Henry securely holds. Being a King is an essential title for Henry. Therefore, he must prove that he is the King his people need. It is evident that in all of King Henry's actions, he revealed his identity through his power of language.

Work Cited

Shakespeare, William. "Henry V." *The Norton Shakespeare: Essential Plays, the Sonnets*, edited by Stephen Greenblatt et al., W.W. Norton, 2016, pp. 886-953.

English: Colloquium Winners

The BC English Department recognizes the excellent work, diversity, and future potential of its students with its annual Student Colloquium. Currently-enrolled BC students are encouraged to submit an essay between 1500-3000 words on any topic in English and literature. The first-place finalist is awarded \$1000, while runners'-up are awarded \$250 each. The English Department Colloquium is generously sponsored by the Norman Levan Center for the Humanities.

"The Disheartening Reality for Women" by Jazmin Salazar

Colloquium First Place

As a first-generation college student, Jazmin has always enjoyed literature, and after enrolling into a few writing classes, she began to find enjoyment in writing as well. After taking some time off from school, she decided to enroll in the fall of 2020 at Bakersfield College to finally pursue a degree in Psychology. She is excited to begin her journey, and to take her joy of reading and applying it to better understand human behavior. In this essay, one very relevant to many women's experiences, she explores the injustice of holding victims responsible for predatory behavior and attacks.

Work created in Professor Isaac Sanchez's Introduction to Literature course.

By now it is abundantly clear that most women live with the constant fear of attack. That fear is there no matter the time or setting—in dark parking lots, in lonely walks home, at school, in crowded bars, in early morning runs in the neighborhood, or even around men they already know. While it is understood that not all (or only) men are assaulters, it is an undeniable fact that men tend to pose the biggest risk for women, whether they are acquaintances or complete strangers. While the "Me Too" movement has helped shine a light on the daily plights of women all over the world, it is stories like Joyce Carol Oates' "Where Are You Going, Where Have You Been?" that reveal the emotional devastation that assault, or rape, can have on a woman's psyche. What starts off as an ominous story of Arnold, a strange boy, attempting to lure Connie, an insecure girl, into a car ride slowly morphs into a horrendous tale of the trauma and loss of identity Connie experiences at Arnold's hands. By using Connie as the narrator, and through cleverly applied characteristics to both main characters, Oates' tale illustrates the vulnerabilities that women face daily from men, including young girls at the brink of their womanhood, and the monstrosity lurking within predatory men that justifies the insistent fear and worry women have been conditioned to carry.

At first glance, Arnold seems like any other boy who pursues a girl, and that's the idea that Oates first wants to stress, that Arnold exhibits the annoyingly persistent and predatory behavior that both women and girls must deal with on the daily from seemingly innocent men or boys. When describing Arnold, Connie expresses the ambiguous nature of his looks, pointing out how he dressed "the way all of them [other boys] dressed," how "his face was a familiar face," and how his smile was similar to the "sleepy dreamy smiles that all the boys used," reinforcing the idea that Arnold's isn't a distinct personality, but a blend of all the boys she has come across (Oates 69, 70). In behavior that is annoyingly recognizable to women everywhere,

he refuses to take no for an answer and instead continually cajoles Connie into coming out and getting into his car, exhibiting a complete disregard for her consent. He shows a complete disregard for her own persona in an effort to undermine her indecision, going so far as to claim her as property when stating that he, a stranger, “knows [*his*] Connie” (69; emphasis added). Even when it’s revealed that Arnold is possibly thirty years old, if not older, it’s an additional reminder of the lengths men will go to blend in and target not only women but also young girls, who can at times make easier targets. Throughout their encounter, Connie leans toward the tactic that women have instinctively learned to stick to when faced with this insistent and ominous behavior, which is to hide behind a façade that is “careful to show no interest or pleasure,” highlighting society’s judgement that if she reacts, then she must have asked for the attention (68). These characteristics help convey that Arnold is the representation of all these men (both strangers and familiars) who pester and pursue women and place them in uncomfortable situations. It isn’t until one digs deeper into Arnold’s character where it’s understood why this type of behavior is so malevolent and toxic.

To show the vileness that lurks within men’s predatory behavior, Oates applies archetypal characteristics to Arnold to transform him from an unsettling stranger to the devilish monster that women fear when confronted with unwanted attention from men. When first speaking to Arnold from the safety of her porch, Connie notes certain animalistic traits like his “hawklike” nose or how he looked as if he was “sniffing” for her in preparation to “gobble [her] up,” which fuels her disquiet with him; it’s her subconscious recognizing the *danger* within him (69). Arnold’s monster is further hinted at with his “lurching” walk and his feet that seemed “to not go all the way down” into his boots, conjuring to mind a hooved-like creature struggling to hide his unnatural gait (72, 73). This description, along with the musical quality of Arnold’s voice, symbolizes two hooved creatures who are known to prey on women: Pan, the goat man in Greek mythology, and Satan. Throughout history and literature, both beings have been represented as goat-like creatures who use music to put women at ease and lure them in before assaulting them. By applying these archetypal characteristics to Arnold, not only in his walk but also in the musical quality weaved throughout his and Connie’s encounter, music that is carefully selected to be familiar to her, Oates reveals the cunning deception at play in the beast easing his prey into a trap. After entrapping her, the monster that is hinted at is finally revealed in his final attack on Connie. While he doesn’t physically touch her in the story, his assault is clearly evident when she feels a “stabbing...again and again with no tenderness” while trapped within a “noisy sorrowful wailing” (74). It’s the consummation of Arnold’s motivation, and afterwards it devastatingly ends Connie, leaving her as a shell of her former self and ending her life before she had a chance to truly live it. In Arnold, Oates emphasizes how predatory men are

like Satan and Pan himself, purposefully using deceptive tactics to lay a trap while hiding behind a façade of innocence and friendliness. It further affirms why women at times feel fear around men, since this behavior is intentionally downplayed to trick women into dropping their defenses against seemingly ordinary men, hiding the monster waiting within.

Through Connie's third-person limited narrative, Oates writes the experience of women firsthand, but she does so not only to portray to the audience the crippling brutality felt at the hands of predatory men, but also to certify that no woman, or child in Connie's case, deserves such treatment. Connie is a somewhat vain and insecure teenage girl who daydreams of boys, and yet her behavior is ordinary of teenage girls everywhere. Even her conflict with her mother is one that is typically resolved after some growth and a bit of maturing, a strained relationship that most women identify with and sometimes remember fondly as teenage angst. This conflict exemplifies how Connie, like Arnold, isn't meant to be a distinct character but a representation of women and their experiences. It helps set up the disquiet the audience feels when Connie faces unsafe situations, like going out alone at dark with unknown boys or her ominous encounter with Arnold, since these are situations familiar to many women. Her thoughts reveal she is observant and always on the defensive, which assist in cataloguing Arnold's irregularities such as his eyes like "chips of broken glass" that seem "amiable," his "stiffly relaxed" stance, or his "slippery friendly smile," all contradictions that slowly reveal the dangerously calculated nature of his friendliness (69, 70). After Arnold's attack, the devastating result of Connie's loss of identity is a similar refrain of survivors of rape; she feels "hollow" and goes through an out of body experience when she "[watches] herself push the door slowly open" to Arnold, who demolishes her sense of safety while isolating her further by claiming that her family does not care for her (75, 76). It's a disheartening end to Connie's life as she knows it, a depressing conclusion to her youthful innocence and a jarring beginning to her womanhood, one where her first experience is tainted with aggression, confusion, and pain. The experience is intended to disturb the audience and force them to analyze the actions that so abruptly change this dynamic character, one who once "sucked in her breath with the pure pleasure of being alive" but by the end feels "just an emptiness" (66, 75). Undergoing this brutal assault with Connie serves as a further reminder of the unfairness of these events women continually find themselves in, and as a justification to the anger they feel at always having to be on guard around men.

While Joyce Carol Oates' story evokes sadness at the reality of women's experiences, it also elicits anger and frustration. By representing Arnold as both ordinary men and the devil, these characteristics blur together to insinuate a powerful manipulator who can hide in anyone

and is intent on preying on women, both young and old, with no stopping in sight. And by applying his character as the antagonist to Connie's protagonist, who is portrayed throughout the story as seemingly powerless to stop Arnold, Oates emphasizes both the many vulnerabilities of women around these predatory men who hide within the herd and, tragically, the inevitability of these attacks. It's the sad truth underlined by Connie's story, and its unfairness is the retort that Oates wishes to get across. This glaring reality speaks to the flaws within society, this belief that it's inevitable, and therefore women's responsibility, to protect themselves against these types of men. The injustice of women being held accountable, especially when men have held the power after all this time, and still do so in most situations, is an infuriating and patriarchal idea that must be rectified immediately. To switch the blame, and the responsibility of assaults, to the perpetrators instead of the victim, and to harshly condemn the men who exhibit these behaviors regardless of their standing, is a promising start into transforming this disheartening reality from inevitable to stoppable.

Work Cited

Oates, Joyce C. "Where Are You Going, Where Have You Been?" *The Norton Introduction to Literature*, edited by Kelly J. Mays, Portable 13th ed., Norton, 2020, p. 64-76.

"Female Poets of World War I: A Revolution of Ideas Leading to Political Independence" by Abdullah Muayad

Colloquium Runner-Up

Abdullah Muayad is a first-generation college student and a first-generation American who is a second-year student at Bakersfield College majoring in General Biology. Having experienced what lack of education looks and feels like in his homeland, Abdullah started valuing education with all of its forms from a young age. Although he is majoring in General Biology, he still has a strong background in the modern history of the United States and the medical sciences. He enjoys volunteering and helping the people in need at Kern Medical and is preparing to be part of a team to do research on medications that will hopefully stop the growth of tumors related to breast cancer.

Work created in Professor Jeffrey Eagan's and Professor Francisco Llamas's team-taught Advanced Composition and Critical Thinking course.

The Great War involved the participation of countries from the Middle East, Oceania, the Western Hemisphere, and other regions around the world. Each person from every nation had a unique idea of how to participate in the war and be part of the overall cause. Women in western societies played a crucial role in the war because they formed a large portion of the working force in their country. The Great War initiated new working opportunities for women, jobs that were previously reserved for men only. Not only were women participating in the Home front by producing war supplies, but they were also involved on the Western front by being in ambulance or nurse units, a few miles off the front line. One of the approaches women used to share their stance regarding the war was poetry. Poetry was used as an effective means of sharing the stance of female poets and explained why they were supporting that particular stance. Among the most notable stances that female poets took were jingoism and pacifism. The majority of the female poets during the Great War were pacifist; they believed that war was not a civilized way of resolving conflicts between people. Moreover, although many pacifist female poets opposed the war with all of its brutality, they expressed some form of pride in their country. On the contrary, few jingoist female poets supported the war against the Central powers, usually connecting that support of the war to a noble sacrifice. Many of the jingoist female poets tried to redeem the brutality of the war, viewing the horrors of the war in a detached way. The Great War gave a chance to female poets to express their opinion about myriad issues in their societies, including the war; in addition, the Great War was one of the main catalysts that led to female political independence in western societies.

the early twentieth-century, poetry was a popular cultural form because it was widely accessible to many people from different socioeconomic statuses. Poetry was perceived in western societies as a form of art, which made it more accessible to women than other literary works. During the early twentieth century, there was an explosion of literary poetic creativity that had different styles, structures, and forms. Newspapers were printed at a low cost, which attracted the attention of a wide range of people, especially women. With the extensive accessibility, poetry offered an insight into the experiences that women went through either on the Western or Home fronts. The Western Front was the main theatre during the Great War. Located in western Europe, many women worked as nurses in either ambulance or nurse units nurturing wounded soldiers, which made their presence on the front highly valuable. In contrast, the women who chose to work on the Home front worked in munitions, finance, agriculture, or transportation, which also played a significant role in sustaining their country's economy. In the article "Women's Politics, Poetry, and the Feminist Historiography of the Great War," Amy Bell claimed that poetry was one of the most popular cultural forms during the Great War, which allowed a great many women to position the importance of their gender in the war effort (413). Furthermore, poetry allowed the women at the time to express feminist views over debates on nationalism and pacifism, and the sacrifices that each woman made, which gave them the right to speak about the war (414). Western female poets used poetry to show their contributions to the public, which allowed them to argue for their inclusion in politics. Bell explained that feminism means encompassing female inclusion in political and legislative institutions, which allowed them to gain a more comprehensive conception of citizenship (414). Although feminist views were expressed in most of the poetry written by women, the public praised the works of the women on the Western Front more than the ones on the Home front. The women who chose to work on the Home front shared many of the sacrifices and grievances as the women on the Western Front; however, because they were not near the front line, their views on the war were questioned by the public. Through the poetry of the women on the Western Front, the public was able to understand the close proximity that these women were to the front line, which further increased their praise for them. With all of these complicated views on women on the Western and Home fronts and differentiating between them, the public made the gender roles during wartime more complicated, in comparison to before the wartime. Using poetry during the wartime service of the women beneficially reflected on their Western societies and showed how strong their gender is. In addition, with the vast accessibility of poetry to women, it helped them in achieving particular political representation following the Great War.

War is an encompassing trauma that includes all of the people of the country, not only the soldiers fighting in the trenches. Reading the poetry of the soldier poets is essential; however, it is equally important to read the poetry of the women who were also contributing to the war efforts. Anyone who lived through the Great War was part of the overall social experience. The female poets did live through the Great War and shared a large portion of the grievances for the beloved ones. Understanding female poetry with all of its political and feminist views allows the reader to fully understand the war writings. In the book *Coming Out of War: Poetry, Grieving, and the Culture of the World Wars*, Janis Stout mentions that disregarding female poetry of the Great War will: "deprive us of a great deal of thoughtful and compelling verse. The writings of these women ... [encompassing the] social disaster of war-are fully as 'essential' to our understanding of the cultural response to the war as those of the soldier poets," (59). It is the writings of the women on the Home and Western fronts that will transfer the reader to the world that they, female poets, were living in. The female poets who chose to be on the Western Front experienced the barbarity of the war and its horrors, which made them take a pacifist side regarding the war. On the contrary, for the women who chose to stay home and help in other ways, they were on the Jingoist side regarding the war. They were on the Jingoist side because they understood that if they lose in the war, they will be losing their beloved ones and, more importantly, their country. The female poets are considered to be part of the overall social experience, which emphasizes the importance of their writings and experience. Their writings will present literary and historical perspectives on the Great War that might not have been offered by the trench poets.

With the different role that every person had in the war, it influenced their stance regarding the Great War. One of the many people who contributed to the Great War was Dame Emilie Rose Macaulay, a British writer who worked for a short time during the Great War as a nurse but then decided to work for the British Propaganda Department. Most of the work that she published was fictional work; however, she did publish a few poems during her lifetime. In the poem "Many Sisters To Many Brothers," Rose Macaulay questions why young men are allowed to be in combat, but women are not: "I shot as straight as you, my losses were as few, / My victories as many, or more ... My cruisers were as trim, my battleships as grim ... But I sit here, and you're under fire. / Oh, it's you that have the luck, out there in blood and muck: / You were born beneath a kindly star ... In a trench you are sitting, while I am knitting ... But for me a war is poor fun," (lines 3-4, 7, 16-8, 21, 24). Through the use of visual imagery, the speaker started by illustrating the joyful childhood memories that she spent with her brother, who is now a soldier in the trenches. The first two stanzas of the poem acknowledge the anxiety that women felt during the Great War when they were waiting for their family members. The speaker argues

that she was better than her brother when they were young in almost everything. Nevertheless, her brother is allowed to be in combat because of his gender. There is an envious feeling that the sister has towards her brother because he was allowed to be in combat because of his gender (16-7). Furthermore, there is a feeling of disappointment "hopeless sock that never gets done," because the speaker believes that she is as good as her brother, yet her gender prevented her from being sent to the front (22). In the last line of the poem, the speaker mentions that war is "fun," which implies that war, in her opinion, is a game that is similar to the games she played with her brother when they were younger (24). This description of war as "fun" shows that the speaker is naïve and is underscoring the reality of war. Macaulay uses a half rhyme scheme in the following lines: "And when in naval battle, amid cannon's rattle ... My cruisers were as trim, my battleships as grim I was as fit and keen, my fists hit as clean," (lines 5, 7, 11). The use of a rhyming scheme directs the attention of the reader to what the speaker is doing. The speaker is trying to prove to the reader that she is as good as her brother, if not better. A patriotic and a questioning tone both exist in the text. Macaulay points out to the male reader that he should feel proud and thankful that he is allowed to join the military. Moreover, a feminist touch was added to the poem when Macaulay questioned why women were not allowed to be in combat, although they are as good as men. The theme of sacrifice is present in the text; Macaulay urges the male reader to join the military and serve for the better good of their country. Moreover, the theme of sacrifice points out that the women at the time did want to be in combat, which acted as a persuasive shaming literary device to encourage more men to join the military. This poem supports what Amy Bell described in her article on how some women at the time supported the war, but questioned gender roles, arguing for more feminine inclusion in the society. The poem was written at the start of the war, which might explain the nationalistic feelings that were conveyed in the text. Many of the allied powers believed that the war would be over by Christmas of 1914, but they were proven wrong. Macaulay's poem is one of the many poems that was capable of persuading young men to join the military for the noble cause of their country.

Although there were few jingoist female poets, their voices did create a considerable momentum supporting the Great War in their societies. One of the poets who had a significant role in encouraging young men to join the military were the Peters Sisters. Before they became known to the public as singers, the Peters Sisters wrote an anthology *War Poems* to show their loyalty, along with the loyalty of the African-Americans to the United States. In the poem "The Negro's Right To Fight," the Peters Sisters urge the African-American reader to join the military and to spread democracy around Europe: "America is our home / We were born among the Free ... Crying [the United States] Freedom for the World / And Democracy everywhere ... Out

of this war will rise / Not the black man of old / But one who fought and died / The American Negro ... We've proved loyal in the past / Thus winning the right to stand" (lines 2-3, 15-6, 25-8, 41-2). This literary passage creates nationalistic praise for the United States, which is used to encourage African-Americans to join the military. The poem starts by mentioning that the African-Americans were born free in the land of the free (3). Following that, a form of patriotic symbolism was used to provoke the inner patriotism in the African-Americans and encourage them to join the military for the cause of spreading democracy (15-6). The poets mention that African-Americans should join the war because a *new*African-American soldier will now fight in the war; this *new*African-American is a civilized free man who had the choice of spreading democracy and chose to protect his country (25-8). W. E. B Du Bois was an African-American ambitious and bright writer who wrote about many of the problems of the twentieth century, which included highly controversial topics. Du Bois's writings were extremely famous throughout the African-American community and throughout the United States, which made his ideas influence many African-Americans, including the Peters Sisters. His book, *The Souls of Black Folk*, originally published in 1903, detailed how American society would only benefit and become a greater society if it included the African-Americans as "the co-worker[s] in the kingdom of culture," (3). Du Bois recognized the importance of African-Americans in their society, which encouraged him to call for the inclusion of all races in order to become a stronger and more well-sustainable society. With the inclusion of the African-Americans in society, there will be a *new*African-American that will rise, who is free and capable of independently making his own decisions. *The Souls of Black Folk* was published a decade before this poem was written, which might explain why the Peters Sisters argued for the inclusion of the African-Americans in the society.

Influenced by Du Bois and many other influential African-American writers, the Peters Sisters sincerely believed that the African-American soldiers could save Europe from the Central Powers. Personification was used in the fifth stanza of the poem "Belgium was robbed ... France struggle[d]," which emphasizes that the Germans invaded these two countries and that the two countries desperately needed America's help (line 32, 34). By portraying these two countries as people in need of help, pathos becomes a persuasive device that might encourage the African-Americans through sympathy to join the military and rescue France and Belgium. Following that, the poets reminded the reader that the African-Americans served in the previous wars such as-- Civil War, Spanish-American, and Philippine-American war, which makes them well-known for their loyalty to the United States. The poem has a patriotic tone present in it because, throughout the poem, numerous persuasive devices tried to encourage the reader to join the military. A theme of sacrifice is present in the poem; the poets continue to encourage the

reader to fight in the Great War and save the French and Belgians from the Germans. The poem does support the historical events that were happening at the time. The African-American soldiers made up a large portion of the soldier who fought in the Great War in order to spread democracy around Europe. Both Macaulay's poem and Peter Sister's poems do encourage the young men to join the military and sacrifice their lives for their country. Furthermore, both of the poems do have a jingoist sense in them because of the aggressive national policy that they advocate for, which is war. Janis Stout mentioned in her book that jingoist poets usually connect their jingoist views with noble sacrifice. Both of the jingoist poems did have a theme of sacrifice that revolved around the importance of joining the military and helping other democratic nations. Although there were few jingoist female poets, their voices were heard by the societies, and their poetry persuaded many young men from western societies to join the military.

The majority of the women in western societies considered themselves pacifist, among many of them were nurses working on the Western Front. The nurses who worked on the Western Front experienced the war at its climax, which made them have a remarkably similar experience to that of the soldiers in the trenches. Although the majority of the nurses were pacifist, believing that war was morally wrong, they had to do their duty as nurses and work on the Western Front healing the wounded soldiers. In the book *History of Professional Nursing in the United States: Toward a Culture of Health* Arlene Keeling and others explained that Jane Delano, the Chief of the American Army Nurse Corps, was struggling to recruit more qualified nurses because of the increased requirements that they have established for formal nurse training before the war (190). With increased requirements, fewer people were professionally trained as nurses in the United States. Although 738 professionally trained nurses were sent to France, the United States needed to send 10,000 additional nurses to Europe, which were not available because of the increased requirements (190). The allied forces were short-staffed when it came to the nurses that were available either at home or on the Western Front. A nurse from the University of Pennsylvania reported in her diary that they were expecting to staff a 500-bed hospital, but they were put in a 2,000-bed hospital, and most of the wounded soldiers they had to treat were suffering from mustard gas attacks (191). Before the wartime, training nurses in the United States would take a few months; however, during the wartime, nurses were trained for six weeks in order to meet the high demand for the nurses on the Western Front. A great many of the female Jingoist poets argued for war, while they were living in the comfort of their homes. However, for the women who chose to work on the Western Front, they were shocked by the gruesome wounds that the soldiers had, which forced them to experience the real horrors of the war. With the vast accessibility of poetry, it offered a chance for the nurses working on the Western Front to thoroughly describe what they were seeing and feeling.

Moreover, poetry allowed the pacifist female poets to provide an insight into the experiences they went through, which serves as a great way of better understanding the Great War through the poems written by the female poets. Furthermore, through the work of the pacifist female poets, they were able to share their condemning views regarding the war with the public, and create a momentum in the western societies that opposed the Great War.

Many of the literary poetic works written by women were neglected by the western societies because they believed that the female poets were not actually in trenches fighting the enemy. During the early twentieth century, there was some form of sexism that was present in western societies that made the society value male poetry over those written by women. Female poetry during the Great War did challenge this belief, and made female poetry more valuable in western societies. Female poets took many stances regarding the war; however, most of them lay either on the jingoist or pacifist sides. Although the public disregarded a high number of female poetry, the female nurse poets were considered as an exception, which allowed them to influence the stance of the public by their pacifist views regarding the war. Moreover, female nurse poetry was able to shift the stance of the public to oppose the war by thoroughly describing the experiences that they went through. In the article "No Trench Required: Validating the Voices of Female poets of WWI," Maria Geiger argued that the poetry women wrote during the Great War was very diverse, the majority of the jingoist poems were written during the start of the war, in contrast, to the pacifist poems that were written during and after the war (2). Furthermore, Geiger acknowledged that the female nurse poets were one of the few people who witnessed the first stage of combat horror; therefore, their poetry must be as valid as that of the trench poets (4). The poetry written by female poets working on the Western Front was equally as important as that of the trench poets because both of them provided a unique literary and historical perspective (2). The female nurse poets were favorably looked upon by the societies because they sacrificed their time and strength in order to take care of the soldiers on the front. The job and the harsh circumstances that the nurses were put in, made their poetry highly valued by the public; therefore, capable of influencing their stance on the war. The writings of the female poets during the Great War showed the resilience and the strength of their gender, which allowed them to transition from the domestic lives and share their opinion about societal issues with the public. The Great War allowed women to publish their poetic work and argue for their stance regarding the war, which allowed them to create their own identity through their poetic work.

With the shortage of nurses on the Western Front, many nurses had to leave their country and go to western Europe in order to care for the soldiers on the front. The events that the

nurses experienced, such as taking care of young men who were on the verge of dying, the whistling sound that was made by the artillery, and the constant thought of dying, made them oppose the war and take a pacifist stance. Among the many pacifist nurse poets who argued against the Great War, Vera Brittain was one of the prominent ones. Vera Brittain was an English nurse, poet, and pacifist, who worked in France during the Great War, but condemned the war because she felt it was morally wrong. To support her stance in opposing the war, Brittain wrote the poem "To My Brother," which explains the anxious feeling that she experienced when her younger brother was wounded and sent to the military hospital that she was working in: "Your battle-wounds are scars upon my heart, / Received when that grand and tragic 'show' / You played your part / Two years ago ... I see the symbol of your courage glow-/ That Cross you won / Two years ago ... May you endure to lead the Last Advance," (lines 1-4, 6-8, 13). Vera Brittain uses the rhetorical device, pathos, to try to illustrate the feelings that she experienced when she first saw her wounded younger brother in the military hospital that she was working in. The first sentence of the poem "Your battle-wounds are scars upon my heart," explains the strong bond that Brittain had with her brother. The strong bond can be seen when she makes a connection between the words "your," and "my," which emphasizes that she can emotionally feel the physical wounds on her brother. Following that, Brittain starts expressing her hatred toward the Great War by pointing out how an injury during the war was portrayed as "grand," but it is an illogical understanding that people had about the injuries (line 2). The "Cross," that her brother won symbolized the courage that he had as a soldier; however, she argues that her brother did not need a medal to prove his courage (line 6-8). In the last stanza of the poem, Brittain mentions her brother's "last advance," which allows the reader to conclude that it was her brother's last battle before he comes back home (line 13). In addition, this line explains that Brittain hoped that her brother would not get wounded in the last battle, and be able to return home safely. There was a repetition of the line "two years ago," in every stanza of the poem, which helps the reader in concluding that the wound incident occurred two years before Brittain wrote this poem in 1918 (line 16). Brittain lost her brother in the attack that she mentioned in the last stanza of the poem, which offers an insight into the longing she experienced for her brother. This poem offers the historical and literary perspectives that Maria Geiger argued for in her article, which include the mourning the nurses experienced. The poem has an ABAB rhyming scheme, which helps in directing the attention of the reader to the sorrowful moment that Brittain was describing in her poem. Moreover, with the word choice that was used in the poem, Brittain was able to create a warning tone that reminded the reader of the possibility of losing someone they love if such wars continue to happen. The theme of this poem is suffering. The female poets working on the Western and Home fronts had to sacrifice

their time and put their lives on the risk because of the Great War. Moreover, the poem shows how young soldiers were dragged into the war because of decisions politicians made, which reflects on the societal power structures.

As the Great War raged on, more young men were drafted to the front, believing that the war would soon end. To accommodate the shortage in professional nurses, the allied forces started sending nurses with minimal experience to the front. Eva Dobell was a nurse, poet, and an editor, who served on the Western Front during the Great War. She led a group of minimally trained nurses in the hospital that she was working in, and taught them how to properly provide care for the soldiers. Her experience during the war encouraged her to write poetry about the horrors that she witnessed, in order to shift the stance of the public to opposing the war. In the poem "In a Soldier's Hospital 1: Pluck" Eva Dobell portrays a scene of a young man who has lost both of his legs in the trench:

Crippled for life at seventeen,

His great eyes seems to question why:

with both legs smashed it might have been

Better in that grim trench to die

.....

A gallant lie your heart will say.

So broke with pain, he shrinks in dread (1-4, 10-1)

In this literary passage, Dobell is using intense imagery as a literary device to describe to the reader what she saw during the war. The poet uses an intriguing device at the beginning of the poem "Crippled for life at seventeen," which increases the curiosity of the reader to know more about the story of the teenage boy (line 1). Following that, she explained why the teenager joined the military, which was mainly for the sole reason of pride (lines 7-9). Most of the men who were allowed to join the military during the Great War were eighteen-years and older. Dobell points out to the reader that the seventeen-years-old teenager "told a lie to get his way," meaning that he lied to the recruiting officer so that he gets drafted to the war. Sadly the service of the young man was short-lived because he was "broke[n] with pain," following the loss of both of his legs (line 11). Dobell points out that the soldier's "eyes seem[ed] to question why," which reflects on how many young soldiers did not understand why they were fighting in the war; therefore, reflecting upon the broken societal power structures that encouraged them to

join the military (line 2). Furthermore, Dobel uses emotionally charged words such as: dread, sobs, shrinks, and helplessly, to describe how the teenager was in fear of losing his life and how desperately he wanted to stay alive (14-5). The description that was used in the poem creates a melancholy tone because Dobell knew that the young soldier is not going to survive according to her medical experience. In addition, this poem contains a strong resentment to the Great War, which was mostly influenced by the experience of Dobell as a nurse during the war. The resentment in the poem was portrayed when she described how the societal power structure deceived young men into joining the military for the sole reason of pride. Politicians, along with the military propaganda, used numerous persuasive means to deceive young men into joining the military. The theme of this literary passage connects the violence of war with death, which were two common events that took place during the Great War. This passage supports the historical events that were happening at the time; the western societies lost a large number of their younger men generation because of the Great War. Both Dobell and Brittain were nurse poets who served on the Western Front. Both of their poems portray a resentment that they felt towards the war, encouraging the readers to support their pacifist view on the war because it was morally wrong. These female nurse poets used their experience and writing skills to persuade the public to argue against the war, trying to stop any further destruction to their younger generation.

The start of the women's suffragist movement in the United States can be traced back to 1848 during the Seneca Falls Convention. The suffragist movement argued for the political inclusion of women, the right to vote, and many other rights that would prevent anyone from treating the American women as second-class citizens. Among the organizers of the Seneca Falls Convention were Elizabeth Cady Stanton and Lucretia Mott, who educated the public for the remainder of the nineteenth-century about the importance of enfranchising women. American women understood the importance of voting early on in the United States' history. They realized that if they earn the right to vote, they will be able to achieve reform on numerous societal issues. In the article "Eighty Years and More: Looking Back at Nineteenth Amendment," Mary Chapman and Angela Mills explained how female suffrage lobbyists in 1916 started pressuring President Woodrow Wilson to consider the suffragist movement (7). Following that, they explained how the Nineteenth Amendment that was proposed by Susan B. Anthony, in 1878, was ratified in both houses following Tennessee's vote on 26 August 1920 (7). The Nineteenth Amendment gave women the right to vote, which allowed them to be politically heard. One of the leading feminist views that were repeatedly presented in the jingoists and pacifist poems that were analyzed is the right for women to have an equal voice in the laws that govern them. Female poets in western societies might have had different opinions about the

Great War; however, in most of the female poetry that was written, there was a question on why women were not politically represented equally. The writings of the female poets during the Great War were able to educate western societies about the strength of their gender. Western women were able to work in hospitals, sustain their country's economy, and take care of their beloved ones while peacefully advocating for their right to vote. The legacy of the Great War was achieved following the ratification of the Nineteenth-Amendment through the combined efforts of female poets and workers.

The Great War was one of the main catalysts that resulted in female political independence in western societies, which allowed them to share their opinion about numerous societal issues. Although there were few female poets that the western societies chose to read their poetry, some of which were nurses, their poetry was more than capable of creating a momentum that either supported or opposed the war. Many of the young men were drafted to the war, which created more job opportunities for women. It took eight decades in the United States for women to achieve their political independence, since the Seneca Fall Convention. All of the female lobbying and political strives were done in a peaceful manner. The future generations will remember the female poets and workers as the heroes who proved their gender strength to western society, which allowed them to achieve political independence for themselves and future generations.

Works Cited

- Bell, Amy. "Women's Politics, Poetry, and the Feminist Historiography of the Great War." *Canadian Journal of History*, vol. 42, no. 3, Winter 2007, pp. 411-437. Academic Search Complete, doi:10.3138/cjh.42.3.411.
- Brittain, Vera. "To My Brother." *Verses of V.A.D.*, Good Press, 15 June. 1918, <https://poets.org/poem/my-brother-0>.
- Chapman, Mary, and Angela Mills. "Eighty Years and More: Looking Back at the Nineteenth Amendment." *Canadian Review of American Studies*, vol. 36, no. 1, Jan. 2006, pp. 1-15. Academic Search Complete, doi:10.1353/crv.2006.0022.
- Dobell, Eva. "In a Soldier's Hospital 1: Pluck." *The Cambridge Companion to the Literature of the First World War*, edited by Vincent Sherry, Cambridge University Press, 2005.
- Du Bois, W. E. B. *The Souls of Black Folk* (New York: Alfred A. Knopf, 1973).
- Geiger, Maria. "No Trench Required." *War, Literature & the Arts: An International Journal of the Humanities*, vol. 27, June 2015, pp. 1-13. Academic Search Complete, search.ebscohost.com/login.aspx?direct=true&db=a9h&AN=120090415&site=ehost-live&scope=site.
- Keeling, Arlene Wynbeek, et al. *History of Professional Nursing in the United States: Toward a Culture of Health*. Springer Publishing Company, 2017. Academic Search Complete, search.ebscohost.com/login.aspx?direct=true&db=e000xna&AN=1573848&site=ehost-live&scope=site.
- Macaulay, Rose. "Many Sisters to Many Brothers." *Scars Upon My Heart: Women's Poetry and Verse of the World War*, edited by Catherine Reilly, Virago Press, 1981.
- Peters Sisters. "The Negro's Right to Fight." *War Poems*, Creative Media Partners, LLC. 16 May. 2019, <https://www.thebookofwarpoems.com/wp-content/themes/warpoems/flippingbook/index.html#28>.
- Stout, Janis P. *Coming Out of War: Poetry, Grieving, and the Culture of the World Wars*. University Alabama Press, 2005. Academic Search Complete, search.ebscohost.com/login.aspx?direct=true&db=e000xna&AN=1333820&site=ehost-live&scope=site.

"Fire and Brimstone" by Aubrianna Martinez

Colloquium Runner-Up

Aubrianna Martinez is a student at Bakersfield College majoring in English Literature and minoring in Journalism. She wrote the following original stageplay and analysis for her creative writing class. The work is inspired by her love of mystery and shaped by the concept of dark academia and works of that literary genre, such as Donna Tartt's The Secret History (1992). Shades of her areas of study can be seen within the language of the stageplay and its theme, that being the importance of searching for the truth.

Work created in Professor Savanna Andrasian-Jones's Introduction to Creative Writing course.

Act One

Scene 1

University Library, Washington. Night.

MARGARET, a shorter dark-haired woman browses the dark bookshelves in the dim gas lamplight. Sensing something on the other side of the shelf she's scanning, she removes a book at her face level to peer through to the other side.

PROFESSOR ROMILLY, an older and wiry man peers back at her, mildly embarrassed at how he decided to approach her.

MARGARET

Stares at PROFESSOR ROMILLY raises an eyebrow.

PROFESSOR ROMILLY

Funny seeing you here, isn't it?

MARGARET

How long did you spend coming up with that?

PROFESSOR ROMILLY

In my paltry defense, I wasn't trying to sound like a sleaze, but I also didn't want to unease you by being the creepy old man whispering to you.

MARGARET

She smiles, amused.

There must have been some sort of middle ground.

PROFESSOR ROMILLY

Shrugging good-naturedly.

Likely, but time is of the essence and I had to make a decision, even if the one I settled on was a bad one.

MARGARET

What's your hurry? This place never closes. You know that.

PROFESSOR ROMILLY

Stares at her seriously.

I know what you are up to.

MARGARET

Looks around the empty library warily.

What am I doing other than looking for a book that's not here?

PROFESSOR ROMILLY

Leans in closer to whisper.

You are not the only one investigating that student's death. You are treading into dangerous territory. Do you believe someone who escaped conviction won't take drastic actions to avoid it?

MARGARET

No one else will admit that her death was even suspicious. Help me find who killed her. You could help me bring them to justice.

PROFESSOR ROMILLY

Checks his watch.

It is late, the lamplighters will have shut off all of the university's streetlamps by now. Let me walk you to your dorm and we can discuss what you have found.

Scene 2

They walked in the near-pitch black dark to her dorm. MARGRET explained how she came to be suspicious of her friend's death.

PROFESSOR ROMILLY

She was found outside her dorm window, the jump was seven stories, the police ruled it a suicide. But you know otherwise.

MARGARET

She went out with these frat guys for a party we were invited to and didn't come back the next morning. When the cops ruled it as a suicide I knew they were wrong, even if they didn't. I don't know if they're unwilling to look for the truth or being told not to, but I'm going to figure it out. She wasn't suicidal, there was no note. It doesn't make sense. Someone pushed her or threw her, or something.

PROFESSOR ROMILLY

What about suspects, can you confirm who all she was with that night?

MARGARET

I have a list I'm working through, but so far witnesses have been largely unhelpful. Everyone there knew she was there and saw her but no one remembers seeing who she was with.

PROFESSOR ROMILLY

If everyone you've spoken with doesn't remember who she was with the culprit is either extremely forgettable or they do not want to remember who it was.

PROFESSOR ROMILLY and MARGARET reached her dorm. All of the dark windows had their curtains drawn except one. He smiles.

A security precaution or were you thinking ahead?

MARGARET

Shakes her head.

No, my roommate Lydia, refuses to sleep unless she knows I've made it back safely. She knows about all of this, but I don't tell her everything so she doesn't get too tangled up in it. So we've reached an agreement of sorts. I was against letting her get involved, it's strange having someone looking out for me, even if it is just getting back at night.

PROFESSOR ROMILLY

Nodding to the dorm door.

Then you'd best get on so she can get some rest. I'm sure you'll be keeping her up a good many nights until this is over. I'll see you in class Thursday.

Act Two

Scene 3

University Woods, the following weekend. Night.

MARGARET stood wobbling between her heels and the cold. She had carefully chosen her wardrobe for the night of subterfuge, and the minimum amount of alcohol she drank to dissipate their suspicions of her didn't help. She is one of the three remaining people at the bonfire, the other two are members of the university's frat one of which was her main suspect.

THOMAS, the frat's president who was middling height and had invited her to the party watches her closely.

CONNERY, THOMAS'S close friend, and vice president stood a polite distance away but seemed to be waiting for something.

MARGARET

Uncomfortable with their ease with the 'party' dwindling to the three of them, MARGARET tries to exit.

We should start heading back. We don't want to get caught out this late.

THOMAS

Shakes his head, holding a beer out to her.

I invited you here to make you an offer. Connery here didn't think you were a threat but after weeks of watching you sneak around us for that dead girl, I'm getting tired. So I've written you a sizable check to quiet your conscience. We can burn all those little files you put together and we'll salute our new friendship by never talking about this again.

MARGARET

Stares silently at the bottle before accepting. Watching as men visibly relax she makes the quick decision to make a bad one, smashing the bottle on the tree next to her. Brandishing the jagged remains of the bottle, she motions her head in the general direction toward the school.

I don't make deals with murderers. Start walking back, and trust that I don't trust you at all and will use this if I have to.

THOMAS

Nods to CONNERY, watching as CONNERY removed the makeshift weapon from her before picking her up, stalking toward the river on campus.

'Murder', it's such a cruel word. That girl forced our hand, it wasn't pretty. Not to worry about yourself; what we have planned for you is much more passive than that. Believe me little Margaret, this is better for all of us. You're getting off easy.

MARGARET

Kicking and squirming in CONNERY's grip atop his shoulder, she slows briefly to glare at THOMAS.

I'm getting off? Your bribe didn't work so now you're dumping me somewhere and will smooth-talk your way out of your second homicide investigation. You're getting away with murder twice.

THOMAS

Smiles sardonically.

Don't be like that. We're making the best of the situation that we can. You'll take a short, inebriated midnight swim, and when my friend and I get back we'll tell anyone who asks that you ran off common-grounds, that we tried to find you but it was dark and a forest is a big place. There might be a search party but they won't be looking where you'll be. You'll wash up by the end of the week for an open casket service, unlike the other girl. Don't worry, we'll be sure to cry at the funeral.

MARGARET

Spits at THOMAS.

Fuck you.

THOMAS

Calls to CONNERY to stop, he looks at the deep woods they've entered, and motions to his friend.

Have it your way.

CONNERY drops her unceremoniously in the rapidly running river, watching wordlessly as it sweeps her into its current and past their view before she can raise her head above the water.

Scene 4

Far Northwest side of the university campus. Night.

MARGARET struggled in the river for what seemed like hours, desperately treading water. Each time she broke the surface for air, grabbing at the banks beside her sleet broke off in her hands, dropping into the water. Under the water, it was eerily silent, but above thunder boomed like canons. Soon lightning broke through the darkness, shining on the solid ground ahead untouched by the leftovers of winter. She lunged for the muddied grass, scrabbling out of the river one smushed handful at a time. Abandoning the heels, she stumbles towards her beacon rising above the trees, the university's chapel.

Scene 5

More Southwest on the university campus, Washington. Night.

Margaret spied dorm roofs, walking around to where the laundry lines were tied. Among the mass of bleached bed sheets billowing in the wind, there was a white nightgown. Without much consideration, she wrenched it from the line, donning it over the dress she'd put on what seemed like a decade ago that had been skin tight before she was soaked to the bone.

With single-minded determinedness at hearing shouts ringing around the campus main square, MARGARET heads to the chapel. Flashlights nearby blinked in the sky and megaphones sparked to life. The search party was underway. Hobbling on cobblestones past students who stare in rapt horror, MARGARET enters the chapel where students and faculty are gathered, about to embark upon their search for her. All eyes turn to her when the doors slam. Still very much soaked, smelling of wet smoke, long black hair matted to her in an old-fashioned white dress she is a drowned Emily Dickinson.

Scene 6

Campus chapel. Night.

LYDIA, MARGARET's tall roommate rushes to MARGARET's side mumbling words of worry, removing her coat as LYDIA runs.

MARGARET is unfazed, her eyes smoldering coals that burn holes at THOMAS and CONNERY.

MARGARET

MARGARET points across the room at THOMAS and CONNERY. Other students fall back to avoid her finger but her gesture does not waver, the crack of lightning through the stained glass windows bathing her in holy light. THOMAS and CONNERY are still as statues under her ire.

Never again.

MARGARET's exhaustion catches up with her, her eyes roll and her knees buckle as she falls into unconsciousness but LYDIA catches her, wrapping the coat around MARGARET.

Act Three

Scene 7

MARGARET'S dorm. Day

MARGARET lays in a bed, waking to the sound of pages turning.

LYDIA sits beside the bed, reading quietly.

MARGARET

Hey

LYDIA

You look better. Significantly less like a ghost is more accurate.

MARGARET

Please. I didn't look like a ghost. It was more like—

LYDIA

You didn't see yourself! It was terrifying, I was half-sure you were in a shallow grave somewhere, and instead you show up looking half-dead in a stolen Victorian nightgown.

MARGARET

Borrowed.

LYDIA

Is that all you're going to do, negate my version of events because they don't match with yours? I have to guess, I wasn't with you.

MARGARET

Do you want me to apologize for leaving you out of the loop? Someone tried to kill me and that's what you're upset about? I'm sorry you feel obligated to take care of me and I don't make it easy for you, I release you of the burden.

LYDIA

Are you serious? I know I'm not obligated to look after you. I do it because I'm your friend and I don't want to see you hurt. You being callous doesn't change that. I was beyond worried.

MARGARET

I'm sorry, truly. She was my friend, but that doesn't mean I had to treat you so badly trying to avenge her.

LYDIA

She deserved better, but that doesn't mean you have to leave everyone else high and dry in some twisted act of penance. If last night proved anything, it's that those guys don't shy away from doing what they want. You being with her wouldn't have changed what happened.

MARGARET

What's happening with them anyway?

LYDIA

They tried some story about it being an elaborate but poorly conceived senior prank but your professor friend talked to the dean and had them sent to his office. Cops showed up shortly after, more serious than the ones from earlier this year. Word around campus is they confessed to everything.

MARGARET

Guess my rough plan to haunt them worked then.

LYDIA

You're becoming quite shrewd, aren't you?

MARGARET

Shrugging.

Even a bad decision is better than not making one at all.

LYDIA

That's debatable. But it helps if you have friends to dig you out of your bad decisions that *shockingly* end badly.

Analysis of "Fire and Brimstone"

by Aubrianna Martinez

Aubrianna Martinez's unpublished screenplay "Fire and Brimstone" centers itself around a university in ill-defined times, with an equally timeless plot of tragedy and truth-seekers. The screenplay's script features protagonist Margaret in her quest to find those who killed her friend and the friends she makes and holds at arm's length as she proceeds to throw herself headlong into danger, in an attempt to keep them as well as herself safe from physical and emotional hurt respectively. The screenplay's use of reference to death and related concepts through literary devices, the screenwriter demonstrates the immortal drive that exists within the protagonist to hold those who do wrong accountable. Martinez's screenplay uses elemental symbolism, metaphors linking death and religion, and ageless components of the setting to create a tight yet thickly woven story that seeks to emphasize the idea that the truth cannot ever truly be killed and buried.

Martinez's screenplay makes clear from the first act that the mystery will not be regarded lightly. The murder has already taken place and the investigation underway; the screenwriter uses the space within the script to flesh out the expositional dialogue concerning the homicide on the university's campus. The institution's campus resembles more an antique in the modern-day than would be typical for a university, but while the script mentions concepts that one might refer to as modern, there are no consistent markers within it to guide readers on a period in which the story took place. The screenwriter describes in act two that the protagonist is "walking around to where the laundry lines were tied. Among the mass of bleached bed sheets billowing in the wind, there was a white nightgown" (Martinez 7). Later referred to as a Victorian nightgown, besides writing about a laundry line existing, Martinez includes that the university uses gas lamps in the library and lamplighters for the lampposts outside. Yet the institution (and the rest of the world created within the script) is not entirely of the past, as exemplified by it allowing women to attend. Even the language used by the characters switches between vaguely old-fashioned, formal language, and more modern vernacular.

The screenwriter applies elemental imagery in reference to historical reverence and symbolism behind the use of natural elements. During act two as Margaret struggles to fight against drowning Martinez subtly points out to readers that winter—the season wherein everything dies and is hidden under layers of frost and snow—has passed, and spring—known for its blossoms, new, and enduring life—has arrived. Martinez does not only use the season as a metaphor for Margaret's persistence to live to the end of the story, however; She also uses

natural elements of a storm to christen her protagonist, as “above thunder boomed like canons. Soon lightning broke through the darkness, shining on the solid ground ahead untouched by the leftovers of winter” (Martinez 6). Like an impressionist artist, Martinez uses light in this scene to depict the moving lightning which in turn leads the protagonist to her goal, confronting the murderers, who serve as the story’s antagonists.

Martinez marries the concept of the recurring motifs of elemental symbolism and her joined ideas of death and religion. Already it has been established that the screenwriter created a connection between her use of elemental symbolism and religion, and she does so explicitly with all three concepts at the end of act two, “smelling of wet smoke, long black hair matted to her in an old-fashioned white dress she is a drowned Emily Dickinson [...] the crack of lightning through the windows bathing her in holy light” (Martinez 7). Martinez uses metaphor to compare Margaret to the poet Emily Dickinson, the poet who famously resembled a ghost and wrote about death and uses the spectral radiance of lightning through hallowed stained glass to highlight the protagonist’s mission of vengeance that death could not keep her from finishing.

Martinez uses the cognitive dissonance she creates within her script to better reinforce her theme of the truth being an immortal being. Between the religious backdrop interlocking with that of death, Martinez’s protagonist embarks upon the task of applying justice to the two murderers on the university’s campus by seeking to reveal the truth. Motivated by personal attachment to the victim and a penchant for just actions, Margaret pursues the dangerous work of an independent murder investigation. This results in her near-death, but she persists despite this to ensure the murderers are properly punished for their crimes as the title suggests. The concept of the screenplay’s title “Fire and Brimstone” most aptly applies to the events of the story that take place on the surface, as Margaret seeks justice for the murder of a friend, but it is relevant to note that her actions do not seek to punish only the clear-cut antagonists of the story, but also to absolve herself of damnation through inaction. Margaret’s commitment to uncovering the truth and revealing what truly happened to the victim demonstrates her resolve in servicing the truth by casting out lies and the liars alike.

History

"Establishment of Religious Freedom: America's Paradox of Religious Freedom" by Joy Steeves

Joy Steeves is a returning student, pursuing a degree in Sociology. Returning to academia has been her dream for many years. Driven by a thirst for knowledge, she takes pride in her academic work.

Work created in Professor Matthew Garrett's History of the United States course.

The framers of America undertook a fantastic trial when they developed a nation with freedom of religion. This result was likely not the original intent of the colonists. Surely, some colonists, like the Puritans, came to America to escape religious persecution, but the overall goal was to self-govern. To self-govern colonists could not be required to prescribe to a religion controlled by the government. Although freedom of religion emerged as a constitutional right, religious ideals and virtues progressed America's temporal society. While not all colonists were of the same religion, religious virtues of charity, grace, morality, purity, and work ethic advanced a secular society connected by shared values and laws. The progression of freedom of religion was an antinomy of citizens desiring freedom from religious governance but enacting laws governed by religiosity.

American colonies were home to many different Christian denominations who separated from the Church of England or fled persecution from European countries. The North was religiously faithful, Pilgrims and Puritans in the New England colonies laid foundations of strict "church-centered" principles. The South was less "church-centered". Founded in 1607 was the Virginia Colony, the first European settlement in America. The Virginia Colony was made up of members of the Church of England, which was Protestant. The Church of England was the official state religion. The government of Virginia was a combination of politics and religion. Virginians imposed laws of religious requirements, such as laws against blasphemy and requiring attendance of religious services on Sundays.¹

Freedom of religion was prohibited in England. The devout Puritans were not allowed to practice religion as they so wished. Puritans believed the Church of England too closely resembled the Catholic Church. Concerned with corruption within the Anglican Church and resentful of intermediaries, they wanted to purify the Church of England. They were persecuted and became religious refugees. The Joint Stock Company was formed by the colony of Puritans

¹ "Westminster Confession of Faith (Excerpt)." In *The Colonial Era, 1600-1754*, edited by Jennifer Stock, 334-337. Vol. 7 of *American Eras: Primary Sources*. Farmington Hills, MI: Gale, 2015. *Gale eBooks* (accessed November 7, 2020). https://link.gale.com/apps/doc/CX3620500119/GVRL?u=bcgvdbl_main&sid=GVRL&xid=47e61335.

and sought to travel away from persecution. They traveled first to the Netherlands. Ever concerned with their "salvation", Puritans feared the culture of the Dutch was encroaching on their deliverance from sin. To preserve their deliverance, they reorganized and migrated to America. After being given a land grant and permission to join the Virginia Company, Puritans arrived in Plymouth in 1620. 9 years later approximately 10,000 Puritans migrated from England to The Americas and created the Massachusetts Bay Colony. Communities in America were settled by other Protestant groups throughout the rest of the century.²

Although English colonists' primary motivations were to gain land and produce resources, they also had strong religious identities. The revolutionary idea that to preserve the right to practice one's own religion freely the right had to be provided to everyone began to grow. Societies in Maryland, Rhode Island, Pennsylvania, New Jersey, and the Carolinas adopted pluralistic policies allowing for greater religious freedom. These colonies quickly grew in population.³ Paradoxically, religious men progressed the ideas of religious freedom. William Penn, a Quaker, was a leader in the cause for religious tolerance.

Paradoxically, religious virtues are the basis of America's secular society. Without religious virtues, society would not be civil. Religiously guided, John Winthrop, governor of the Massachusetts Bay Colony, believed it was a moral obligation of the Puritans to "shine a light" onto the world. Puritan society was based on the idea that they must live the most righteous life possible. Winthrop states in "A Model of Christian Charity" that the differences of man were the intent of God; that they establish the "good of the whole". He postures that the differences in social status are necessary. The tenets of man's interactions with each other are justice and mercy; every man should "love his neighbor as himself". Winthrop discusses in his sermon two laws that society must follow, the Law of Nature and the Law of Grace. The Law of Nature is the belief that all men are created in the image of God. Commanding that every person should help another and that he must do so with the same fervency that he helps himself is the Law of Grace. These laws establish the ideas that enemies should be treated as friends, that men should give based on the situation or need of others, that it is man's duty to give, lend and

² Ibid.,334-337.

³ "Overview." In *The Colonial Era, 1600-1754*, edited by Jennifer Stock, 327-328. Vol. 7 of *American Eras: Primary Sources*. Farmington Hills, MI: Gale, 2015. *Gale eBooks* (accessed November 7, 2020). https://link.gale.com/apps/doc/CX3620500117/GVRL?u=bcgvdbl_main&sid=GVRL&xid=5747b385.

forgive debts. Civil policy is the bind that ties.⁴ Not only did religiously devout men assert policies guaranteeing civility among men, educated secular men did as well.

More humanistic than religious, James Madison served as a member of the Virginia General Assembly in 1795 when a bill proposing to assign taxpayer money to the Protestant Episcopal Church came before the General Assembly. Written in opposition to the bill, "Memorial and Remonstrance Against Religious Assessments", Madison asserts that the passing of "A Bill establishing a provision for Teachers of the Christian Religion" would be an abuse of power. Madison contends that the right of every man to exercise free thought is unalienable and that religion is exempt from the jurisdiction of civil society.⁵ Although Madison argues specifically against the bill, the basis of his argument is for a separation of religion from government. While Madison argues that religion is exempt from government jurisdiction, others argue that religion is essential for society to succeed.

Self-contradictory, Washington believed the most important qualities leading to political success are religion and morality. Without the preservation of freedom of religion, democracy would fail is an antimony, since Washington himself subscribed to the idea that religion and morality are of the utmost importance to society. In George Washington's Farewell Address, he gives his thoughts and concerns about the struggles facing America. He holds the position that the unity of government that establishes the people as one person is the pillar of real independence. The adage of true liberty is expressed through respecting the authority of the government of the people, its laws and measures. Washington is abundantly clear that separation of government departments should remain so.⁶ James Madison emphasizes the sentiment that the preservation of a free Government must be maintained in "Memorial and Remonstrance Against Religious Assessments". He states that establishing bills not necessary for the support of Civil Government lead to tyranny and the subversion of public liberty.⁷ While it was argued that unnecessary bills undermine freedom, these types of arguments embody religious principles.

⁴ "John Winthrop: "A Model of Christian Charity"." In *The 17th Century* [1601-1700], edited by David Simonelli, 324-332. *Defining Documents in World History*. Vol. 2. Ipswich, MA: Salem Press/Grey House, 2018. *Gale eBooks* (accessed November 7, 2020). https://link.gale.com/apps/doc/CX7512700051/GVRL?u=bcgvdbl_main&sid=GVRL&xid=b2579e33.

⁵ John A. Ragosta. "James Madison's Memorial and Remonstrance Against Religious Assessments 1785." *Milestone Documents in American History: Exploring the Primary Sources That Shaped America*, 2008.

⁶ "Presidential Speeches: George Washington: Farewell Address." In *Gale Encyclopedia of American Law*, 3rd ed., edited by Donna Batten, 503-511. Vol. 13. Detroit, MI: Gale, 2011. *Gale In Context: Opposing Viewpoints* (accessed November 7, 2020). https://link.gale.com/apps/doc/CX1337704868/OVIC?u=bcgvdbl_main&sid=OVIC&xid=26a28768.

⁷ John A. Ragosta. "James Madison's Memorial and Remonstrance Against Religious Assessments 1785."

Government is not entitled to attempt to control the people's thoughts or religious choices. The 1779 Virginia Statute for Religious Freedom establishes that irreverent ideas of "fallible men" imposed on others is sinful and tyrannical, which is in opposition to the "holy author". The Almighty power of God gives people the freedom to choose their religion, the government is not authorized to take a punitive position towards the people based on their religious choice or lack of. The act affords that no man shall be forced to attend church, punished if they choose not to attend, and cannot be made to pay taxes to any religious entity.⁸ James Madison advances this idea when he states in "Memorial and Remonstrance Against Religious Assessments" that the establishment of bills not necessary to support the government undermines the power and authority of public liberty.⁹ While American governance allows for freedom of religion, society is not free from religiosity.

Religion is the moral basis of a free society. After visiting Rhode Island and hearing a letter read by Moises Seixas, a Jewish-American, George Washington wrote the Letter to the Hebrew Congregation in Newport, Rhode Island. In the letter George Washington states "everyone shall sit in safety under his own vine and Figtree, and there shall be none to make him afraid". Washington commends the citizens of the congregation, that their liberal policy is an example to all of mankind that should be imitated. The idea and policy that all citizens have freedom of thought and protection of citizenship, regardless of religious membership, is a model that others should follow. The only requirement of the American people is that they be good citizens that support the government.¹⁰ In 1801 when religious groups like the Danbury Baptists were concerned that their religious freedom was being attacked, Jefferson responded that he too believed in religious liberty. Jefferson stated in his letter that he believes that religion is personal between individual and God. He holds the position that adhering to the "will of the nation" will progress the restoration of man's natural rights. Freedom of religious thought does not oppose social duties.¹¹ George Washington acknowledges the importance of the morality established by religion when he states in his farewell address "Where is the security for property, for reputation, for life, if the sense of religious obligation desert the oaths, which are

⁸ David Schultz, and John R. Vile. 2005. Virginia Statute for Religious Freedom, 3:1004-1006,1005 *The Encyclopedia of Civil Liberties in America*. Armonk, N.Y.: Routledge. <http://search.ebscohost.com.ezproxy.bakersfieldcollege.edu/login.aspx?direct=true&db=e000xna&AN=978388&site=ehost-live&scope=site>.

⁹ John A. Ragosta. "James Madison's Memorial and Remonstrance Against Religious Assessments 1785."

¹⁰ Zola, Dollinger. *American Jewish History: A Primary Source Reader*. American Jewish History. (Waltham: Brandeis University Press, 2014), 42

¹¹ "The Danbury Baptists' letter and President Jefferson's response. (Special Delivery)." *Church & State*, January 2002, 13. Gale Academic OneFile (accessed November 7, 2020). https://link.gale.com/apps/doc/A82263269/AONE?u=bcgvdbl_main&sid=AONE&xid=dc110a9c.

the instruments of investigation in Courts of Justice?"¹² Washington contends that American governance allows for freedom of religion, but not necessarily freedom from religion.

Freedom of religion and thought does not equate to no religion at all. In fact, religious ideals and virtues progressed a civil temporal society. Without religious virtues of justice, charity, fortitude, and purity American society would not be civil. The founders of America contended that no attempt to control the people's thoughts or choices should be made by the Government. Although democracy depends on the preservation of religious freedom, it also depends on the virtues of religion. Paradoxically, the true keystone of a free society is a moral basis built through religion. However, any religion people may choose.

¹² "Presidential Speeches: George Washington: Farewell Address." In Gale Encyclopedia of American Law, 3rd ed., edited by Donna Batten, 503-511. Vol. 13. Detroit, MI: Gale, 2011.

Bibliography

- Gale, "Overview." In *The Colonial Era, 1600-1754*, edited by Jennifer Stock, 327-328. Vol. 7 of *American Eras: Primary Sources*. Farmington Hills, MI: Gale, 2015. *Gale eBooks* (accessed November 7, 2020). https://link.gale.com/apps/doc/CX3620500117/GVRL?u=bcgvdbl_main&sid=GVRL&xid=5747b385.
- Gale. "Presidential Speeches: George Washington: Farewell Address." In *Gale Encyclopedia of American Law*, 3rd ed., edited by Donna Batten, 503-511. Vol. 13. Detroit, MI: Gale, 2011. *Gale In Context: Opposing Viewpoints* (accessed November 7, 2020). https://link.gale.com/apps/doc/CX1337704868/OVIC?u=bcgvdbl_main&sid=OVIC&xid=26a28768.
- Gale, "Westminster Confession of Faith (Excerpt)." In *The Colonial Era, 1600-1754*, edited by Jennifer Stock, 334-337. Vol. 7 of *American Eras: Primary Sources*. Farmington Hills, MI: Gale, 2015. *Gale eBooks* (accessed November 7, 2020). https://link.gale.com/apps/doc/CX3620500119/GVRL?u=bcgvdbl_main&sid=GVRL&xid=47e61335.
- Ragosta, John A. "James Madison's Memorial and Remonstrance Against Religious Assessments 1785." *Milestone Documents in American History: Exploring the Primary Sources That Shaped America*, 2008.
- Salem Press/Grey House. "John Winthrop: 'A Model of Christian Charity'." In *The 17th Century [1601-1700]*, edited by David Simonelli, 324-332. *Defining Documents in World History*. Vol. 2. Ipswich, MA: Salem Press/Grey House, 2018. *Gale eBooks* (accessed November 7, 2020). https://link.gale.com/apps/doc/CX7512700051/GVRL?u=bcgvdbl_main&sid=GVRL&xid=b2579e33.
- Schultz, David and John R. Vile. 2005. Virginia Statute for Religious Freedom, 3:1004-1006,1005 *The Encyclopedia of Civil Liberties in America*. Armonk, N.Y.: Routledge. <http://search.ebscohost.com.ezproxy.bakersfieldcollege.edu/login.aspx?direct=true&db=e000xna&AN=978388&site=ehost-live&scope=site>.
- Zola, Gary Phillip and Marc Dollinger. 2014. *American Jewish History: A Primary Source Reader*. Brandeis Series in American Jewish History, Culture, and Life. [Place of publication not identified]: Brandeis University Press. <http://search.ebscohost.com.ezproxy.bakersfieldcollege.edu/login.aspx?direct=true&db=e000xna&AN=782463&site=ehost-live&scope=site>.

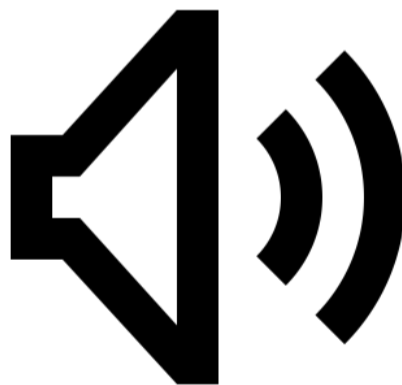
Music

"Jawbreaker" by Matthew Bray

Matthew Bray has been a student at BC for six years (since spring 2015) and has studied Commercial Music, (obtained a certificate) Philosophy (completed Philosophy AA-T) and jazz music (soon to complete degree in Jazz Studies). Matthew is a composer, performer, recording artist and musician in Bakersfield, CA. He is interested in becoming a Film composer and Recording artist. Matthew plans to transfer down south to pursue commercial music in Los Angeles. "Jawbreaker" is his first big band jazz song, and he was directly inspired by Charles Mingus, Miles Davis and Sun Ra. Matthew produced, arranged, recorded and performed "Jawbreaker" himself by using the skills he has obtained in both the Commercial Music program and the Jazz program at Bakersfield College.

Work created in Professor Kris Tiner's Applied Jazz Studies/Jazz Combos courses.

Click below to listen to "Jawbreaker"



"Walking with Milford" by Matthew Bray and Seth Dean

Composed by Matthew Bray and Seth Dean

Performed by Matthew Bray (drums) and Seth Dean (saxophone)

Videography by Matthew Bray

Matthew Bray has been a student at BC for six years (since spring 2015) and has studied Commercial Music, (obtained a certificate) Philosophy (completed Philosophy AA-T) and jazz music (soon to complete degree in Jazz Studies). Matthew is a composer, performer, recording artist and musician in Bakersfield, CA. He is interested in becoming a Film composer and Recording artist. Matthew plans to transfer down south to pursue commercial music in Los Angeles. "Walking with Milford" is inspired by the documentary Full Mantis about a Jazz Drummer, Milford Graves. The idea was to put music to nature, such as the film's motif. The audio is inspired by the song "Stated with Peace" by David Murray and Milford Graves. This project has helped Matthew learn how to score music to video and also to pay respect to Milford who passed away on February 9th, 2021. I played drums and a student helped me with tenor saxophone.

Seth Dean is a student at Bakersfield College.

Work created in Professor Kris Tiner's Applied Jazz Studies/Jazz Combos courses.

Click below to watch and listen to "Walking with Milford"



Philosophy

"Philosophical Analysis" by Narges Obaid

Narges is a sophomore at Bakersfield College, double majoring in Psychology and Political Science. She is a hard worker, completing her two Associate's degrees for transfer in just a year. She is interested in Philosophy, which drew her to take this class. She loves to explore different schools of thought, ideas, and beliefs. Exploring these things helps her gain a deeper understanding of different ideas, people, and beliefs.

Work created in Professor Anna Collins' Introduction to Philosophy course.

In the wake of George Floyd's tragic murder, there were eruptions of BLM protests around the nation which included violence and the destruction of property. This incident occurred in May of 2020, causing a mass uprising consisting of 15 to 26 million people. Possibly, this could be the largest and most impactful social justice movement in American history. Considering what happened with the violence some committed, it is controversial, and many have different perspectives. For the most part, people either thought that these protests were just or unjust. Many are on both sides of the argument. In this essay, I will be analyzing three profound philosophers: Hobbes, King, and Rawls, figuring out what their stance would be regarding this case. Would they think that these violent protests are justified? Or would they believe that these actions committed are unjustified? I will present reasons to prove why by using their philosophy.

The reason Hobbes believes that we as citizens must follow the rules of society is that he thinks that humans left in their state of nature would be barbaric. In *The Leviathan*, Thomas Hobbes talks about how much chaos would be caused if every person didn't follow the rules or leaders. He takes us back in time to when there were no leaders or government. He says without authority being put there would cause lots of chaos. For instance, like men fighting each other, stealing for survival, and acting out of selfish needs. He states that in the state of nature, there is a "war of every man against every man." He is telling us that a society without order would leave everyone against everyone which would cause violence and chaos. After speaking of how society would be a mess in its state of nature, he brought about the idea of natural laws that we must abide by to live a good life.

Signing a social contract was one of the most important ideas he expressed. The social contract is defined as "the mutual transferring of right." Whom do you transfer your rights to, you may ask? He is indicating that you must give up your rights to your society, but in this case, your government. This theory is a mutual agreement between the government and citizens to abide by the laws and rules. This would mean giving up your natural rights of doing whatever you want, for instance, stealing. In this case, the citizens are turning against the social contract

they mutually agreed to by looting businesses, destroying property, and causing chaos in the streets. People protesting and going against the government, as we have seen in the recent BLM protest, goes against what Hobbes believes. Hobbes would decide that these protests are unjust because those who are committing these actions are breaking the laws. Hobbes was a man of order, which is why he would address this mayhem by asking the citizens to follow the laws of their government and to end this lawlessness.

Martin Luther King would decide that these violent protests are unjust because they went against what he believes. King is an African-American activist who was most known for his leadership in the Civil Rights movement. He fought for justice and fought against unjust laws in the 1960s. King would condone these violent protests because he was a man of peaceful protest. During his time as a leader of the Civil Rights movement, he had the power to preach for violent action against those who cause injustice to people of color. Rather, he fought peacefully by using nonviolent tactics. He wrote to his people in his *Letter From Birmingham Jail* that "we must see the need of having nonviolent gadflies to create the kind of tension in society that will help men to rise from the dark depths of prejudice and racism to the majestic heights of understanding and brotherhood." Although, what his people were facing extreme racism and discrimination, he told his people to seek nonviolent actions to cause tension in their society to make a change. He never resorted to violence which says a lot, considering the many difficulties colored people faced during his time.

The actions of looters and civil disobedience that were caused as a result of the murder of George Floyd would be frowned upon by Martin Luther King. He would denounce these actions and call for peaceful protests. King would like to see peaceful protests because he believes that it is far more progressive. It will cause tension in our society which will bring us closer to change. Another reason he would denounce this violent type of civil disobedience would be because there isn't a law that is in support of what happened to George Floyd. His murder was in the hands of that police officer who detained him. He is the one who must face the consequences of his brutal actions. In this country, there are no laws that would defend that kind of action. Understandably, people were angry at what was happening, and people should most certainly peacefully protest against what happened, but it still doesn't justify the damage that was done to the country. King would perhaps ask, what unjust law is causing these actions? He states that "there are just laws, and there are unjust laws" and that we need to take action against unjust laws. There are no unjust laws in the United States that would advocate for the murder of black citizens in America by police officers. King would state that this isn't a way to go about it. The violent protests are against whom? The racist system? He would ask where the

injustice is in the laws of our society. There is no discrimination or racism rooted in our system. Of course, this is debatable but looking at things from all angles and considering different perspectives gives you better insight.

If presented with this case, John Rawls would decide that these protests are just. He presented an idea called the theory of justice which is the idea that the necessary condition for justice is equality. These protests are because minorities are tired of being treated differently. Rawls would believe that these protests are just because people are fighting for equal treatment regardless of their color by police officers. Rawls profoundly stated that "each person is to have an equal right to the most extensive basic liberty compatible with a similar liberty for others." This leads me to believe that he is someone who would defend these protests, even the violence, for justice. This is because the people are fighting for equality, which is the necessary condition for justice in a society.

In Rawls' essay, he concentrates on the topic of social justice. He argues that "no one deserves his greater natural capacity nor merits a more favorable starting place in society." What he means by this is that we are all meant to be equal. No one should be treated better than anyone. Rawls believes social values, like liberty, opportunity, income, and wealth, should be distributed equally. This is why these protests would seem just to Rawls. The protests' purpose is the demand for people of African descent to be treated equally. Although there was violence involved in the protests, Rawls would still believe they are just because fighting for the equal treatment of everyone is far more important than the violence committed. The different treatment of colored people is a clear sign of injustice which is why Rawls would be against this type of inequality. He is a just man for equality comes before all else to him.

These protests serve a purpose not only in tribute for George Floyd's death, but to shed light on much more. What happened on the 25th of May 2020 was devastating but also eye-opening. It's important that we all as one got to witness one of the many, inhuman horrors that still go on today. We see the faults that need to be fixed in our society. We now have a clearer vision of the faults we must change. The toxic racist mentality needs to be eradicated from our society. Hobbes, Rawls, and King's philosophies showed us different perspectives to ponder upon. Using their lens to view this case. We all as one understand and believe what happened to George Floyd was wrong. Some believe that the protests were justified. On the other hand, some may argue that the violent protests were not. Some believe there was no need for this type of violence. Going after businesses and looting them were actions that deterred us from what we really need to pay attention to. For some, the whole movement was soured by the violence we saw, and the unjustifiable actions committed by those who were selfish.

Nonetheless, this was a lesson for all to learn from and interpret. With the help of these intellectual philosophers, we were able to gain a deeper understanding of injustice and justice applied to this case.

Works Cited

Hobbes, Thomas, 1588-1679. "Leviathan" Baltimore *Penguin Books*, 1968.

King, Martin L. "Letter from the Birmingham Jail" San Francisco *Harper San Francisco*, 1994.
Print.

Rawls, John, 1921-2002 author. "A Theory of Justice" Cambridge, Massachusetts: *The Belknap Press of Harvard University Press*, 1971.

"Never Telling Lies and Reasonless Animals" by David Jara

David Jara is a Philosophy major with a passion for art and writing. He currently holds degrees from Bakersfield College in Administration of Justice, Criminology, Sociology, and Liberal Arts and is also a tutor at BC. He attended The Art Institute of California- Los Angeles to study computer animation and video game design when he was younger. While at the Art Institute, David grew a passion for writing and storytelling. David plans to transfer to CSUB to complete his Master's degree and eventually transition into Corrections to become a therapist.

Work created in Professor Peter LeGrant's Introduction to Ethics course.

Immanuel Kant was a Philosopher whose theory on ethics was a Deontological one, which is that the morality of an action should be based on whether the action is good or bad instead of the consequences of that action. Kant believed that morality is rooted in rationality. Since humans are rational beings, we are members of the moral community. Kant separated Things that can think rationally from those that cannot. Kant believed that things like chairs, desks, animals, mentally ill people, and infants do not have reason, and therefore were not part of the moral community. Kant believed that his theory, the Categorical Imperative, is the moral code, and if a person follows certain steps to ensure that an action is universalizable it will always be morally right. He also believed that there are no exceptions to the moral law. Furthermore, Kant believed that lying is always morally wrong. My objection to Kant's theory is that animals are able to reason, therefore they are part of the moral community. I am also going to argue that his principle of universalizability is flawed when it comes to guaranteeing morally right actions.

Kant believed that moral duties are categorical imperatives. This means that if I am acting rationally then I am acting morally, the same goes when I am acting irrationally. In "The Fundamentals of Ethics", by Russ Schafer-Landau, he posed Kant's argument for the irrationality of immorality as follows:

- 1.If you are rational, then you are consistent.
- 2.If you are consistent, then you obey the principles of universalizability.
- 3.If you obey the principle of universalizability, then you act morally.
- 4.Therefore, if you are rational, then you act morally.
- 5.Therefore, if you act immorally, then you are irrational. (169).

If we are to follow this argument then all a person would need to do to ensure all their actions to be morally right is to act rational, which is making sure we can make all our maxims (“the principle of action you give yourself when you are about to do something” 163) universalizable, according to Kant. This is not true. We can have actions that are universalizable and immoral. One example that Shafer-Landau gives is a thief robbing a bank. He says that if a thief were to rob a bank to get rich his actions would be immoral, according to Kant, because if everyone were to rob banks there would be no more money to rob. This is shown by Shafer-Landau saying “When a thief robs a bank in order to gain riches, Kant can show why the robbery is immoral. If everyone acted on the thief’s maxim, there would be no money in the bank to steal, and the thief’s goal could not be achieved” (170). Shafer-Landau continues by giving another scenario where the thief's maxim is different. Shafer-Landau says if the thief were to rob the bank to cripple it, instead of getting rich, this maxim could be universalizable and therefore according to Kant’s theory the thief’s action would not be immoral, even though it is.

Another example of why Kant’s universalizability principle does not work is because a person could tell a lie and it would not be immoral. Kant believed that all lies are immoral. He also believed that under no circumstance could a person make a lie universalizable. This is shown when Shafer-Landau says “Kant thought that certain sorts of actions are never permitted. Lying is one of them...He just assumed that anyone who lied would be operating with a maxim like this: tell a lie so as to gain some benefit” (172-173). The following example will show that Kant’s views on lying are incorrect and it contradicts an aspect of his own theory. If a murderer were to come to my door and ask if I know the whereabouts of a person, and I did, I could use the maxim that I want to say what I can to stop an innocent person from being murdered. This maxim is universalizable, so lying would be morally ok in this instance.

Another example is that if I were to lie to someone to spare them some sort of pain or stress that could potentially kill them. Think of a person who has slipped into senility who has short term memory loss and is prone to heart attacks when stressed. If this person is deeply in love with his wife and thinks that she is still alive, when in fact she has just passed away, I would lie to that person on the maxim that I would say whatever I need to say to prevent this person from having a heart attack and dying. That would be a universalizable maxim. I would not benefit from the lie as Kant suggested, I would have done my moral duty. These examples show that lying is permissible according to Kant’s theory, and telling the truth is not an absolute moral duty.

In terms of being a part of the moral community, Kant believed that morality is rooted in rationality, so if a person or thing is rational then they or it is part of the moral community. He

argued that Animals do not have the ability to reason and therefore cannot be part of our moral community. I would argue that animals do have the ability to reason, therefore, they are part of the moral community. If I were to base my argument from Kant's standards for being part of the moral community then I would say: 1. If animals can reason, then animals are moral candidates.

2. Animals can reason.

3. Therefore, animals are moral candidates.

In an episode of *Cute Animals*, titled "The dog who knows 1000 words", there is a dog named Chaser who has successfully learned 1000 words. Her owner had taught him to identify 1000 dolls. When tested if Chaser could pick out a new toy by inference, she is able to find the new toy by deduction. This shows that Chaser exhibited reasoning skills and is an example that animals do have the ability to reason. Certain chimps can learn sign language to communicate to humans and even solve complex puzzles. In another video titled "Monkey Fairness and Cooperation", an experimenter took two monkeys and separated them with a glass window that had a square cut in the middle that was big enough for one of the monkeys' arms to go through. On either side of the glass was a rock and a container that had hazelnuts. The monkeys would have to communicate and work together to try to open the container and obtain the nuts. Both monkeys were able to successfully communicate with each other and open the container. This example once again showed reasoning from animals of different species.

Furthermore, crows also have the ability to reason and solve complex puzzles. In an episode of *Inside the animal mind*, titled "Are crows the ultimate problem solvers?", a researcher named Alex is introduced as studying wild birds for three months and then releasing them back into the wild. In one experiment Alex captured a crow and set up a test that required eight stages to be followed by a specific order for the final task to be successfully completed. The crow had not previously been exposed to this test but was familiar with the individual elements of it. The crow successfully figured out how to solve the test and reached the food in the final stage. This not only shows that the crow can reason but it was able to show a high level of reasoning. Kant would undoubtedly argue that the animals that I have mentioned all had one thing in common, they were captivated by humans. He would argue that they simply learned habits and were not making conscious decisions. I would disagree with him because if that were true then how would Chaser know to choose the doll that he had never seen before if he was following habits? The crow would pose a problem to this way of thinking as well, because he was never exposed to the test before and would have to know how, and what steps to take to advance to the next level.

In conclusion, Kant's theory has some very plausible elements that I would agree with, but regarding his belief that lying is always morally wrong, and his guarantee of actions being morally right if we are able to universalize them is incorrect. Lastly, he was not able to establish that animals do not have the ability to reason, therefore his claim that they cannot be part of the moral community is incorrect. As I have shown, animals do have the ability to reason, as well as show emotion, therefore, according to Kant's standards they should be permitted into the moral community.

Works Cited

"Are crows the ultimate problem solvers?" *Inside the animal mind*, Season 2, episode 2, BBC.

"Monkey Fairness and cooperation." *Djitaly*, <https://www.youtube.com/watch?v=2BYJf2xSONc&t=38s> Accessed April 2021.

Shafer-Landau, Russ, *The Fundamentals of Ethics*. Oxford University Press, 2018.
Pp.163,169,170,172-173.

"The dog who knows 1000 words." *Cute Animals*, episode 5, ABC news, 2020.

https://www.youtube.com/watch?v=_6479QAJuz8&feature=emb_err_woyt-

Accessed April 2021.

Psychology

"The Effects of ADHD Throughout the Lifespan" by Kevin Le

Kevin Le is a post-bacc student at Bakersfield College. He had also previously attended Bakersfield College as a General Biology major prior to transferring to the University of California, Santa Barbara where he graduated with a bachelor's of science in Biopsychology. His current educational goal is to apply to professional schools for a graduate-level degree with the objective to attain a career in healthcare. The paper he wrote is about the effects of ADHD and how it pertains towards student development. As a college student that was diagnosed with adult ADHD, this is something that he found very personal to him and the assignment just happened to be able to give him a vehicle to explore research that was relevant towards his own life.

Work created in Professor Christina Howell's Introduction to Lifespan Psychology course.

Abstract

Attention Deficit Hyperactivity Disorder (ADHD) has been characterized with having influence on deficits in working memory. ADHD affects executive functioning which is associated with cognitive functions like planning, decision making, and goal setting. ADHD is one of the most common neurobehavioral disorders found in childhood. Children with ADHD have been studied to have elevated in-attention, hyperactivity, and impulsivity and studies have demonstrated that these symptoms can be consistent into adulthood as well. This literature review analyzes such studies and discusses the theories that investigate the underlying causes of ADHD in addition to its effects and how they may be present throughout the lifespan.

Dr. Russell Barkley, Ph.D., a leading advocate on ADHD in both children and adults, discusses in his article, "ADHD in Adults: Diagnosis, Impairments, and Long-Term Management" explains that the back portion of the brain is where people learn (knowledge) and the front portion is how people execute (performance). However, he elaborates that, for people with ADHD, their disorder applies desynchronization of these two different parts of the brain that are each responsible for either knowledge or performance. Therefore, he asserts that ADHD is a disorder of performance rather than one of knowledge - when you know what to do, but you cannot do it; an issue of the "when" and "where," not of the "what" or "how." Put simply, the problem that this demographic faces is not of knowing what to do but rather doing what they know. As a result, this diagnosis can be considered "time blindness" which is brought on by poor executive functioning and self-regulation.

In Dr. Barkley's keynote at the 2012 Burnett Seminar, he presented his research on ADHD, self-regulation, and executive functioning. For people with ADHD, self-regulatory strength (SRS), or willpower, is considered a limited resource pool for skills that impact productivity or work efficiency such as: inhibition or self-restraint, self-management to time, emotional self-regulation, and self-motivation. These skills are categorized as the five functioning skills in executive functioning and, collectively, these executive functioning skills can be organized into three major categories: working memory, cognitive flexibility or flexible thinking, and inhibitory control (self-control). If you think of SRS as a fuel tank, you can try to picture the execution of the skills listed earlier as all individual factors draining from that fuel tank. This, in turn, causes a real problem in terms of sustaining productive workloads. When the limited capacity SRS "fuel tank" is run down on empty, the ADHD individual may experience feelings of anxiety or feeling overwhelmed to a potentially paralyzing degree because these functioning skills of executive functioning are compromised by their disorder. The recommended solution to this issue is to allow the SRS fuel tank to replenish after it is nearing total depletion. This can be done with daily routines including, but not limited to: regular limited practice of positive emotion, statements of self-efficacy and encouragement, breaks between executive functioning and self-regulating tasks, meditation, routine physical exercise, and glucose ingestion. For children with ADHD, restricting recess or classroom break as a punishment for not being on task is actually detrimental to their performance because it restricts the SRS fuel tank from being rejuvenated.

Working memory (WM), as introduced earlier as a major category for executive functioning impacted by ADHD, is a multi-component brain system with a theory that proposes flow of information in respect to memory. In "Working Memory and Decision Making in Children with ADHD," this study serves to evaluate the effects of ADHD on working memory load during decision-making tasks that incorporate delayed discounting (DD) paradigm. DD is a reference to the human behavior to prefer smaller but quicker, or easier to access, awards over delayed rewards that are larger, or worth more. This is significant to identify because it is considered a shared trait amongst people diagnosed with ADHD is that they have poor inhibition, and emotional impulsiveness as a result, due to deficiencies in emotional self-regulation. Given this knowledge, on tasks incorporating DD, we can predict that the control group would perform much better.

In this study, the executive working memory (EWM) is more focused on which also ties into the central executive function, dealing with aspects of directing attention, shifting attention between information utilized, suppressing irrelevant information and inappropriate actions, and also coordinating cognitive processes in multitasking (Fabio, 2020). The hypothesis of this study

is multi-faceted with predictions being that children with ADHD in the experimental group (EG) will have a more difficult time than control group (CG) to defer reward (k- value). Additionally, it is suspected that when memory load is increased - the ability to defer rewards should be equivalent for all participants in both groups, suggesting such is expected of human limitations. With the data collected from this experiment's methods, perhaps the results can testify a higher need in inclusive learning for children with learning deficits from ADHD.

The participants in this study had to meet certain criteria. An age range was set between 8-10 years old with subjects also having to score above a 70 in the verbal and performance IQ on Wechsler Intelligence Scale for Children. Additionally, participants were screened to ensure no history of other cognitive deficits other than ADHD, no disabilities (hearing, visual, or physical), and not being under psychiatric medication. One of the main tasks that involved delayed reward consisted of 16 trials in which, in each trial, the participant was given the option of choosing between two choices - smaller amount of money in the same day or larger amount of money deferred temporally across different periods.

Results of this study suggest that participants with ADHD are more susceptible to effects of conditions that impact EWM capacity such as stress, emotional arousal, and high cognitive loads (Fabio, 2020). Under these circumstances, children with ADHD are found to be more likely to engage in impulsive behaviors and decisions that are deemed risky for resulting in negative consequences. The study asserts that the behavioral and attentional requests made in young children with ADHD could deplete their executive resources that would, otherwise, make for a conducive learning environment. In fact, children with ADHD are more susceptible to have poor long-term outcomes such as increased rates of failure in academics as well as behavioral issues in social environments. Perhaps the data from this study may lead to more awareness towards developing programs that teach children with ADHD how to develop more effortful-control and mitigate their learning handicaps.

In "Neuropsychological Outcome in Adolescents/Young Adults with Childhood ADHD," this research experiment focused on examining the neuropsychological functioning in a longitudinal study, a type of study that examines results across a long period of time, with the participant groups consisting of adolescents and young adults that were diagnosed with attention-deficit hyperactivity disorder (ADHD). The hypothesis of the experiment inferred that measures of executive processes in adults would be similar to symptoms found in adolescents - suggesting the existence of ADHD-persisters, or symptoms of ADHD that are consistent from a young age into adulthood.

In the methods section of this peer-reviewed research article, the participants consisted of 98 people that were diagnosed with ADHD in their childhood. These participants were selected to be reevaluated for ADHD approximately 10 years after their initial diagnosis. The control group consisted of 85 participants that were never diagnosed with ADHD, for the sake of comparison. For the type of measures utilized in the methods, participants were all administered a “psychiatric interview and neuropsychological test battery” (Halperin et al., 2008).

The results of this experiment concluded that participants with childhood ADHD had exhibited a broad range of neuropsychological deficits relative to the comparison, or control, group. The participant group with childhood ADHD were organized into divisions based on adolescent ADHD condition - in comparison to the controls, it was found that persisters and remitters had shown deficiency in perceptual sensitivity, response variability, and increased ankle movement that was measured via a solid-state actigraph. In conclusion, these findings offer preliminary evidence to the hypothesis that ADHD is associated with “early-appearing and enduring subcortical dysfunction” (Halperin et al., 2008). Consistent with what has been reviewed, recovery and improvement over this issue has been associated with positive changes in executive control functioning.

Throughout this review of various scientific studies in ADHD, we discussed many factors of overlap that all point towards the main idea that ADHD is a disorder of cognitive performance. Furthermore, contrary to some misconceptions, the data shows that the deficiencies in this cognitive disorder (developmental impairment of executive function, a deficient self-regulation system, etc.) can be demonstrated to be consistent throughout one’s lifespan and many people do not simply just “grow out of it.” Rather, they can learn to adapt with their diagnosis and adopt strategies and treatments to mitigate the discrepancies between them and the neurotypical demographic. Today, ADHD is considered one of the most commonly diagnosed cognitive disorders in children and has a reputation of possibly being overdiagnosed and misdiagnosed. Despite this, it has also been proven to be undiagnosed all the way up until college or even after when the demands of intense concentration may prove to be extremely challenging. An explanation as to why late-diagnoses occurs is because ADHD is a spectrum, one that actually has many comorbidities to autism, different people may experience different degrees of severity in their executive functioning. Despite ADHD commonly being considered as an “attention-deficit disorder,” it can be more accurately described as an “intention-deficit disorder” due to its effects impacting the future due to lack of intention to execute a plan. Fortunately, ADHD is regarded by the American Medical Association as one of the most well-

researched disorders in medicine with generations worth of data. Over time, we have been able to better understand the underlying impediments that this disorder causes and there exists a plethora of skills, strategies, and treatments including various forms of controlled and non-controlled substances as medication to alleviate these symptoms. In conclusion, ADHD is considered one of the most treatable disorders in medicine.

References

- Barkley, R. A. (2019, January 21). ADHD in Adults: Nature, diagnosis, impairments, and long-term management. Retrieved from <http://www.continuingeducationcourses.net/active/courses/course109.php>
- Barkley, R. A. (2011). The importance of emotion in ADHD. *Journal of ADHD and related disorders*, 1(2), 5-37.
- Barkley, R. A. [Adhd Videos]. (2014, September 23). This is how you treat ADHD based off science, Dr. Russell Barkley part of 2012 Burnett Lecture. [Video]. YouTube. https://youtu.be/_tpB-B8BXk0
- Fabio, R. A., Bianco, M., Caprì, T., Marino, F., Ruta, L., Vagni, D., & Pioggia, G. (2020). Working memory and decision making in children with ADHD: An analysis of delay discounting with the use of the dual-task paradigm. *BMC Psychiatry*, 20(1), 1–13. <https://doi-org.ezproxy.bakersfieldcollege.edu/10.1186/s12888-020-02677-y>
- Halperin, J. M., Trampush, J. W., Miller, C. J., Marks, D. J., & Newcorn, J. H. (2008). Neuropsychological outcome in adolescents/young adults with childhood ADHD: Profiles of persisters, remitters and controls. *Journal of child psychology and psychiatry, and allied disciplines*, 49(9), 958–966. <https://doi.org/10.1111/j.1469-7610.2008.01926.x>