

Harrison 2021 Presentation Abstracts (ordered by presenter first-name)

Ada Stelzer

“Thinking Logically: The Semiotics of Enculturation into Mathematical Rigor”

Among mathematicians and math communicators, it has long been noted that public and professional understandings of the field are at odds with each other--research mathematicians tend to describe mathematics as beautiful and creative, while others see it as a rigid and incomprehensible barrier to success. Since common perceptions of mathematical ability are tied to those of intelligence, employability, and societal worth, this disconnect has significant material consequences, justifying further research into public and specialist understandings of math.

Drawing upon the work of semioticians, anthropologists, and educational researchers, I propose a semiotic model of math education as a process of enculturation, hypothesizing that students' ability to succeed in proof-based math courses is dependent upon gaining a deeper understanding of mathematical culture. I specifically examine the key concept of *rigor*, which is integral to the process of proof in mathematics. Although a proof is technically rigorous only when every step can be written out in precise logical language, the process of writing a rigorous proof is unbearably tedious and produces texts that are uninteresting and unreadable. I argue that when mathematicians refer to proofs as “rigorous” in practice, they are evaluating it based on criteria of acceptability defined by the culture of professional mathematicians. Math students entering their first proof-based courses are challenged to learn these criteria, and I suggest that more explicit instruction in the cultural nature of proof would help to mitigate this challenge. To test this hypothesis, I then propose an ethnographic research study of early proof-based courses, in which I will track discussions of rigor throughout the term using a combination of interviews and participant observation of the classroom. These observations will allow me to describe the ways in which student thinking about the nature of rigor shifts as the course progresses and evaluate my hypothesis.

Alex Medina

“Listening to the Internet: Cultural Discourses, Vicente Fernández, and Hearing YouTube Comments”

The main argument of this paper is that by listening to the internet, we are able to not only see discourses unfold, but are able to *hear* them. Listening to the internet challenges our understandings of listening in the first place, by dis-locating the site of listening. I posit listening to the internet within a broader theory of music, sound, and performance, alongside the cultural discourses that I apply to my case study, such as masculinity and nationalism. As a way of showing the practice of listening to the internet, I make an in-depth discourse analysis of YouTube comments under the YouTube music video for Vicente Fernández's song “Por Tu Maldito Amor”. My discourse analysis will further explain how although these comments are not sonic in nature, they are to be listened for (and to), as a way of interacting with the music video under the parameters of internet listening. This project incorporates gender studies, postnationalist studies, and performance studies to situate all of the discourses that listening to this specific video can highlight. I will also analyze this music video and Fernández's performance within the contexts of mexicanidad and machismo to interpret it more deeply, and the discourse markers within the comments themselves.

Andrea Lara

"Culturally Conscious Treatment for Latino Populations"

This paper focuses on the historical approaches to adapting current therapy models to better serve Latino populations. It begins by identifying the various areas where Latinos require additional support or different approaches to treatment than White clients, and analyzes how these needs intersect with barriers to treatment. With those Latino-specific barriers and needs in mind (i.e., language differences, financial barriers, impacts of acculturative stress), the paper then discusses competing approaches to culturally conscious therapy. The varying therapy approaches are broken down to some of their key comparable features, and discerned to more specifically identify what successful culturally conscious treatment for Latino populations is. Culturally conscious treatment for Latino populations has proven successful when it is dynamic in its approach to culture, anticipates and works to counter socio-economic barriers, and fosters an overall collaborative approach. This paper highlights not only what is needed for successful treatment for Latinos, but additionally showcases the gaps in the research going forward. As a whole, there are many positive results in regards to increasing access, quality and retention for Latinos in therapy when barriers to treatment are addressed both proactively as well as collaboratively when listening to Latino clients specific needs. Therefore when providing culturally conscious therapy for Latino populations, researchers and professionals should emphasize identifying cultural values, counteracting barriers to treatment, and being mindful of acculturative and bicultural stressors unique to their situation, for treatment to be overall successful and well-received by Latinos.

Anthony Dare

“Security Regimes in The Spratly Islands Conflict: Do They Work?”

Since the start of the 21st century, security regimes relating to the military, economy and environment have been proposed to foster cooperation among the states of the conflict. There is an ongoing debate whether these security regimes have created peace. In this paper, I will be asking three questions: 1.) What do security regimes in the South China Sea look like in terms of military cooperation, joint oil development and environmental conservation cooperation? 2.) Which of these three regimes has worked to garner peace and which ones are set up for failure? 3.) What is needed to further peace among these states?

I argue that oil joint development has not created lasting peace among states due to issues of asymmetrical economic interdependence, disorganization of bilateral agreements and the destroyed bilateral relations which are rooted in domestic politics. In terms of Military security regimes, I argue that joint military exchanges and treaties have bolstered introductory cooperation and that search and rescue (SAR) as a way to advance this. When it comes to environmental cooperation, we see successful bilateral regimes that need to be expanded into a multilateral scope. Peace Parks and governance regimes are a possible solution to environmental peace.

Catherine Roe

“Through Factors: a complementary framework for understanding transit migration networks”

Migration theory is a relatively new field, and therefore has several areas of further exploration. A relatively recent migration route from Western Africa through South and Central America to the United States presents an opportunity to study the transitory phase of a migrant’s journey. Push and pull factors are useful frameworks to understand why one might leave or where they want to go, however, they do little to explain the path from point A to point B. In order for an asylum seeker to migrate, the countries on the route must allow for passage, either through formal or informal means. *Through* factors, such as border rules and smuggling networks, can be a useful third element of the factor framework of understanding a particular migration pattern.

Emma Bergholz, Mads Layton, Nicole Xie

“An Exploration of the Major Themes in Restoration and 18th Century Comedies”

For our summer research we worked with Professor Celia Barnes to create an expansive bibliography for her course on restoration comedy before completing the class in the fall. Our research allowed us to become familiar with the overarching themes of the era extending through the 18th century and track those themes as they morphed with the changing contemporary atmosphere. Our knowledge of the historical context and common critical arguments provided us with an opportunity to work more in depth with the material.

The comedies on-stage during the Restoration period of King Charles II followed similar themes and eventually created dialogues with each other on topics that the general public was interested in. Four primary topics we tracked in these plays are: Nation, Politics, and Empire; Women and Marriage; Economics; and Theatricality. The restoration theater was heavily influenced by the vices of the newly restored monarch, and many of the early plays reflected the court's rakishness because of the king's direct monetary patronage of the theaters. As a result, the early plays, beginning chronologically in our exploration with *The Country Wife* by William Wycherly, had a crude style of humor based around gender politics and marriage. Political unrest and the rise of imperialism also found their way into the stories brought to life on the stage. Idle characters of noble birth became members of the working and mercantile class as the century went on, marking increased industrialization and a shift towards capitalist values in the greater society. The more raucous comedies of the Restoration era eventually developed into the more Sentimental comedy, which reflected the societal turn towards feeling and morality. The economic changes signaled a rise in capitalism, and a wider distrust among people for nobility. William Congreve's 1700 play *Way of the World* embodies the shift in tone and themes that continued through the rest of the century. By tracking the changes in the comedies during this literary period, modern readers can understand relationships between the monarchy and the public, and the role that entertainment had in society.

Emma Milton

“To Teach *All* People Through Music: Reimagining the Choral Classroom”

The primary focus of this paper is radical inclusion of students with disabilities in the choral classroom. To do this I propose a reimagining of the choral classroom and many of its aspects. I begin by addressing the common definitions and goals of the choral classroom, one being to teach people through music. I then use Licia Carlson's concept, “musical becoming,” to imagine what teaching all people through music could mean, specifically when it comes to the inclusion of students with disabilities as part of all people. Using this lens, I propose a reimagining of the choral classroom as a spaceplace where people musick with their voices. In order to continue toward radical inclusion of students with disabilities, I propose that voice can be defined in this context as also happening beyond the vocal cords. Using Quinn, Blandon, and Batson's study, conclusions, and concept, “post-verbal,” I clarify some possibilities for voice beyond the vocal cords—the voice not as what it is, but as what it can be. Following this reimagining of the voice, I use Christopher Small's term, “musicking,” to create a new term that could fit better in a more inclusive choral classroom—voicing: a verb or noun that encompasses the partaking in the musical spaceplace with one's voice. Working with Jennifer Iverson's writing on Björk's music, I open the possibility of seeing the choral classroom as a porous body, able to integrate all voicings as part of the whole. All voicings can be further integrated into the choral classroom if the teacher becomes a facilitator that values the students' voicings as valuable contributions and sources of learning and

knowledge. I conclude my paper by addressing complexities in implementation of these ideas, including possible obstacles. Though these ideas won't solve all issues relating to inclusion of students with disabilities in the choral classroom, they provide a possible way into taking a step in a hopeful direction. The stakes of teaching all students through music are far too high not to try.

Emmeline Sipe "El alférez monja"

This presentation explores conceptions and perceptions of gender in Juan Pérez de Montalbán's play *La monja alférez* (*The Ensign Nun*). Many narratives about Antonio de Erauso, who wrote an autobiography under the name Catalina de Erauso, depict him primarily as a woman dressed as a man; a false man. We can see this prejudice, for example, in the very title of Juan Pérez de Montalbán's play: *La monja alférez* (*The Ensign Nun*). However, I argue that the appropriate title for the work should be *El alférez monja* (*The Nun Ensign*), giving priority to his true identity instead of the past he left behind. We see over the course of the play that although he was assigned female at birth, in the words of Erauso himself, he proves himself to be "a man and more than a man" to a society who questions and doubts his masculinity.

Frances Lewelling

"Experiencing Context: Understanding Frances E.W Harper's Poetry Through Sounds of 2020"

My paper is paired with a creative project made during my time in this class - it is a sound file that contextualizes a reading of Harper's poem 'That Blessed Hope' with various sounds from my environment at that time: TV and radio coverage of the presidential election and the COVID19 pandemic, conversations with my roommates, piano-playing, virtual choir recordings, podcasts and daily background noise. Both the paper and soundscape address the material context in which poetry is experienced and explore the necessity of this experiential component in understanding the poem's content; because 'That Blessed Hope' is a religious poem by an activist writer, my paper emphasizes the place of spiritual experience in activism both in the mid 1800's and today. I use research on the earliest publications of *Poems on Miscellaneous Subjects* (the collection containing 'That Blessed Hope') to suggest how its materiality and social context could have shaped readers' experience of the poem, and compare this to the contemporary sonic contexts used in my soundscape and the experience of the contemporary listener. I build on existing discourse regarding the collection's materiality, which primarily focuses on visual elements, by emphasizing the aural experience of poetry both in my reflections on the poem's formal elements and by drawing attention to the poem's place in an oral, as well as written, tradition. My soundscape also creates emphasis on more elusive context: an individual's specific environment (e.g. my house, my practice room, my daily routine) and choices (e.g. which media I consume, which I record, and how I record and sequence it) within the broader contexts of their community and moment in history. My soundscape offers a way for contemporary readers and listeners to experience Harper's poetry and religiosity while my paper highlights the legacy of creative and spiritual experience in confronting social injustice, and the importance of this legacy.

Henry Jacobsen

"'I thought it was the end of the world': The Struggle for Relief, Rehabilitation, Reconstruction, and Rights in the Aftermath of the Halifax Explosion of 1917"

My paper is an investigation into the Halifax Explosion, a catastrophic event that occurred 6 December 1917 in Halifax, Nova Scotia, Canada, and how the Canadian government addressed the crisis and changed the city. My thesis was "the Halifax Explosion and the subsequent response of the Canadian government, through the avenue of the Halifax Relief Commission, allowed for radical restructuring of Halifax both in terms of the physical makeup of the city and the

sociological makeup of the city and its surrounding area.” Halifax was an infrastructurally poor military wharf that was experiencing increased military activity due to the ongoing Great War. The collision of the SS *Imo* and SS *Mont Blanc* the morning of 6 December 1917 would catch the latter’s highly explosive cargo on fire, and soon thereafter would explode, flattening much of Halifax, killing nearly 2,000, injuring over 9,000, and leaving over 20,000 homeless. In response to the crisis, city leaders in Halifax formed the Citizens’ Relief Committee to organize immediate aid to the devastated city and its citizens. Two months later in February, the Halifax Relief Commission took control of the reconstruction of the city and relief to its people. After the preceding context, I begin to address my thesis: first, the shape of Halifax itself was molded as a result of the explosion; since much of the infrastructure of the city was destroyed or rendered unusable, it gave city planners an opportunity to remake Halifax as a modern city. One of such city planners was Thomas Adams, a British architect is thought to having wanted to radically redesign Halifax (this is a major point of academic contention), and though he did not realize his entire vision for a new and revitalized Halifax, some of his influences still percolated into the design, found especially in the Hydrostone district. Nonetheless, the Halifax that was rebuilt post-disaster actually became a terminus rather than a terminal, as businesses and visitors flooded into the “new” Halifax. Another aspect of Halifax that was altered by the Halifax Relief Commission’s response was the Mi’kmaq community’s presence at Tufts Cove across the harbor. Much of the settlement the Mi’kmaq had occupied was destroyed by the explosion, and around half of its population killed. They were in a desperate situation, a situation capitalized on by the Relief Commission; the Canadian government and local White landowners had long sought to remove the Mi’kmaq from the area. The crisis afforded them that opportunity: meager aid forced many of the Mi’kmaq to relocate to reservations, and the rest were scattered across Nova Scotia. The last restructuring of Halifax the Relief Commission partook in was its battle with labor unions. During reconstruction of the city, the Commission rapidly began to clash with Haligonian labor unions as it attempted to contest the power the unions held on the city. The unions ultimately were subordinated, but rather than spelling their doom, union leaders learned from their struggle and managed to revitalize the labor situation in Halifax into the 1920s.

Holly McDonald

“Revenge of the Moms: Twenty-First Century Motherhood in *Kill Bill*”

For Tarantino to make a franchise about a female former-assassin going on a violent rampage to avenge what she believes was the death of her unborn daughter seems progressive since it came out of the early 2000s, a period in U.S. history in which women were relegated to being victims in the eyes of the media. These films appear to portray them as quite the opposite actually; the women of the *Kill Bill* franchise seem empowered with their martial arts skills and cool-headedness under pressure. On the surface, they embody what Judith Halberstam describes as “masculinity without men.” However, upon taking a closer look at American society’s treatment of women at large, it becomes clear that these films are not as groundbreaking as they seem at first. While Quentin Tarantino’s 2003-2004 bloodsoaked revenge fantasy *Kill Bill Vols. 1 & 2* allowed female characters to have more agency and play roles that require them to be violent and masculinized despite other contemporary media depictions of women as passive victims, the films still acted as a vehicle to promote a traditional ideology concerning motherhood and more broadly defined a “good woman” as one whose every decision and action kept her children in mind.

In fact, each of the female characters of the *Kill Bill* films conforms to Hollywood’s idea of a good woman as a mother first and foremost. In contrast to mommy-hero Beatrix Kiddo, all of the women who threatened the sanctity of the mother-child bond and the nuclear family end up

dead, sending a bleak message to women who dare disrupt the status quo in any way. Furthermore, Tarantino doesn't spare them of gory deaths just because they are women, which seems egalitarian in a twisted way, yet the ultimate message is that women better not dare neglect or reject their roles as mothers because they'll meet a brutal end if they do. *Kill Bill Vols. 1 & 2* tell us that for every bad woman who chooses not to conform to the script of motherhood, there is a good woman who will right that wrong by eliminating her completely. Their core message makes these films no different from other, more blatantly traditional representations of women in media, and they fall in line with the cultural ethos of their time that women should be mothers above all else. Once we look past the punches and the samurai sword fights, what we're left with is a mother who will stop at nothing in order to get back to her child.

Isaac Wippich

“Consciousness: Conceivability and Combination”

I argue that Russellian panpsychism is a promising framework for explaining how consciousness fits in nature. Panpsychism posits that consciousness is an irreducible and fundamental feature of nature and implies that everything physical is imbued with consciousness. Panpsychism is counterintuitive because it entails that consciousness is ubiquitous, rather than an exclusive feature of living organisms (e.g., it is strange to regard a stone as conscious). I argue, nevertheless, that panpsychism is a coherent and elegant view. While there are serious challenges facing panpsychism—especially the subject-summing problem—I contend that these challenges can be met. I sketch Luke Roelofs's solution: the familiar human consciousness we know and love is a composite macrosubject constituted by microsubjects. I argue that panpsychism is at least as viable as physicalism as a fundamental theory of consciousness. I conclude that the panpsychist is better equipped to address the problems that are common to both panpsychist and physicalist views: the combination problem supported by a conceivability argument.

Jeremy Bruton

“Assessing the Economic Theory of Regulation in the Context of Deregulation”

This paper examines the explanatory power of the Economic Theory of Regulation, commonly referred to as the “Chicago Theory of Government”, in the context of widespread deregulation within the United States during 1970s. Joskow and Noll (1981) categorize the Economic Theory of Regulation (ETOR) as the prediction that regulation exists to redistribute income from one group with less political wealth to another with more. Therefore, under the old school ETOR, regulatory reform occurs when the costs of continued regulation outweigh the political benefits gained through wealth redistribution. Becker (1983) further generalizes this theory, suggesting that deregulation can also occur when the overall pressures applied by relevant interest groups change or in instances of regulation-induced market failures, where correcting the failure expands the total political rents available for distribution. These understandings of regulatory reform provide an accurate analysis of deregulation when such policy change follows shifts in the demands of interest groups. However, instances of deregulation are not limited to changes within the demands of interest groups. Supply-side changes such as electoral turnover, constituency interest shifts, and the actions of individual political actors can also prompt instances of regulatory reform not easily explained under the ETOR.

Jesús M. Maldonado Treviño

“National Afflictions: The Filmic Expression of Feminine Desire in *La Regenta* & the Echoes of the Past in the Present”

In 1995, the *Radio Televisión Española* released an adaptation of the novel, *La Regenta*, written by Leopoldo Alas “Clarín” (1884). The novel deals with a woman’s encounter with desire, which, at that point in time, is an encounter only allowed for men. Spain returns to these issues in the film as it re-enters the world as a post-Franquista, democratic, and European society. This essay critically addresses nation-building, hysteria and repression, the heritage film, and the state of the woman during both the 19th Century and Francoist Spain. This work concludes that there is a national, filmic reaffirmation of the presence of the frustrations related to the repression of national feminine sexual desire, represented by the body of Ana Ozores, and the traditional biopolitics of the Spanish past, which is utilized to critique the present and its progress as a nation.

Lilíam Ocampos

“Presencia, proyección y realidad en *La ondina del lago azul*”

En su tradición *La ondina del lago azul*, Gertrudis Gómez de Avellaneda comparte una historia contada por el guía turístico de su excursión por los Pirineos franceses en 1859. La dinámica de su narrativa, especialmente el posicionamiento de Avellaneda y de su informante como narradores y su trama semi fantástica constituyen los aspectos más representativos del mensaje de la obra. En este artículo se analiza cómo los elementos costumbristas sociales y literarios, en especial la representación de género en la literatura, parecen ser desafiados y reinterpretados por la autora en esta narrativa tan peculiar. El análisis tendrá como base el extenso estudio de la subjetividad femenina del movimiento literario Romántico que ha identificado el cuestionamiento y exposición de los conceptos y normas artísticas y sociales como el aspecto insignia de las obras de las mujeres escritoras de esta época. El presente análisis de *La ondina del lago azul* se enfocará específicamente en la relación entre los aspectos fantásticos del relato y el posicionamiento de Avellaneda como autoridad narrativa y cómo tal relación influye en, y desafía tanto la realidad como la expresión artística literaria. Específicamente, el análisis abarca cómo el ambivalente posicionamiento de Gómez de Avellaneda dentro de la narración le permite desafiar los mandatos sociales y literarios de la época, proyectando un “yo” romántico alienado y desenmascarando la angustiada realidad, a la misma vez que permanece detrás del velo tradicional femenino que se le confería a las mujeres escritoras de esta época. El resultado de esta investigación no sólo expandirá el análisis sociocrítico y feminista del movimiento artístico Romántico, sino que también aportará valiosas conexiones entre los diferentes comentarios socioculturales que nos dejó una de las precursoras más destacadas del feminismo moderno.

Marion Hermitanio

El cuerpo terrorífico y reprimido en *Postmortem* de Pablo Larraín

Post mortem, una película del cineasta chileno Pablo Larraín, exitosamente revela las heridas profundas en la sociedad durante la pos-dictadura de Chile a través de la representación terrorífica pero silenciada del cuerpo. La película se centra en el protagonista Mario Cornejo, quien se enamora de la bailarina Nancy Puelma en los días anteriores al golpe de estado de 1973. A través del enfoque artístico y cinematográfico en los cuerpos deformados y la creación cuidadosa de los personajes, Larraín explora las fuerzas inconscientes de la memoria traumática y conecta el pasado con el olvido que aún persiste en el presente. La relación entre la psique y el cuerpo será la base de este análisis, y el psicoanálisis será una herramienta para contribuir a la comprensión del uso del cuerpo humano en *Post mortem*. Larraín juega con todo lo que el cuerpo posiblemente puede representar; mientras Nancy es el símbolo de deseo sexual y Mario es la encarnación de represión del trauma. Aunque el cuerpo engloba muchos temas diferentes, todos logran una reinterpretación de los mecanismos mentales de defensa que caracterizan la teoría psicoanalítica. El cine de terror es inherentemente psicológico y vinculado con el cuerpo humano; el espectáculo de cadáveres a

lo largo de *Post mortem* es una realización de las agresiones brutales de la dictadura. Los cuerpos repulsivos producidos por una entidad maligna crean un espacio en donde nace el terror y brotan las ansiedades. Además, el protagonista Mario retrata el concepto psicoanalítico del ‘olvido motivado’, o la represión de una memoria como un mecanismo de defensa. La manera en que él está posado y grabado, el diálogo, y los rastros insignificantes de su trauma devastador sugieren una existencia monótona y la anulación de un pasado caótico. Este análisis examinará como *Post mortem* encarna los mecanismos de defensa que los humanos emplean para manejar un pasado doloroso, y también abordará los peligros del olvido motivado en una comunidad dañada. El objetivo de mi investigación no es solo enfrentar el trauma durante la post-dictadura chilena, sino también empezar a entender por qué y cómo el olvido nacional puede ser motivado psicológicamente.

Matthew Brown

La Culture de l’annulation en France : L’emballage médiatique et la longue ombre de la Terreur révolutionnaire (Cancel Culture in France : Media Frenzy and the Long Shadow of the Terror)

The starting point of my investigation is to decipher how French media, specifically mainstream prestige publications like *Le Monde*, *Libération*, and *L’Express*, received, covered, and translated “cancel culture” starting in the summer of 2020. While cancel culture has been a media buzzword in the US since at least 2018, it appears in France only after the publication of an open letter in *Harper’s Magazine* condemning cancel culture was republished in *Le Monde* on July 9th, 2020. I analyze the coverage of cancel culture in French media after this date, paying attention to how it is described—rhetorically created—its stated practitioners, and its supposed implications. Much of this media coverage, both in the U.S. and in France, has been largely negative, with criticism ranging from generalized hand wringing about the effects on political debate to open condemnation and comparisons to events like as the Stalinist purges. Why has the reception of cancel culture in these large, prestigious media outlets been so negative? This cancel culture discourse should be understood in the context of its creation in the summer of 2020, which was defined by global antiracist uprisings after the police killing of George Floyd in Minneapolis on May 25th. The Harper’s Letter referenced this protest movement, acknowledging the visibility and success of certain social justice movements in the last several years, only to caution these same movements against censoriousness and ideological conformity. France too has a history of racist policing and had its own protests that summer in solidarity with U.S. uprisings and aimed at specifically French issues, but few articles explicitly mention these local manifestations. This discourse tends to locate cancel culture as originating in and relegated to the U.S., but at the same constantly raises the specter of a transatlantic invasion, which for some authors has already begun. How do we make sense of cancel culture’s supposed foreignness when it is also at the same time supposed to be a menace at the heart of French public culture?

I believe that pursuing these questions leads us to a sometimes-invisible rhetoric at the heart of this discourse: The Reign of Terror, an historiography contested period of the French Revolution. The Terror supports the discursive creation of cancel culture, doing much of the legwork in framing it as *already* negative and intolerable, as if it were latter-day Terror. Like cancel culture, the Terror is (usually) deemed to have originated from something at first laudable—the French Revolution—that quickly strayed into excess and out of bounds. For cancel culture, it is supposed to originate from social justice movements active online like #blacklivesmatter and #metoo. Like the Terror, cancel-culture is represented as the product of a misunderstanding of supposedly universal values such as the right to a trial, the presumption of innocence, and

reasoned, measured public debate. By transgressing respectable political and social norms, the Terror and cancel culture are both positioned outside proper society and the discourses that create and condemn them take on the tenor of civilizational clash. This notion itself, of an incipient clash and fall of civilization, is the result of a long-delayed reckoning with colonialism and racism in France.

Meghan Hunter

“Navigating the Dangerous Intersection: Black Women in Toni Morrison’s *Sula*”

My research paper titled “Navigating the Dangerous Intersection: Black Women in Toni Morrison’s *Sula*” focused heavily on the intersection of race and gender that Black women exist on. Black women are depicted in a myriad of ways through social media, visual media, and literature. For the purposes of this project, I focused on the way Black women are depicted in Toni Morrison’s novel *Sula*, and how Toni Morrison sets up these characters to interact with common tropes placed on Black women. My guiding question for this essay was: “how does Morrison critique, revise, and reclaim the jezebel and sapphire stereotypes that are commonly placed on Black women in this novel?” This question ultimately led me to my thesis which was:

“Stereotypes such as the sapphire and jezebel would perpetuate the idea that Black women are monolithic, when in fact through her portrayal of Nel and Sula’s respective families, Morrison reveals that this is not the case. Morrison’s depictions of the Black women in this novel, specifically Sula, Eva, Helene, and Nel explore the depth of the Black female experience. Morrison, through her conception of a fictitious world, explores the way Black women navigate the intersection of their race and gender in regards to the jezebel and sapphire stereotypes. She accomplishes this through portraying three modes of stereotype interaction: internalization and self-repression; leveraging of stereotypes in the interest of protecting oneself and children; and finally, despite the internalization of stereotypes by one’s community, living on one’s own terms.”

I began my essay with an exploration of theoretical frameworks, to provide the proper context for my argument. I discussed Kimberle Crenshaw’s conception of “intersectionality” in order to highlight how race and gender interact in Black women’s lives. I highlighted bell hook’s similar sentiments by providing quotations and analysis of her book “AIN’T I A WOMAN: Black Women and Feminism”. In this work bell hook’s addresses the way Black women exist in a space of abjection in regards to Black men and white women. Black men ignore Black women’s womanhood, while white women ignore their Blackness. Finally, I briefly explained the history of the Jezebel and Sapphire stereotypes, in order to provide my reader with the context for how Morrison’s characters interact with these stereotypes.

My discussion of Morrison’s characters ultimately highlighted, what I called, the three modes of stereotype interaction. The first mode of stereotype interaction was highlighted through Morrison’s characterization of Helene. Helene’s interaction with the jezebel stereotype was one through which she repressed herself, and attempted to repress her daughter, sexually in order to combat the hypersexual stereotype. At the same time, Helene was able to weaponize her perceived hypersexuality in order to keep herself and her child safe. The second mode of stereotype interaction was brought forth through Morrison’s conception of Eva. Eva, when faced with extreme poverty and racism was forced to take on the Sapphire stereotype in order to provide for her children. The final mode of stereotype interaction was highlighted by Sula, who

despite the internalization of stereotypes by her community, owned her sexuality and lived solely on her own terms.

I concluded my essay with a discussion of the real world effects of stereotypes such as the jezebel or sapphire. I noted how these stereotypes are internalized by elected officials, law enforcement, health care providers, and various communities at large, and that such internalization has potentially deadly consequences for Black women. I cited studies such as that conducted by Marci Lobel and Lisa Rosenthal, who looked at college students' perceptions of Black and white young women. Ultimately, they found that the college students perceived the Black women in a significantly more negative and sexual light than white women.

Through this essay I hoped to bring attention to one singular fact: Black women are highlighted in monolithic and negative ways, and these stereotypes are usually perpetuated by non-Black or non-female creators. There is a dire need for creators such as Morrison who work to reframe such violent narratives.

Meralis Alvarez-Morales

“Resisting Colonization: The Caribbean and the Arts”

In this paper I will focus on how artistic expression is used as a means to challenge colonial structures, institutions, and historical narratives. It is my intention to specifically focus on how the Caribbean region is portrayed and analyzed as a physical and metaphysical space through an artistic lens. It is crucial to examine the liminality, physical, and metaphysical qualities of the Caribbean through an artistic lens, considering that artistic expression in the Caribbean is a way in which Caribbean nations have healed and coped with effects of colonialism on the collective memory and generational trauma. By using a global artistic approach, I will be able to visualize the ways in which the Caribbean region is constructed as an organism made up of several moving parts.

Throughout my research, I will be able to see the ways in which the Caribbean region and their nations are represented and constructed by its people, and thus how it is (dis) remembered/constructed in art, by examining the visual and performance arts (paintings, lithographs, woodblock, photos, music videos, dance, theater, and tobacco packaging) and literature (academic/scholarly literature, poetry, novels). My foundation will be built on visual art and literature produced during the 16-18th centuries, focusing on the historical period in which the majority of the Caribbean was still a European colony, with an emphasis on decolonization movements and artistic productions during the 18th – 19th century. This is to create a point of reference for later comparison between artworks created during the colonial era and “after” it. As many of the Caribbean islands begin to enter a “post”-colonial era during the 20th – 21st century, I will shift my focus to the island of Puerto Rico, which remains a colony today, and how the Puerto Rican nation continues to grapple with the effects of prolonged colonial rule (through artistic productions). Before I am able to incorporate a global art historical analysis of these themes within the Caribbean, I will focus on the ways in which the collective historical narrative of these islands is (de) constructed and illustrated through the arts, and whether or not it reflects and stands upon the colonial narratives created to describe the region (cultural, political, and economic). I am intentionally placing the word “post” in quotation marks because I hope to answer whether or not the Caribbean has truly entered into a “post” colonial era and what might that look like visually. Likewise, I am using a rather loose definition of the term art since what is or is not art is constantly fluctuating. I am also place (dis) and (de) withing parenthesis as a means of showing that these are cycles that exist at the same time and within their own space in time, thus the liminality and

metaphysical qualities of the Caribbean (it being suspended by the sea and connected through the diasporic and territorial communities).

Phoebe Eisenbeis

“The Landscape and Self in Maggie Nelson’s ‘Canal Diaries’”

The many critical conversations about Maggie Nelson’s writing have generally not considered her as an eco-poet or looked at her work through an ecocritical eye. Her poetry specifically can be examined from within the nature writing canon, but within my paper, I first break down the nature writing genre and canon in its traditional and oftentimes problematic form. I focus on a sequence of Nelson’s called “The Canal Diaries,” about a polluted, urban canal that she returns to many times during one summer. The paper explores pollution, toxicity, the boundaries between humans and our environments, identity, and connection to space as a poet. I assert that where canonical nature writing has repeatedly upheld the concepts of humans and nature as distinct, “The Canal Diaries” centers and honors a polluted environment. This environment is represented as a liminal space between humans and nature where the internal (self) and external (other) landscapes blend, and where the concept of nature, and what is written about it, can be reimagined to reflect and encompass human-made environments. The important conclusions of my paper revolve around the critical relationship between poet and environment, and how even polluted environments can lend themselves to deep personal reflection and transformation, that in turn can lead to a heightened awareness of the world around us.

Ryn Hintz

“The Incentive of Othering: Imperial and Contemporary Constructions of Terror in Russian State Discourse”

“The Incentive of Othering” addresses the broad question of how state discourse on terror develops through time and how it translates into state action against terror. This project uses the constructivist theory of international relations and Foucauldian discourse analysis to analyze the language used by the Russian state to refer to and discuss two terrorist attacks that took place in Russia—the assassination of the Tsar in 1881 by a revolutionary organization, and the taking of a theater in Moscow in 2002 by a group of Chechen separatists. Russian state discourse regarding these acts is examined and patterns are identified—in both cases, the Russian state constructs a deep dichotomy between the perpetrators of the act and the citizens of the country. However, because of the difference in time and preconceived notions and constructions of ‘terror’ and ‘terrorists’ in each case, this is achieved in different ways. In the Imperial Era, the construction of ‘terrorist’ is still young and as such does not carry much of the connotation and immediate dehumanizing effect that it does in the 21st century. This detail specifically shows how the construction of ‘terrorist’ has developed and survived through the years and political changes of Russia. Additionally, the political climate of Russia in 1881 was quite different from that of Russia in 2002, and each state voice (the prosecutor of the Tsar’s assassins and President Putin, respectively) sculpts their portrayal of the ‘terrorists’ accordingly. Despite these case-specific nuances, the end result is the same. In using and perpetuating these constructions that have been curated—the brutal, inhuman terrorist that attacks the innocent, stalwart, and unified country—the state is effectively giving itself permission to punish and attack groups they identify as ‘terrorist’ without regard to the limits of the law or the limits of humanity.

Shaun (Ryshaun) Brown

“Diminished Innocence: The Impact of Police Violence and Racial Trauma on Black Youth’s Psychological Well-Being”

This literature review explores how Black youth and their psychological well-being are impacted by the intersections of racial trauma and police violence. By exploring how Black youth are dehumanized and adultified in police encounters, how Black youth are made aware of racial and intergenerational trauma, and how Black youth face real and perceived race-based threats from police, I argue that the intersection of police violence and racial trauma diminishes the innocence of Black youth and causes negative psychological effects to their well-being. The purpose of this literature review is to call attention to how Black youth must constantly face hostile police encounters in their lives. Also, I bring attention to the little or lack of research on racial trauma, intergenerational trauma, and police violence as it pertains to Black youth, especially young Black females who are often not included in studies.

Sheldon (Yaodong) Xie

“China's Peaceful Rise in the Post-Pandemic Era: A Neo-realist and Neo-liberal Examination”

In this research paper, I will explore the possibilities of China's peaceful rise and evaluate emerging China in the international system in the contemporary world. The research questions are grounded on what explains China's rise and how we should evaluate China as a Great Power, particularly in the post-pandemic era. Mainly, I will pursue the examination using two theories—neo-realism and neo-liberalism—and argue that China's peaceful rise is inevitable as China employs a soft power strategy to respond to the United States' containment, especially during the post-pandemic period through a specific focus on the integration of primary sources and second-level analyses. This research looks closely at China's survival competition and security dilemma with the US and its surrounding countries through a neo-realist perspective and elaborates China's exertion of cultural attractions, the applicability of economic interdependence and temptation, and China's management of the global pandemic via a neo-liberal approach in comparison with the US, which suggests a high likelihood of China's peaceful rise in international politics in the future path.

Smailyn Nicasio

“‘Loud and Clear’: The Implications of the Musical Sublime and the Speaker in James M. Whitfield’s *America and Other Poems*”

I first became intrigued by the implications of engagements with the musical sublime when reading Frederick Douglass’s first published narrative. In Chapter II, Douglas speaks retrospectively on the emotional impact of the songs he heard as a young man entrapped by slavery. There are no lyrics to accompany the moment. Instead, Douglass focuses on the significance and implications of that expression, at the very least causing a emotive, visceral sympathy for the reader and sharp expression of the suffering of the enslaved. As a moment within the narrative flow and abstracted as a quote, Douglass unifies an entire people under the specific brand of misery and supplication created by the slaving system. It is interesting that in the moment, however, Douglass admits he was unaware of the song’s significance while he was living in the conditions he later uses to appeal to the reader’s humanity. It points to the specific phenomena that composes a running dialogue across some of the works in the course— or at least extends from Douglass’s essential commentary to the poetic works written in James Monroe Whitfield’s collection. Songs and music become platforms and outlets for enslaved African Americans, not

only for emotional catharsis, but the expression of ideology. By highlighting their misrepresentation in American dominant society, Douglass simultaneously points to their depiction that grossly skews cultural importance and also ignores the stark agency and autonomy granted by the simple magic of music and vocalization. Frederick Douglass's historical renown could be explained with a variety of factors, particularly with the conflation of 19th century African-American writing to the autobiographical novel as a form.

An influential poet in his own right, James Monroe Whitfield explores similar sentiments of bardic nationalism that promoted empowering and authentic narratives of integrity. In *American and Other Poems*, James Monroe Whitfield formally typifies the standard forms of lyrical odes and epics to mediate notions of self and a reciprocal relationship with nature through interactions with the music and sound from the sublime. This presentation examines specific poems within Whitfield's oeuvre in order to explore the function of the recurrent use of stylistic instrumentality. Through such repetition, theological interventions and specific ruminations on the sublime to create narratives of enlightenment and community that sharpens some of Whitfield's most poetic moments of social criticism and religious harmony. While the specific poems of this exploration do not explicitly proclaim Monroe's political interpretations on the state of nineteenth-century America, Whitfield nonetheless engages with a literary tradition and image motif that produces his distinct conclusions on the possible responses to social dilemma and realizations. It seems evident that that music and sound functioned as a channel of sort where Whitfield evoked his authorial presence through repetition, diction, and form in relation to that topic. It is dramatic for technical effect— often described as ringing, loud, and rising— and poignantly deep engagement with the American landscape.

Spencer Quentin Washington
“Same Coin, Two Sides”

My paper is a screenplay about the tributes and trials of two transgender teens during their high school years. This screenplay is a pilot episode that addresses the questions of coming out by choice vs. being outed, the comfort of friendship between queer youth, and being your authentic self. The main characters are two transgender teens which often is not seen in mainstream media until recent developments. This screenplay also challenges the concept of what it means to be a teenage boy or girl when living in a society that forces binary identity and gender expectations. It tackles transgender issues head on and brings them to the center of the plot, while also giving the character's depth. It comes to a conclusion that will leave the audience wanting more.

Stephanie Meyer
“Using Validation to Address Insecure Attachment in the Workplace”

Attachment theory provides various relationship blueprints that detail how one reacts to and in relationships. Previous research has established that, as the workplace is the setting of significant social interaction in adult lives, these internal working models of relationships have an influence on the workplace environment. Specifically, the general body of research on the topic has determined that securely attached individuals achieved higher work success and satisfaction and less work-related anxiety compared to insecurely attached individuals (ambivalently attached and

avoidantly attached). While previous research evidences attachment's effects on workplace performance and relationships, very few studies address how to alleviate the maladaptive reactionary behaviors of an insecure attachment style. Understanding the reasons behind the maladaptive reactions of insecurely attached individuals and the behaviors that trigger them provides the foundation for constructing changes in the workplace that mitigates these negative behaviors. In this paper, I explore how the use of validation in the workplace can not only minimize the dysfunctional behaviors that are associated with insecure attachment, but also support beneficial ones. To achieve this, I investigated the relationship between insecure attachment and the workplace, as well as the impact of validation on the workplace and insecure attachment; I then make suggestions for future research. My review and critical analysis of previous research confirmed that individuals with ambivalent attachment persistently seek performance-based validation and want to constantly please others, whereas avoidantly attached individuals tend to feel under-recognized. As validation is a method of empathetically communicating and acknowledging that an individual's feelings, thoughts, and identities are valued, important, and appreciated, it is logical that readily and frequently giving words and actions of recognition and gratitude would help satisfy the ambivalently attached individuals' need to be appreciated and the avoidantly attached individuals' need to be recognized, in turn alleviating some of their negative emotions. This is supported by romantic partner research, which demonstrates an association between an increase in validation and a decrease in ambivalent and avoidant attachment. In addition, workplace research verifies that validation has consistently been shown to increase employee job satisfaction, organizational commitment, and psychological well-being. Future research should be done examining the effects of validation on insecure attachment styles, specifically in a longitudinal manner in order to evaluate the effectiveness of the validation method long term, while also taking into account gender, age, and tenure influences.