A showcase for undergraduate students at Kent State University at Stark who achieved writing excellence.
Letter from the Editor

The Writing Center Review is a place for recognizing undergraduates who have achieved their writing assignments at Kent State University at Stark. The Review is a place for writing assignments and accomplishments, as well as to learn from their peers. The most important goal of the Academic Writing Center is to welcome you to participate in the writing process. I am grateful to the staff and student writers, my colleagues, and everyone who has contributed to this project. I am also thankful for the support of our internal and external stakeholders. This is the third annual open invitation to participate in some of the most important goals of the Writing Center. I hope it will continue to grow.

Thank you.

John

Editor-in-Chief
John C. Poole

Assistant Editors
Kacey Brown
Courtney James

Printed By:
The Print Shop of Canton, Inc. • 330.497.3212

https://digitalcommons.kent.edu/wcr/vol23/iss1/1
Victoria Mitchell is an English major and Writing Center Tutor. She enjoys the opportunity to continue learning about Medieval and Renaissance Literature in graduate school. She also appreciates the chance to meet new people and discuss literature. A student in the College of Arts and Sciences, Victoria hopes to pursue a career in teaching.

Christine Collins is an English major with a Writing minor and will graduate this May. She loves learning about different cultures and has a specific interest in Japan.

Sophia Kiangopoulos is a senior and is grateful to Kent State for providing knowledgeable and passionate professors and for helping her see the world as a rich and wonderful place. Her college experience has been memorable and rewarding in the Writing, Theater, and Psychology departments.

Bethany Frelingh is an English major and Writing Center Tutor. She will graduate in May with a minor in Writing. After graduating, she intends to pursue graduate studies in Maritime History.

Karen Zimmer has been a student since Fall 2013 and is working hard to complete her major.

Candice Smith majors in Biology and Psychology and has a minor in English. She works as a Junior Tutor at the Writing Center.

Ashlee McDermott enjoys writing and being a part of the Writing Center team. She has been a Junior Tutor for two years.

Emily Vossen is a junior majoring in English and Writing and currently is a Junior Tutor.

Dianna Berchmans is a sophomore majoring in Accounting Technology and she currently works in the Accounting Department of a manufacturing company. Writing has always been a passion of hers and she has been a Junior Tutor since junior year.

John C. Polles is a senior English major minoring in Writing, Sociology, and Ancient, Medieval & Renaissance Studies. He is also a Senior Tutor at the Writing Center, the Editor in Chief of CaSTL, and the President of the English Club. John’s creative writing has appeared in Luna Negra and he has presented his work at the Northeast Ohio Writing Centers Association conference.
A Saint of Courtly Love: 
The Role of Elaine of Astolat in Arthurian Literature

Victoria R. Wamsley

Write a paper analyzing the treatment of women in texts from the “Medieval Woman” unit of class. This assignment was completed for Dr. Ann Martinez’s Heroines, Hags, and Harlots.

Elaine in Sir Thomas Malory’s “The Fair Maid of Astolat” may be seen by modern audiences as a privileged and outspoken young woman who did not get what she wanted, so she threw a dramatic temper tantrum and starved herself to death. The Maid is known to swoon, to weep, to scream, to swear oaths, and to forget decorum from time to time. She is said to have “been listening at the door” when Lancelot arrives, and when she tells Gawain that her love’s shield is in her chamber, she will take him to it (Malory 237, 241). Elaine is a young and immature noblewoman, but she takes control of the situations to which her impulses, or sins, lead her by controlling food and being truthful. Once Lancelot breaks Elaine’s heart, she reaches maturity and a divine state by transitioning from being vocally outspoken to becoming outspoken in deeds. The decision to stop eating and drinking is Elaine’s way of regaining control of herself and her image, to atone for her own and Lancelot’s sins, and to suffer so she can become closer to God and, consequently, receive saint-like status over Guinevere. Though Lancelot did not accomplish the great feats at the tournament for her and took advantage of her emotionally, Elaine takes on the great feat of dying for love. Elaine atones for both her and Lancelot’s sins, which spares them both from purgatory, according to Medieval Roman Catholic conceptions of the afterlife, and fashions herself as Lancelot’s truest and only love.

“The Fair Maid of Astolat” begins auspiciously on the feast day of the Assumption of Our Lady, a day that brought the religious community together in celebrations and banquets, for “to eat [was] to join with food—and God is food, which is flesh, which is suffering, which is salvation” (Bynum 250). Before the feast, there was a fast that served to humble Christians’ bodies to receive the Eucharist and was practiced to expel demons, evil thoughts,
and vices, to ensure future plenty. It was an act of penance, a way to get closer to God, and a “flight not from but into physicality” (Bynum 2-3, 250). As women in the Middle Ages “were more intimately involved than men in the preparation and distribution of food,” the significance of feasting and fasting in the religiosity of women is a crucial motif, especially because “in the act of lactation and of giving birth, [women’s bodies] were analogous both to ordinary food and to the body of Christ” (Bynum 30). Due to women’s lives being centered around preparing and serving food, food was easily accessible for them to give to others and to deny themselves; this became “a way of controlling as well as renouncing both self and environment. Food was flesh, and flesh was suffering and fertility” (Bynum 5). Women observed stricter, longer, and more frequent fasts because they wanted to exert control over their own lives, their sexualities, to abstain from gluttony, and to save “souls through [their] own agony” (Bynum 4, 180).

Before Lancelot arrives in Astolat and meets Elaine, one may assume that she has fasted to prepare for the feast day. When Elaine sees Lancelot and he agrees to take her token, she “spent the whole day in serving him”; she is not eating and joining in the feast (Malory 238). By serving Lancelot, she is asserting control in their relationship because “to prepare food is to control food,” and controlling what another eats has a certain intimacy (Bynum 191). Elaine makes her intentions clear to her family and Lancelot through publicly serving him and then nursing him back to health as an exhibition of her piety and love for him. When Lancelot complains to Sir Bors and says, “I can find no way of getting rid of her,” and finally tells Elaine that “I will never be a husband ... I will never be married” (Malory 245-47), the blow is hard because she did not mask her desires while he led her on by accepting her token, giving her his shield, eating her food, and allowing her to help nurse him back to health for a month after his complaint.

Lancelot, in his pride, used Elaine cruelly so he could, “fight in disguise against the king and all his fellowship,” and secretly honor Guinevere (Malory 236). When Lancelot and Sir Bors decide that it is time to take their leave from Astolat, they try to run away and leave early to avoid Elaine. Lancelot tries to free himself from the consequences of his actions and confronting Elaine by
promising her that "Whenever you do marry, I will give you and your husband the sum of a thousand pounds each year," but finds that she cannot be bribed (Malory 247). When Lancelot is then confronted by Sir Bernard, Elaine's father, he maintains his innocence by claiming, "I did nothing to encourage her ... I did nothing to dishonor her," which is not entirely true because he accepted her attentions and took her token as a prop in his falsehood (Malory 248).

Elaine does not have the power to force Lancelot to stay or right his wrongs, but she does have the power to regain control through food. Elaine decides to control her body and emotions through suffering and to atone for her sins as well as Lancelot's sins by refusing to eat. Suffering and fasting was thought to be able to "replace suffering later, and by suffering one could redeem others as well as oneself" (Bynum 120). Elaine is able to empower herself through her martyrdom by saving herself and Lancelot from sin and torture in purgatory. By atoning for Lancelot's sins, Elaine shifts from being a casualty of unrequited love into the hero of her own story. Elaine establishes herself as the paragon of courtly love and solidifies a bond between herself and Lancelot that he is unable to dismiss lightly.

Once her body is discovered by Guinevere and King Arthur, Elaine, in death, finally has the power to force Lancelot to take responsibility for her plight. King Arthur summons Lancelot to hear her letter, to which he protests, "I was not the willing cause of her death," which trivializes his role in Elaine's demise (Malory 249). If Lancelot had listened to Sir Bors when he said, "I wish to God that you took her rather than Guinevere," then Elaine would be alive and the whispers of his affair with Guinevere would cease (Malory 245). Unfortunately, Sir Bors failed to protect Elaine from Lancelot's true intentions and became complicit in his wrongdoings. When Lancelot lies to the court, Sir Bors could have said something to defend Elaine and compel Lancelot to speak truthfully, but he is silent as Lancelot tells the court that Sir Lavane, Elaine's brother and unreliable witness, "will testify to the truth" (Malory 249). Lancelot's lies compelled better knights to follow him in the wrong and to forget that they were honor-bound to protect Elaine due to the chivalric code prioritizing the protection of women.

The plot Lancelot and Guinevere concoct to try to convince the court that
they are not romantically involved leads them both, “into a pattern of destructive deceitfulness,” with the pure and honest Elaine being one of their victims (Rovang 46). Though there is Christlike imagery that is associated with Lancelot throughout the story, as seen when he is pierced in his side and his blood ran “down the flanks of his horse on the earth” (Malory 239), his actions are more like a handsome devil’s. Though Lancelot is supposed to be the epitome of knightly conduct and his “courtesy and service toward women in general is impeccable ... whenever any woman’s claim on him, however valid and urgent, conflicts with Guinevere’s, he falls into marked inconstancy” (Rovang 44). Due to Lancelot’s affair with Guinevere, he becomes a “knight in the wrong,” due to his weakness against temptation (Rovang 46). Lancelot’s charisma tempts many people to fall in love with him, such as Guinevere, Elaine of Corbenic, Galehaut, and Elaine of Astolat, which leads them all to their eventual falls. Because Lancelot was one the most noble of knights, his eventual fall and punishment is greater due to the people he unwittingly ran astray and his refusal to accept the consequences of his actions.

Elaine’s decision to die for love and for Lancelot gives her a level of maturity, control, and saintly status because “self-starvation, the deliberate and extreme renunciation of food and drink, seemed to medieval people the most basic asceticism, requiring the kind of courage and holy foolishness that marked the saints” (Bynum 2). Like many other saintly women, such as Elsbeth Stagel, an ecstatic Dominican nun who followed her confessor’s severe asceticism, Elaine was begged, “Dear daughter ... discontinue these excessive austerities which are unsuitable to your sex and unnecessary for your disposition,” Elaine was also advised by her priest to stop her fast and leave behind her thoughts of Lancelot (Bynum 85). Not only did medieval saintly women, such as Catherine of Siena, have to defend their fasts, but they also had to defend themselves “against the charge that their refusal to eat was a form of suicide and therefore a mortal sin” (Bynum 196). In “The Fair Maid of Astolat,” Malory has Elaine defend her decision to die and give an explanation as to why her death is not suicide. By suffering and fasting, it purged and prepared Elaine’s soul “for the reception of divine truth” (Bynum 36), and she
finds in her defense that she and Lancelot “were formed for love ... Love itself comes from God” (Malory 248). Therefore, the love she has for Lancelot is blessed by God and she has a duty to die for him in order to remain faithful to the man God chose for her.

When Elaine received her last rites, she has the letter she dictated placed in her right hand and requests that her body be dressed in her finest clothes to be taken by barge down the Thames to Camelot. The assumption of Elaine’s body down the Thames and the reading of her letter kindles veneration from King Arthur, Guinevere, and the court because she wrote, “I die as [Lancelot’s] lover ... Bury me decently. I die a virgin. I chose to leave life rather than live without him” (Malory 249). Because Elaine died a virgin, she is “set apart from the world by intact boundaries, her flesh un-touched by ordinary flesh[;] the virgin (like Christ’s mother, the perpetual virgin) ... [is] destined for a higher consummation,” or reward in Heaven (Bynum 20). In this way, Elaine fashioned herself as the epitome of courtly love and female piety, which contrasts with Guinevere who is suspected by the court and King Arthur of being in an adulterous relationship with Lancelot.

Through the modern perspective, the actions and emotions of Elaine of Astolat seem to be dramatic and naive, but, when read within the historical and cultural context of the Middle Ages, her actions are accepted and inspire veneration “that the faithful should admire rather than imitate,” due to women’s piety being centered around food and the significance of fasting and suffering in church doctrine (Bynum 85). Elaine’s actions are those of a mature woman in control who heroically takes the sins of Lancelot onto herself to save him from suffering in purgatory. By emotionally and physically suffering, Elaine becomes her own champion and she is able to purge her own soul of sin and temptation to achieve saint-like veneration from the court by dying a virgin. With the model of perfect piety seared into the court’s soul, Elaine is able to sanctify herself when compared to all the other women who loved Lancelot, and fashion herself as a symbol of perfect piety and an unobtainable form of courtly love.
Works Cited


A Structuralist Critique on the Genre of Goonies Reacting to Super Strange Things

Christine Collins

Provide an overview of a theory of reading and apply that theory to an artistic expression, like film or television; explain specific aspects of the chosen artistic expression that are illuminated by the perspective of the chosen theory. This assignment was completed for Dr. Keith Lloyd's Critical Theory and Reading.

Within recent years, the production of movies such as Super 8 and the rising success of a popular TV show called Stranger Things reflect a new fascination with a genre dealing with adolescents overcoming supernatural as well as realistic forces. These productions in the entertainment industry were modeled off an iconic movie of the 1980s titled The Goonies. At first glance, it may seem that these productions are merely reflections of society's interest in science fiction, adventure, and comedy, but an application of structuralist criticism to these three productions and a study of the structures these productions present to us will reveal a much deeper understanding of our society's most recent yearnings and fears.

Before I analyze the structures of The Goonies, Super 8, and Stranger Things, it is necessary to provide an overview of what structuralist criticism is. Structuralist criticism is a mode of interpretation in which responders to a medium, whether it be literary text or in this case, film and television, identify innate structures or patterns within the plotlines, narrative progression, and characterization of the story. Those who apply structuralist criticism analyze the surface phenomena, or what is visibly presented, to uncover underlying structures that are invisible to us in our first impressions. Structures, according to Lois Tyson, are "conceptual frameworks that we use to organize and understand physical entities" that are also composed of three properties, including wholeness, the system functioning as a unit, not as a sum of its parts; transformation, the system is dynamic and changes; and self-regulation, which is when the transformations of a structure do not lead beyond its own structuralist system (200). As I analyze The Goonies, Super 8, and Stranger Things, the structures that
I focus on will contain these three components. Structuralist criticism involves a lot of terms, not all of which can be applied to the three productions of focus; therefore, select terms and theories will be used in my analysis.

As I analyze the structures of *The Goonies*, *Super 8*, and *Stranger Things* I focus on four areas of critique: (1) the structuralist framework, (2) the specific structuralist framework regarding narrative operations, (3) literary competence or codes of interpretation, and (4) the semiotics or nonverbal messages the productions present. As I go through the first step and analyze this structuralist framework, I focus on Northrop Frye’s *theory of myths* which says there are four mythos in which a story can be categorized such as the mythos of summer, winter, autumn, and spring. During the second step of analyzing narrative operations, I follow A.J. Greimas’ ideology and categorize the *actants*, or “character functions, which are slots filled by the actual characters” (Tyson 212). The third step focuses on literary competence in one major component—*the convention of distance and impersonality* that concerns the distance at which viewers associate themselves with the production based on an immediate assumption of these productions. Finally, I analyze the semiotics of each production and thus reveal what the structures of these productions suggest about our modern culture.

An overview of the basic plots of the movies and TV show is also necessary before analyzing the structuralism of each. *The Goonies* is a movie that is set and filmed in the 1980s, and is about a group of adolescent friends whose homes are threatened with foreclosure. In an effort to save their homes, they engage in a treasure hunt, which becomes complicated when they run into a trio of wanted murderers, called the Fratellis, who also become interested in hunting for the same treasure. As they are being chased by the Fratellis, they have to endure and triumph over a series of trials involving booby traps and riddles in order to reach their destination, which is One-Eyed Willy’s ship, where the treasure lies. After a climactic duel with the Fratellis on One-Eyed Willy’s ship, the Goonies—as they call themselves—bring home a portion of the treasure which is enough to cover the cost that will prevent their homes from being foreclosed, and the movie then ends.

*The Goonies* is a movie that sets
up a sort of basis for *Super 8* and *Stranger Things*, since it was the first of the three to be produced (it was released in 1985). It established the band-of-misfits archetype, a recurring character type, for the other two structures where the story is not centralized on a single character, but on a group of adolescent characters ranging from ages 12 to 15 who end up engaging in some form of adventure. Some of the structures presented in *The Goonies* are slightly different from those of *Super 8* and *Stranger Things* in that it does not contain a supernatural element, nor is there any involvement from a governmental institution; therefore, *The Goonies* will seem slightly exceptional from the other two productions in this analysis.

The movie *Super 8* is set in the 1970s in a small town in Ohio and involves a group of adolescent friends who are working on filming a scene for a *Super 8* mini-film contest when a catastrophic train crash happens at their filming site. The train crash releases an alien the government has been trying to keep secret, resulting in the military's involvement in the investigation of the crash site and cover-up of the secret by pursuing those who may know of the secret or who were at the scene, which includes the adolescent friends. The friends discover that the alien is trying and needs to return to its home planet and they end up helping it after dodging the military and the attacks of the alien itself. Similar to *Super 8*, *Stranger Things* is a modern production, but a television show set in the 1980s centering on a group of friends trying to uncover the mystery of the disappearance of their friend Will Byers who gets kidnapped by an interdimensional being and brought into an underworld not visible to those in the third dimension. This other dimension and interdimensional being are secrets another governmental institution is desperately trying to cover-up, which promotes further complications for the group of friends looking for Will Byers.

The first step in my analysis is the structuralist framework each of these productions contain. Based on the descriptions of A.J. Greimas' four mythoi, *The Goonies* would contain the *mythos of spring* structure which is the transitioning of the characters and events from the real world to an ideal world (Tyson 210). The movie begins in the real world when the Goonies are faced with the threat of the foreclosure of their
homes, but by the end of the movie, they reach the ideal world represented by One-Eyed Willy’s ship and the treasure they find that saves their homes from foreclosure. *Super 8* and *Stranger Things*, however, contain the *mythos of autumn* structure, which involves movement from the ideal world to the real world. Both productions begin in the ideal world of childhood. For *Super 8*, that ideal world of childhood was represented by the young characters filming an imaginative story and for *Stranger Things* that ideal world was represented by the characters playing Dungeons and Dragons. They move from these ideal worlds and are catapulted into the real world due to an event of tragedy (the train wreck in *Super 8* and the disappearance of Will Byers in *Stranger Things*).

Step two of my structural analysis focuses on the narrative operations following Greimas’ ideology that characters serve as actants to forward the plot. In all three productions, it is by the characters’ doing, both good and evil, earthly and other-worldly, that move their plots along. In all three productions, the actants are categorized under subject-object actants that produce a plot type concerning a quest or desire in which a subject or hero searches for an object, person, thing or state of being (Tyson 213). For *The Goonies*, that object is money to pay off the foreclosure. For *Super 8*, that object is safety for the alien and the actants themselves from the military/government. For *Stranger Things*, that object is finding Will and uncovering the truth behind his disappearance.

For the third step in the structural analysis I focus on literacy competence, which focuses on how viewers or readers come up with their interpretations, not necessarily the interpretations themselves. For these three productions, the convention of distance and impersonality (one of the components of literacy competence) concerns itself mainly with setting and time at which they were produced since it is these two first impressions that shape how we view the productions. For example, *The Goonies* was a movie set and filmed in the 1980s. That already shapes how viewers see the story as an accurate representation of the setting’s time period with the use of 80s slang and wardrobe and even film direction. *Super 8* and *Stranger Things* are modern productions, made in 2011 and 2016, respectively, that take place in the 1970s.
(marked by the characters’ wardrobe and singing of “My Sharona” in Super 8) and 1980s (marked by the characters’ wardrobe style and set props in Stranger Things). The fact that these are modern productions that have stories that take place in the past, already suggests to viewers that the stories are being told from a retrospective viewpoint, a reflection of times of the past.

The fourth and final step of this structural analysis focuses on the semiotics which involves using the structures identified in the previous three steps to reach a statement about structures within our culture. In summary, The Goonies contains a mythos of spring structure, and a structure in which the actants work against the realism of the adult-world to reach their objective. The mythos of spring structure (transition from the real world to the ideal world) and the fact that the movie is a representation of its current time period suggests that the culture in the 1980s was one that optimistically yearned to escape the adult-pressures of the real world and enter the ideal world through the use of child-like faith and desire for adventure. The structuralism of Super 8 and Stranger Things, however, suggest something different about today’s modern culture. In summary of these two productions, both contained the structure of the mythos of autumn (the transition from the ideal world to the real world), and the structure in which actants combated against governmental as well as supernatural forces to reach their objectives. These structures paired with the fact that these are recently-made movies that took place in the 1970s and 1980s suggest that today’s culture is more pessimistic and accepting of the transition from the ideal world of childhood to the real world and that it is something that we mourn. It also expresses our yearning for simpler times of the past through the choice of settings in which these productions take place. Finally, these structures also suggest an overall distrust of the government that could have been inspired by the events of the current time period in which these productions were made.

Through the identification and comparison of structures contained within The Goonies, Super 8, and Stranger Things, a deeper understanding behind the emerging fascination with a genre of an adolescent band-of-misfits archetype overcoming supernatural as well as realistic forces,
The success of *Super 8* and *Stranger Things* suggest today's culture's yearning for the simpler times of the past through the settings in which they both take place. It also expresses a mourning of the transition from the ideal world to the real world through the structure of the mythos of autumn that both *Super 8* and *Stranger Things* contain. Finally, there is an expression of the overall mistrust of government revealed by the actants combating against governmental forces in both productions. This contrasts with the structuralist ideology of *The Goonies* and what it has to say about its culture, which is that they optimistically looked forward to the transitioning from the real world to the ideal world and they believed that childlike faith and desire for adventure could overcome the pressures that the adult world can bring. Sadly, it appears as though this optimistic ideology from *The Goonies* has transformed into a more pessimistic ideology that we face today as reflected in *Super 8* and *Stranger Things*. However, given the huge success of both productions, hopefully enough attention has been drawn to these hidden truths about our culture so that they can be addressed in an effort to move forward into a more optimistic age.

**Works Cited**


Positive Psychology: A Focus on Youth
Sophia Kisgeropoulos

Write a final paper for the writing intensive course. This assignment was completed for Dr. J. Brad Shepherd's Writing in Psychology.

Abstract
Positive psychology is a sub-branch of psychology involving a focus on positive emotions and life satisfaction, as well as more subjective aspects of well-being. In this paper, some of the benefits of positive psychology are examined, including basic definitions of key components frequently cited in the field, as well as examples of intervention strategies. The primary focus of the material is on youth, ranging from childhood to adolescence. Overall, findings included significant results from both conceptual and empirical works. Such findings include practical life implications, such as showing links between subjective well-being and the ability to self-monitor behavior in a healthy way.

Laying the foundation
Positive psychology is a relatively new field of study, however it has grown rapidly and experienced bountiful attention in the past 20 years. In the year 2000, Seligman and Csikszentmihalyi guest-edited the millennial issue of the American Psychologist, introducing an emphasis on the implications that happiness and positivity have in the lives of individuals (Gilman, Huebner, & Furlong, 2014). This was a very different approach to examining psychological elements within an individual, as previously the primary focus of study had been on an individual's level of distress or issues of dysfunction. Many saw this publication as kick-starting the subsequent snowball of research on the topic, and numerous articles on how a healthy sense of well-being can dramatically impact one's subjective appraisal of life began to be published (Bolier et al., 2013). Initially, articles were mostly based on concepts. In more recent years, empirical studies have begun to emerge on the topic. Nearly one fifth of these more recent studies focused on children or adolescents (Suldo, 2016). In order to fully appreciate the ideas behind positive psychology, one must be able to first define what is meant when referring to the idea of well-being.
Well-being generally refers to an essence of goodness, deemed present by an individual in his or her life. One might say well-being is either subjective or objective in nature. The objective approach to well-being looks at the things present in one's life that have realistic and practical value and to what degree they exist. Often things such as monetary success, attainment of education, and healthy relationships are considered cross-nationally as good and valuable (Macleod & Luzon, 2014). These valuables are thought to hold eudaimonic value, in that they add to the meaning or facilitate the purpose of life. While Subjectivists may deem these same things valuable, it would only be to the extent that they made an individual experience happiness.

Subjective well-being (SWB) has traditionally been described as hedonic in nature, in that its fundamental focus is on the presence of positive affect and life satisfaction, as well as the absence of negative affect. SWB is often considered synonymous with happiness, in the broad sense of the term. According to Albuquerque (2010), individuals have a significant amount of control over their own SWB. While genetics and baseline personality do play a role, an estimated 20%-50% of SWB is said to be determined or influenced by other factors. These other factors include one's situational factors or environment, and also the individual's determination to utilize their own cognitive resources in life. Utilizing SWB has the potential to be invaluable when it comes to leading a life of satisfaction.

Youth, positive psychology, and well-being

A child's well-being has long been considered largely dependent upon the structural elements present in their lives, as well as decisions involving them made by relevant authorities and caretakers. However, when it comes to a subjective angle, a child's personal point of view is essential to acquiring accurate findings, since much research is often done by adults from an adult perspective. Fattore, Mason, and Watson (2017) attempted to assimilate a child's subjective view when conducting one-on-one interviews with children from New South Wales, Australia. In general, a self-reported measure of well-being cited by the children was the presence of happiness and absence of sadness in their lives; this particular measure very closely paralleled the findings reported for SWB.
in adults. However, the authors also found a distinction in the way the children reported their subjective experiences, with similarities pooling around the result of the individual's status as a child.

Association with a sense of competency and well-being was found when positive and emotionally stimulating relationships in the children's lives were present, often consisting of family and friends. This nurturing element appeared to be essential to the child's well-being, and a sense of strength and emotional stability was derived from adult relationships, which provided a consistent feeling of being cared for. The children also seemed to form an additional type of bond within child-to-child friendships, describing these relationships as different than relationships they shared with adults, yet special in the sense that they were cohorts with these other children and engaged in many shared experiences. One child used the example of how friends may act as a social buffer for issues such as bullying in school (Fattore et al., 2017). These friendships might therefore be seen as an aid to the gain of positive affect for the child or at the very least, a tool to help deter negative affect.

Stafford, Kuh, Gale, Mishra, and Richards (2015) agreed that well-being consists of both hedonic and eudaimonic aspects. While they did not get self-reports from children themselves, they point out that parent-child relationships are specifically critical elements in determining a child's well-being, based on surveys given to participants at 43 years of age, asking about the recollection of one's childhood. The authors divide the attempt of a parent to control conduct of a child into two categories: behavioral control and psychological control. Behavioral control was defined as providing a structured and secure environment for the child, encouraging proper behavior but refraining from constantly stifling the child's autonomy. Psychological control was considered a more authoritarian approach, referring to a parent's forced control and manipulation of a child. It was determined that positive psychological functioning was encouraged by the injection of behavioral control in a child's life, increasing life satisfaction well into the future. Psychological control was shown to impair a child's independence, and potentially lead to psychological distress and disorders. The quality of the relationship a child has with their parent...
can therefore be assumed to have the utmost importance to their well-being and positive psychological benefit.

For the middle-school child, Suldo (2016) found that while positive impact of parent-child support did exist, especially on a global scale, the student-teacher relationship was actually of even greater consequence in regard to subjective school satisfaction for the child. With school being a necessity and an experience shared by most children, satisfaction at school may be seen as an important piece of overall life satisfaction. Therefore, the experience is tied into their positive psychological functioning and higher levels of well-being. Other school level correlates included academic engagement, test scores, and positive classmate interactions as all having an impact on the middle-school aged child.

Indeed, seminal figure Martin Seligman helped define a modified structure to the original layout of positive psychology, steering away from the heavy focus on life-satisfaction as the ultimate goal to achieve, and expanding it to include not only positive affect, but also life engagement, positive relationships, a sense of belonging, and accomplishment (Suldo, 2016). Renshaw, Long, and Cook (2015) take this a step further and suggest that the expansion of positive psychological methods within schools has become a hot topic. They suggest that the more historic, traditional view of SWB entailing merely life satisfaction and positive affect is fading. In more recent years the eudaimonic aspects of relationships, engagement, and meaning are likewise important. In their study, a sample of 1002 participants in grades 6-8 with similar racial or ethnic backgrounds were given the Student Subjective Wellbeing Questionnaire (SSWQ), attempting to measure academic zeal to learn, the appraisal of school as important, feeling a sense of connectedness at school, and personal adequate academic efficacy. Scores were arranged into four final groups, including below average SWB, as well as low, high, and above average SWB. They found that for the high and above average groups, children were 5-11% less likely to engage in or endorse self-harm, as well as be four to five times as likely to exhibit social support for others at school. These findings show a link between personal life satisfaction and the abilities to monitor self-behavior in a healthy way to give back in a societal fashion. In order to encourage and facilitate these and other
positive elements in a minor's life, interventions, both within the school system and outside of it, have been found to be of significant benefit. Interventions have become more and more common as the branch of positive psychology and its understanding expands (Renshaw et al., 2015).

**Interventions:**

**Putting it into practice**

Rather than approaching wellness with the idea that attention needs to be paid only in the presence of disease or being unwell, the realm of public health has begun to shift towards the newer theory that a proactive prevention of symptoms and a protection and enhancement of existing well-being factors may prove extremely helpful. There has been an increasing focus on this prevention in recent years, and where the realm of positive psychology and public health intersect shines a spotlight on the proactive promotion of health and wellness (Gilman et al., 2014).

Gilman et al. (2014) discussed the concept of the School-Wide Positive Behavior Support intervention (SWPBS) in his book, the *Handbook of Positive Psychology in Schools*. While originally designed to prevent behavioral problems, the SWPBS eventually evolved to include a more proactive approach, where intervention strategies in multiple areas would take place school-wide. Everywhere the children went involving their school was to be included, from the classrooms and hallways to the cafeteria and buses. This, of course, being a major undertaking, is a heuristic that requires time, money, and the devoted effort of school personnel and faculty to carry out successfully. A school-wide consensus to commit to the strategy of SWPBS should preferably reach 80% or higher from staff members (Gilman et al., 2014). The requirements of the method were as follows: there must be anywhere from three to five school-wide expectations or specific behavioral rules in place. These methods must be actively taught, and student behavior monitored consistently. If behavioral problems arise, correction must be administered consistently and equally. If a student is witnessed abiding by the rules, acknowledgement and encouragement should freely and consistently be given. Student behavior was documented and evaluated to provide feedback on outcomes and support for the program had to be at a district-level.

The effectiveness of the SWPBS
being put into action was undeniable. Multiple studies have indicated that SWPBS led to nearly an average of 50% decline in office discipline referrals, only one year after implementation. These percentages continued to grow over a three-year period. It was also found to decrease antisocial behavior, not only in suburban, urban, and alternative schools, but also during the child’s bus ride and even in non-classroom settings (Gilman et al., 2014). There was a documented reduction in drug and alcohol abuse, vandalism, and other delinquent behaviors. Academic success of the students also showed improvement, particularly when used in conjunction with other academic interventions, such as encouraging and increasing the students’ active engagement and response in academic settings, and being sure to reward success. Work-satisfaction levels of school personnel increased in conjunction with the implementation of the program as well. Overall, simply by being consistent in their positive approach, many schools have increased the well-being of numerous students, as well as improved the satisfaction of their faculty by implementing just the few key strategies that the SWPBS mapped out.

Owens and Patterson (2013) examined the effects of two different positive psychological interventions: a child’s assessment of his or her possible selves, and his or her consistent expression of gratitude. The sample consisted of 62 elementary school children age 5-11, who attended weekly intervention sessions where they were asked to draw pictures of either something they were grateful for or some future vision they had of themselves. The control group was merely asked to draw a picture of something they did that day. Participants in the possible selves group showed significant post-intervention increase in self-esteem and SWB, indicating that cognitively assuming a future role may help highlight and bring to the top-of-mind a child’s strengths, preferences, or skills and result in a positive feeling of regard for oneself. Some gender differences were noted, with girls being more likely to have possible selves involving either a societal or educational function. Findings for the implication of a positive impact on the gratitude expression group were null. However, it was suggested that the number of children was a relatively small sample size, and a number of them may not have reached a cognitive level of
maturation where gratitude expression could be clearly expressed. Suggestions for future studies included the addition of a more specific type of gratitude intervention, such as the act of giving a personally created token of appreciation to a person of some significance. This act has been shown to benefit both adolescents and adults in previous studies. For instance, in a study by Miller and Duncan (2015), gratitude expression was shown to significantly increase happiness. As explanation of the correlation between these was the idea that gratitude can be described as a force, which motivates the healthy growth of high quality relationships.

In yet another intervention based article, a key point was made: the wishes parents have for their children, such as happiness or satisfaction, rarely intersect with what is typically associated with what is taught in schools, such as achievement or discipline (Seligman, Ernst, Gillham, Reivich, & Linkins, 2009). Seligman et al. (2009) discussed that despite the leaps and bounds that have occurred in regard to purchasing power, education levels, and other social constructs, human morale has dwindled in the past several decades, with major increases in psychological stressors, depression, anxiety, and more. They concluded that with an increase in well-being, some of these problems may be reduced. Positive moods have been shown to help with attention, therefore helping with learning outcomes for children, and ultimately improving their lives both in the present and future. It is estimated that children in the United States from 6-17 years old spend anywhere from 30 to 35 hours per week in school (Seligman et al., 2009). This naturally makes school an ideal place to utilize positive interventions to aid student well-being. Over the course of 15 years, Seligman et al. developed both the Penn Resiliency Program (PRP). This program was designed to prevent depression and teach many positive traits, such as assertion, creativity, decision making, and coping skills. PRP focuses on promoting optimism by guiding students in their problem-solving strategies, encouraging flexibility, and also making healthy decisions. Studies involving PRP have involved numerous cultural backgrounds and communities, spanning the globe. Compared to their control groups, PRP participants found a reduction in depression symptoms and feelings of hopelessness, as well as a reduction in
behavioral problems. PRP has also been found effective at the prevention of anxiety and depression at a clinical level (Seligman et al., 2009).

While PRP interventions have been successful cross-culturally, the phenomenon of cultural differences should be taken into account when it comes to the field of positive psychology, and approaches to encouraging high levels of well-being. For example, according to Kwok, Gu, and Kit (2016), Chinese children have been known to experience higher levels of depression than their Western peers. One survey of over 1500 children age 7-11 in Hong Kong showed a prevalence of early onset depression, they also showed a tendency to internalize problems. This may be in part because, as a collectivist culture, children are taught not to rock the boat and remain as socially appeasing as possible. They are taught that sharing their personal problems, fears, and doubts is a burden to the rest of society, and therefore the children are unsure what to do with these issues. As they do not want to inconvenience another with their troubles, they tend to internalize them. Kwok et al. (2016) examined the constructs of gratitude and hope as positive psychological interventions in a study comprised of Chinese students ages 9-11 (grades 4 – 6). For the sake of the study, hope was defined as a human strength capable of setting goals, developing a way to attain those goals, and maintaining the motivation to pursue them. Gratitude was defined as an emotional state of recognition for past, current, or future benefits. The original sample was of 77 children; nine were omitted due to suicidal tendencies or other major psychological problems, resulting in a final sample of 68 marginal cases of childhood depression. Across the span of five primary schools, each school had an experimental and control group, both consisting of 6-8 participants. The intervention took place over an eight-week period, once a week after normal classes had concluded for the day. The aim was to promote gratitude and hope, while decreasing depression symptoms and increasing life satisfaction. These sessions lasted approximately 90 minutes each, with the first ten minutes devoted to reviewing session homework, or recapping what was learned the previous week. The following 60 minutes focused on a specific theme involving hope or gratitude. The final ten minutes were a review of the key points made that day, and a small homework assignment.
was given to turn in the next week. After the eight weeks had come to an end, the data were assessed and a marked improvement was found. Both the post-intervention hope and gratitude scales showed higher levels of each in the children, with a correlational coefficient higher than 0.7 in both categories. Increase in life satisfaction was reported much higher, and a major decrease in depressive symptoms was found.

One potential cultural aspect that may be noted here, was the difference between the gratitude intervention for the Chinese students (Kwok et al., 2016) and the one used for the children residing in the United States, where they were asked to draw pictures of something that they were grateful for (Owens & Patterson, 2013). A few extraneous variables may be considered, such as the fact that the age group of the US children was 5-11, while the age group for the Chinese children was 9-11. The Western culture counterparts included a younger age range, potentially including youth without the cognitive capacity to fully grasp the concepts of gratitude. Another threat to external validity was the way in which the intervention was conducted; for the collectivist group, elaborative rehearsal on the subject matter took place over a 90-minute span, while the US children were simply asked to draw pictures regarding a personal connection with the subject matter. While the simplicity of the drawing was meant to cater to the younger children within the age range, the impact of the approach may still have had an effect. These variables aside, one explanation might also be that the heaviness of depression found in the Chinese students was more pronounced, and therefore a positive intervention had a larger impact. If this were the case, positive psychological interventions should be seen as especially valuable in a culture where internalization of problems and early onset depression might be seen as a particular threat to youth.

**Conclusion**

A traditional approach to psychology used to involve treatment of dysfunction, delinquency, or distress. Positive psychology tends to focus more on a change for the better, and sometimes will involve proactive prevention strategies before anything is assessed as deviant or troublesome. With this in mind, positive psychology does sometimes involve the idea that the absence of negative emotion is a key part
of subjective well-being, simply because happiness and negativity do not tend to reside in the same moment. Though it may be considered a relatively new area of study in a much older discipline, positive psychology has wasted no time in acquiring a modern day spotlight, thanks to its practical implications.

Interventions using positive psychology techniques have shown time and time again to have great potential for producing desirable outcomes. The innate desire of humans to experience joy and satisfaction with life has naturally helped this field of study progress, and an increase in awareness of how prevention of youth delinquency (Gilman et al., 2014) and depression (Seligman et al., 2009) increase in happiness and SWB (Owens & Patterson, 2013), and even academic success (Renshaw et al., 2015) has occurred as the result of not only conceptual, but recent empirical studies. Though the power of positivity has been touted for centuries, today’s research has transformed this phenomenon into something both scientifically sound and significant.

References


The Progressive Era and the United States Navy
Bethany Earley

Write a research project on a subject of the student's choosing. This assignment was completed for Dr. Leslie Heaphy's Progressive America: The United States, 1896-1919.

The Progressive Era was a time of many changes in the United States, and the development of the Navy in this period was one instance where these changes can be seen quite clearly. The effects of industrialization, advancing technology, imperialism, and World War I all helped to shape the Navy in different but important ways. The changes that occurred in this period were ones which completely reshaped the way that the Navy was run and marked a turning point in what it meant to be in the Navy. Looking at the development, it is evident that the choices made by the government were the effects of the social and industrial advances that were occurring at the same time in the civil realm. Despite the progression in technology occurring during this era, the rigidity of previous practices led to slow, though ultimately far-reaching changes within the Navy.

Before the Progressive Era, which for the purposes of this paper is defined as the period between 1894 and 1918, the United States Navy was not built-up to be an impressive force, due in part to the face that the United States did not play a substantial international role and had no real need for a large naval force. It was not until the 1880s that sizable advancements in the expansion of the Navy occurred. According to Carl Cavanagh Hodge's article, "A Whiff of Cordite: Theodore Roosevelt and the Transoceanic Naval Arms Race, 1897-1909" (2008), Alfred Thayer Mahan's book, The Influence of Sea Power Upon History, 1660-1783, was in a large way responsible for encouraging the development of navies during the Progressive Era due to his argument that oceanic navies were required for Great Power status.1 Not only did the United States' military government take this advice to heart with the development of their navy, but Germany also followed

the suggestion by developing their own naval force. This race against other nations in creating a powerful navy affected the United States, and was partially driven by the ideologies held by individuals who believed that the United States had a responsibility and a right to become a world power.

One of the most prominent of these individuals whose ideals helped reshape the Navy, especially within its early development, was Theodore Roosevelt (1858-1919), Assistant Secretary of the Navy from 1897 to 1898. Part of the reason behind Roosevelt’s actions in pushing for the quick and sizeable expansion of the Navy was due to his views on the role of America having every right to act in an imperialistic manner towards other nations. As he stated in his 1905 Inaugural Address,

We have become a great nation, forced by the fact of its greatness into relations with the other nations of the earth, and we must behave as beseems a people with such responsibilities. Toward all other nations, large and small, our attitude must be one of cordial and sincere friendship. We must show not only in our words, but in our deeds, that we are earnestly desirous of securing their good will by acting toward them in a spirit of just and generous recognition of all their rights. But justice and generosity in a nation, as in an individual, count most when shown not by the weak but by the strong.

This view of America as a country with international responsibilities shows how Roosevelt saw the growth of the Navy as necessary in order to assert the United States’ international position as a strong but generous nation. In 1903, the General Board of the Navy envisioned a building plan which would make the United States Navy a force of forty-eight battleships, along with destroyers, and armored, light, and scout cruisers all to be ready by 1920. It was due to these efforts within the Progressive Era that the United States Navy began to be shaped into a sea power which could have a presence not only in Atlantic and Caribbean waters, but which was capable of asserting itself in the Pacific as well.
This presence of a sizable navy led to the possibility of the United States expanding its influence beyond its own borders and to play an international role as Roosevelt advocated for. It was also due to this potential reach that the United States was now capable of with its new, larger navy which was influential in shaping the emerging views on the United States' role with Imperialism, especially in combination with Roosevelt's endorsement of such a course of action.

The United States Navy's role in Imperialism during the Progressive Era can be seen quite clearly in looking at their presence in Guam. As Anne Perez Hattori discusses in her article, "Navy Blues: US Naval Rule on Guam and the Rough Road to Assimilation, 1898-1941" (2014), from 1898 the United States Navy appointed military governors on the island with the ultimate goal to "rehabilitate, to organize, to administer, and to make productive" the native Chamorro people. Despite these intentions, the "benevolent assimilation" for which President William McKinley (1843-1901) called was not speedily or arguably properly attempted because the exploitation of the Chamorros was economically advantageous to the Navy as it provided them with inexpensive clerks, mechanics, and laborers. Still, moves towards transforming the Chamorro society progressed as the Navy attempted to insert itself into almost every aspect of life on the island. Regardless of the Chamorro's sundry actions of rejection and disregard of certain aspects of reform that the Navy tried to enforce, such as licenses for land ownership which the Chamorro people thwarted by failing to report the amount of land they actually owned, the presence and actions of the Navy exemplifies the perceptions held by those such as Roosevelt who believed that America had the superiority and right to justify enforcing their own culture, government, and values on another civilization.

Whether the core of this idea came from the Navy and affected those outside of it or the other way around is not a question with a clear answer; however, looking at the governing structure within the Navy
can help to give a better picture of how decisions and ideologies affected naval practices along with the effect the civil realm played in shaping the Navy.

Because the Navy grew so speedily during the Progressive Era, the acquisition of materials for their ships was necessary and led to a connection between the emerging steel industry and the emerging navy. Kurt Hackemer discusses this connection in his article, “The U.S. Navy and the Late Nineteenth-Century Steel Industry” (1995). Hackemer shows through an analysis of many previous works on the subject that this new relationship between the government and the steel industry indicates a clear change in the governmental role in private industry. Although this change initially occurred around the beginning of the Industrial Revolution, the reinforcement of this connection was essential in the expansion of the Navy from the late nineteenth through the early twentieth century. One of the reasons this relationship was necessary was so that the Navy would not be reliant on foreign suppliers for materials for their ships.

This need for domestic materials led to the steel industry taking some advantage of the situation, both by fixing prices and skimping on the quality of certain pieces of armor, especially in the early days of the arrangement. Despite the lack of a perfect relationship, Hackemer cites Walter Herrik who believed that the Navy knew what it was doing when it sought a relationship with the steel industry, as a bigger navy would lead to a stronger steel industry which in turn would lead to higher quality material.

This connection between government and private industry shows a reinforcement of the relationship between the industrial giants and the government. Because of this connection, the lives of workers within industrial settings were shaped by the development of the Navy whether they knew it or not.

Because the Navy was developing quickly and as such began to require greater government control, the organization of the General Board of the Navy occurred in 1900. As John T Kuehn points out quite succinctly in his article, “The Martial Spirit—Naval Style: The Naval Reform Movement and the


9. Ibid., 709.
Establishment of the General Board of the Navy, 1873-1900” (2012):

At the time of the General Board’s establishment, there were no permanent general staffs in the United States. This was a direct reflection of the anti-military heritage of the United States, derived from Great Britain’s own experience and distaste for standing armies and military dictators... as well as the young republic’s own perceived experience as a mistreated British Colony.¹⁰

Despite this past, during the Progressive Era, the benefit of creating a General Board outweighed the costs that had historically led to the United States’ “anti-military heritage” and lack of much standing governmental power. One of the areas where the development of the General Board of the Navy was necessary with the growing role of the Navy, was in the war planning function. Previous to the establishment of the General Board, this function was shared by two sub-organizations: the Naval War College and the Office of Naval Intelligence, occasionally including the Navy Department Library as well. This system was not only less efficient, but as Alfred Thayer Mahan, the president of the Naval War College from 1886-1889 and 1892-1893, pointed out, it also added more chances for problems to occur within the system due to miscommunication and differences in goals or ideologies.¹¹ This potential trouble in the old way things were run led to the need for organization and was influenced by the rise of the ideal of professionalism.

With the rise of professionalism in the civil realm, certain individuals began seeing efficiency as key, and began drawing on the organization of industrial settings to offer changes in the organization of the Navy. Because of the rigidity of the established organizations within the Navy, this shift towards professionalism was one which was met with much resistance along the way. Some of the changes proposed came in the form of expectations and uses of workers in ways that had previously only been used in civil industrial work, rather than military organization, along with attempts to reorganize the way that tools

---

¹¹. Ibid., 129.
when the Navy was slow to catch up to the technological advances of steel ships, a new need for workers to develop skills related to the technology then being used was emerging.

Considering this idea of developing skills in individuals within the United States Navy, the view of technical skill and training workers in specific jobs can be seen as one aspect of scientific management which did manage to change during the Progressive Era. Darrell J. Glaser and Ahmed S. Rahman look into this aspect of work within the Navy in their article, "Human Capital and Technological Transition: Insights from the U.S. Navy" (2011). One of the aspects of the technological transition Glaser and Rahman explored was trying to answer the question of why officers with engineering skills tended to leave the Navy earlier than those with traditional line officer training. The answer presented within their article is due to the promotions which were available within the Navy. Although those with engineering skills were rewarded early on in their careers, because of a comparative lack of promotion opportunities due to the slowness of the changes being implemented in the Navy, it was monetarily wise to leave the Navy for private industry which was more willing to reward engineering skills. Glaser and Rahman point out that one of the reasons for the slow acceptance of rewarding engineering skill was not only due to the slow adaptation to the changes in technology, but that there was also a discrimination against mixing the "gentlemanly" officer corps with what were perceived to be little more than mechanics. In a rather ironic turn of events, because of this prejudice which led to a lack of opportunity for those officers with engineering skills, those men who wished to remain and advance within the Navy were absorbed from the engineering track into the more traditional line, causing even more mixing of classes than the availability for advancement in the engineering line would have allowed.

Because of the changes in the amount of engineering work within the

15. Ibid., 723.
were controlled and with wage incentives. These changes were based partially on the ideas of Frederick W. Taylor (1856-1915), who was one of the first to suggest that an attempt be made to instigate scientific management in the Navy. As Peter B. Peterson describes in his article, “Fighting for a Better Navy: An Attempt at Scientific Management (1905-1912)” (1990), the crux of Taylor’s idea of scientific management was the concept of treating workers as individuals and refining particular skills, rather than viewing one’s employees merely as an unskilled group all of whom could do the same task equally well. When Taylor implemented these ideas in his civil shops he had great success, and due to this achievement, he believed that the Navy would benefit from such organization as well.

Although scientific management was something which had success in the civil realm, because of long-standing traditional practices within the Navy, the implementation of professionalism did not work terribly well in early attempts. Lieutenant Commander Holden A. Evans made one of these first attempts to institute scientific management at the Mare Island Navy Yard in 1906. Although his early efforts were initially rather successful, the rigidity of the previously established Naval practices which had worked on a smaller, less technologically advanced fleet ultimately proved difficult to change. In 1908, Admiral Goodrich also attempted to implement scientific management with the reorganization of the New York Navy Yard. As had occurred with Evans, however, the reorganization of stores and the change of the organization of individuals’ work threatened to alter far too much of the established structure and diminish the power of naval officers by creating systems which would run without the need for their day-to-day services. This rigidity and the clinging to traditional systems led to the failure to instigate scientific management fully in the Navy during this period. By seeing the role traditionalism played as part of the reason scientific management did not immediately work, it is clear that although there was a gap between the ideals of traditionalism and scientific management during the Progressive Era.

United States Navy during the Progressive Era, the need for officers with engineering skill emerged. Due to this development, the differences between officers along the traditional lines and along the engineer-oriented one led to questions of the efficiency of allowing and enforcing high levels of specialization. Glaser and Rahman addressed this question in their article, “Engineering and Labor Specialization During the Industrial Revolution” (2014). In this article, Glaser and Rahman view the development of the specialization available for a narrower range of engineer-oriented tasks to be a balancing act between a highly specialized workforce and a homogenous one. Within their study, Glaser and Rahman found that there was a change of the technology-skill complementarities which started in the 1890s and which stressed a more generalized skill set for naval personnel. Part of this change was due to the transition from the period before this one in which more engineers were required due to the newness of the technologies used and during the move towards steam power aboard ships.

Glaser and Rahman argue from their study that the move away from higher degrees of specialized labor meant that the similar skills within all personnel helped to allow for more fluidity and simpler coordination which in turn led to the superiority of the United States Navy with the well-roundedness of their officers. Comparing the ideas of scientific management where often only specific skills sets were refined within individuals, to those of staying away from the creation of only highly specialized individuals, versatility and the possibility of being able to do more tasks was beneficial for the organization and efficiency of the Navy and could help to explain why the Navy was ultimately reluctant to accept scientific management.

Despite the occasionally slow acceptance of change in the United States Navy, looking at the life of those within the Navy before the Progressive Era and of those at the end of it offers a clear reflection of just how much changed during this period. Comparing the letters of Jacob Nicklis from the Civil War to the diary of Guy Connor from World War I

---

offers a view of some of the outcomes of the changes made in the half a century between when the two men served in the Navy. In Jacob Nicklis’ account regarding his time aboard the Monitor in the early 1860s, he conveys all of his information about his experiences through letters to his father. In the correspondence, he returns multiple times to topics of uncertainty about how long until he will receive any letters, how the food is overall satisfactory, and how the work is physically demanding but not due to dealing with “sailorizing” as the ship runs by steam and has no sails.\(^1\)

This note on a lack of “sailorizing” came with the piece of wisdom from another, more experienced seaman who told Nicklis that because the ship ran on steam and did not have sails, the work of ordinary seamen was comparable with that expected of able-bodied seamen. Although previously enlisting as an able-bodied seaman would have come with more challenging duties, because of the shift from sail power to steam power, it is clear that the transition from traditional wooden sailing ships to newer iron-sided steam-powered vessels was beginning, but that the Navy had not yet realized the need to change the paperwork to match the labor required of those who enlisted.

In the summer of 1918, when Guy Connor wrote a diary on his experiences as a telegrapher working aboard a vessel serving on convoy duty during World War I, it is clear that many of the changes that had occurred during the Progressive Era and had affected the Navy were established and affecting sailors in such ways as to change certain fundamental aspects of what it meant to be a sailor in the United States Navy by the end of World War I. The most notable change that is evident from Connor’s diary, is that his position as telegrapher was only made possible due to the technological changes which had occurred in the half-decade between the Civil War and World War I. Because of this technological change, Connor’s duties did not entail work which would have been previously understood as the duties of a sailor, and instead his main responsibility was working with radios. The advancement in technology is also seen in the speed of Connor’s vessel, the USS New Hampshire, which at one point Connor

notes as traveling at 17 knots. Although this is not as fast as many modern vessels, it advances greatly from the USS Monitor which Nicklis served on, whose top speed was only approximately 8 knots. It was due to changes in technology that Connor’s position became possible, and it was attached to changes in the organization of the Navy that allowed the new rank of telegrapher to be created. This example of a difference in the life and work of sailors can be seen as coming from the advancements in ship building, which not only changed the type of the work available, but which also created speedier vessels. In combination, these factors led to differences in the Navy, both for sailors’ duties and for the roles the Navy was able to play in what it was able to do with the new organization of its members and the new abilities of their steel vessels.

In looking at the United States Navy before the Progressive Era and after it, it is clear that the era was one during which a shift occurred. There is little doubt that the rapid expansion of the size of the Navy was a large factor in influencing many of the subsequent changes. The need for more ships led to a connection between the government and the steel industry, and it opened the door for more efficiency through scientific management. Although the potential for new organization was available with the establishment of the General Board of the Navy, because of the rapid expansion, the changes which were attempted took some time before becoming well settled. Despite the time which passed before any changes were truly adopted, it is apparent that the technological advances which occurred during the Progressive Era led to the development of the United States Navy in ways which are reflected in the differences between the Navy of the Civil War and the Navy of World War I.


Bibliography

“American Civil War: USS Monitor.”


-----.


The Lives of Women in Girl, Interrupted: Stereotypes and the Able/Disabled Dichotomy
Karen Zimmer

Watch a movie from the list provided that depicts a main character with a disability, and write a paper about how the character is portrayed. This assignment was completed for Prof. Tammy Matecun’s Introduction to Exceptionalities.

Introduction
Problematic assumptions about the lives of people with disabilities have often been perpetuated through media and have served to further entrench into language and culture negative stereotypes about people with disabilities. The movie Girl, Interrupted follows its protagonist, Susanna, through her experience at Claymore Hospital, an institution she checks herself into after attempting suicide. Stereotypes prevalent for people with disabilities—in this case, emotional disorders—are explored throughout the movie. This paper uses an intersectional lens to offer an opinion of the portrayal of the lives of women with disabilities in Girl, Interrupted and argues that the dichotomy of able/disabled is at the root of all conflict in the movie by isolating and drawing on specific stereotypes regarding individuals with disabilities seen in the movie.

Movie Theme
Susanna checks herself in to Claymore and meets Valerie, an essential member of the staff there, as well as other resident women such as Lisa. At the beginning of her stay, Susanna perceives the other women in a very negative light but, as she becomes closer to them, begins to change her perspective. Throughout the course of a year, the movie follows her through highs and lows as she builds relationships with the other women at Claymore as well as an understanding of her disorder, Borderline Personality Disorder (BPD).

Essential to the plot is the fact that Susanna is a writer. With the help of Claymore’s Dr. Wick, Susanna eventually makes enough progress to be released and begins to write in her journal about being “cured” and her “recovery”; she also writes about the other women, suggesting that they will not “recover” and “get out.” The other women discover her journal and are very upset; the
resulting conflict between Susanna and the others demonstrates the central theme of the movie which is that the able/disabled dichotomy—a concept explained below—is detrimental in the lives of women with disabilities because it creates barriers to understanding.

**Portrayal of People with Disabilities**

Stereotypes can be thought of as a result of one’s mental schemas, developed from experience, regarding a certain group—in this case, people with disabilities—but should not be thought of as being based in reality (Tomao). In a media-saturated Western culture, dominated mostly by the ideologies of white, able-bodied, neuro-typical men, this is especially true. This cultural hegemony is amplified by the rhetoric of disability as abnormality, which has been so powerful as to seep into the “epistemological foundations” of even objective truth-based sciences such as medicine and psychology (Cherney). This means that ableism is a fundamental factor in the production of knowledge in the scientific fields most relevant to people with disabilities. Considering this, this paper argues that stereotypes are generally bad and, by perpetuating them, much of American media essentializes the experience of people with disabilities. The result is thus a common, homogenized interpretation of the experiences of individuals—a misunderstanding based on dichotomies aimed at establishing and maintaining neat, binary categories under which members of that group can be sorted (Cherney).

*Girl, Interrupted* depicts, specifically, the able/disabled dichotomy, where one must be either able—therefore, valued as medically or psychologically “normal”—or disabled—therefore, “abnormal” (Simplican). Throughout its plot, the movie shows that such dichotomies exist to normalize the rhetoric of disability as abnormality and, by nature, preclude possibilities of understanding real experiences with disability.

Two such stereotypes seen in *Girl, Interrupted* include people with disabilities as their own worst enemy and as objects of pity or celebration. Consideration of gender as it relates to these stereotypes is especially important in a world where women are disproportionately impacted by emotional disorders (NAMI). Although this paper argues that depiction of stereotypes is
generally bad, by drawing on examples from the movie, the following section presents the claim that *Girl, Interrupted*'s depiction of these stereotypes can be argued as serving as an effective means of showing a more heterogeneous experience with disability where it intersects with gender, shedding a light that is neither entirely negative nor positive on disabled identities.

**Stereotypes and Opinion**

First, *Girl, Interrupted* depicts the stereotype of people with disabilities as their own worst enemy. This stereotype implies that people with disabilities have a choice to recover but, rather, are refusing to help themselves (Barnes). This is one area in which the movie could have depicted stereotypes in a more effective way. Throughout the movie, the resident women at Claymore are forced to accept a personal responsibility for their progress. Although it is true that, sometimes, one's level of personal contribution is a key element in their progress, this is not always the case. Towards the end of the movie, Nurse Valerie, after being taunted by Susanna with racist remarks, gives Susanna a “wake up call” when she says, “You’re throwing it all away,” referring to Susanna’s sanity. Both Valerie and Dr. Wick place a level of blame on Lisa for the extent of her disability as well, saying that she has been institutionalized for many years and refuses to help herself. Wick explicitly tells Susanna that she has a choice between two courses of action—to remain disabled or become able. Because not everyone who experiences disability has the choice of “recovery,” implications of choice are too pronounced in the movie and do not accurately depict a heterogeneous experience with disability.

Additionally, people with disabilities are often portrayed in media as being the objects of either pity or celebration. Both portrayals are challenged in *Girl, Interrupted*. The stereotype of people with disabilities as objects of either pity or celebration begins with the fact that the lives of people, especially women, with disabilities are devalued in a patriarchal, ableist society. Even in language, people with disabled identities tend to be the objects of discourse, rather than the subjects, signifying a cultural denial of their intrinsic human value. The actor—the subject—of the pity, then, are able-bodied, neuro-typical others, focusing importance on the actions of people who
are able-bodied and neuro-typical as they apply to people with disabilities. This leaves little room for language which focuses importance on the actions and feelings of people with disabilities.

Another success of *Girl, Interrupted* is that the stereotype of people with disabilities as the object of pity is heavily combated. Throughout the movie, no women at Claymore are depicted as the objects of other people’s pity—Susanna is pitied neither by Valerie nor Dr. Wick—however, as will be discussed in the section to follow, it is problematic that the characters Valerie and Wick imply too heavily a responsibility or choice to be “sane.” While it is good to reject the notion that people with disabilities should be pitied, the tendency, instead, is to celebrate their disability. *Girl, Interrupted* also challenges the celebration of disability for its negative effects on cultural understandings of disability. The best example of this is the character Lisa. At the beginning of the movie, Lisa is returning to Claymore after presumably running away—she calls Claymore “home” and later it is revealed that Lisa thinks of her disability as almost a superpower, saying that it’s a “gift that lets you see the truth.” Such attitudes are, throughout the movie, challenged and overcome by characters such as Nurse Valerie, Dr. Wick and eventually Susanna and even Lisa herself.

**Depictions of Disability and Understanding Disability**

As was covered above, ableism is prevalent even in the sciences of medicine and psychology. To employ a solely scientific model for understanding, then, would be damaging in efforts to combat harmful assumptions about people with disabilities. This is seen in *Girl, Interrupted* when Susanna meets with her psychologist and parents over Christmas. The inherently threatening nature of medical or psychological language and models for understanding disability is made apparent by Susanna’s mother’s reaction to the official “naming”—that is, the medical diagnosis—of Susanna’s disorder, BPD (Friend). Susanna’s mother is literally unable to “handle it” and leaves the room.

One could conclude that the movie’s use of certain characters—such as Susanna’s mother and boyfriend, Toby—cleverly highlights the harms of the able/disabled dichotomy for its pervasion of culture and knowledge.
production. For example, when Toby visits Susanna at Claymore, he asks her to run away with him, pressuring her on the basis that the other women at Claymore are “insane”—that she’s not like the others. When Toby casts such a level of judgement onto women he does not know, it is clearly demonstrated that this character believes that to be a person with disabilities is, in essence, a very negative thing and that able, “normal” people should not want to associate with people with disabilities who he explicitly deems “abnormal.” Although, at the beginning of her stay, Susanna’s perception of disability is also very negative, her change of attitude throughout the movie and her refusal of Toby’s invitation shows that she’s been estranged from her prior, problematic assumptions about disability since becoming friends with the other residents at Claymore (Simplican).

Because Toby perceives Susanna as “not like” the others, likely because he knows Susanna, and because Susanna’s attitude towards disability changes so significantly after learning about the other women’s experiences, the movie suggests that, if one takes the time to get to know a person with disabilities, “grey” areas between normality and abnormality—ability and disability—become visible and therefore understandable.

**Conclusion**

Overall, despite its flaws, *Girl, Interrupted* creates opportunities for viewers to gain a wider, less essentialist understanding of disability by challenging the stereotypes isolated above. Through the final conflict between Susanna and the other women involving Susanna’s journal—which shames the other women using the language of “recovery”—the movie uses characterization and plot to tactfully dissect differences in experiences of the women whose lives it follows and confronts the dichotomy of able/disabled.

For individuals who are able-bodied and neuro-typical as well as individuals with disabilities, *Girl, Interrupted* shows that to be subjected to varied experiences of people with disabled identities is essential to combatting a homogenized understanding of the lives of people with disabilities. This, for the purposes of this paper, is the most important accomplishment of the movie.
Works Cited


The Evolution of Robin Hood
Candice Smith

This student obtained permission to do a paper with a topic that did not appear in the original requirements. This assignment was completed for Dr. Ann Martinez's Knights, Outlaws, and Wizards.

Robin Hood has remained a prominent figure in English "pop culture" over the centuries. He has crossed over from English pop culture into American pop culture, which is something few English idols have done. Most people think of Robin Hood as an outlaw who robs from the rich and gives to the poor, who does so wearing green apparel, and uses a bow and arrow. Robin Hood is considered to be the prime example of a good outlaw. In order to be a good outlaw, one must be a nobleman or yeoman, have committed crimes, have the legal right to rebel due to the Magna Carta, be superior in marital and weapon prowess, have superior moral integrity, and eventually be pardoned by the King. The Tales of Robin Hood date back to medieval times. He has been able to stay relevant over the centuries because he represents many different things to different people: "He's a rebel, an activist, as well as a noble protector" (Mulligan 2). These roles that he steps into are greatly admired by the audience and are relatable to the common person, which has allowed the Tales of Robin Hood to be timeless and move through the centuries while staying popular and relevant.

In medieval literature, Robin Hood is often portrayed as the good outlaw: the champion of the common man ("His carriage won him prayse" [Parker ll. 14]); the best archer ("No archer living in his time / With him might well compare" [ll. 25-26]); altruistic ("If any in distresse did pass / To them he was so kinde / That he would give and lend to them / To helpe them at their neede" [ll. 75-78]); and Greenwood-centric ("In the woods he lived" [ll.32]). Over the course of the medieval tales, Robin is constantly trying to right a wrong that was done to him: "Thus Robin Hood did vindicate / His former wrongs receavd / For twas this covetous prelate / That him ofland bereavd" (Parker ll. 109-112). In Martin Parker's "A True Tale of Robin Hood," Robin encounters someone in the forest and invites them to
dine with him, afterwards he then asks them to pay for their dinner; Parker writes, “But first they must to dinner goe ... Full many a one he served so ... No monkes nor fryers he would let goe / Without paying their fees “(ll. 61-66). In Parker’s version of Robin Hood, he portrayed him as a violent yeoman when Robin would castrate the monks and friars that couldn’t pay Robin for passage through the forest: “Their stones he made them leese/... these sparks did geld/All that came by their wayses” (ll. 68-72). His portrayal of Robin and many of the other earlier versions of Robin Hood portray him in this manner of a “violent yeoman,” which goes against the romanticized Robin we typically think of and are used to hearing about.

During the Victorian era, we begin to see a shift towards a romanticized Robin Hood versus a realistic Robin Hood:

The Robin Hood who emerged from this crucial period [the early 1820s] has changed enormously, as is epitomized in two title pages. The 1820 reprint of Ritson’s anthology has an illustration on the title page showing Robin fighting [...] but for the 1823 reprint, a completely different image of Robin Hood is imagined [...] the outlaw sits and dreams, and a stag escapes. Romantic Robin has been created. (Basdeo) This newly-formed “Romantic” Robin was created due to the change in manners and morals during this period. A depiction of violence on the title page would not have matched readers’ susceptibility since the tales were no longer geared at the lower class, but were now geared more towards the middle and higher classes. The 1823 frontispiece to Ritson’s Robin Hood is altogether considered more respectable for the time since violence was now depicted as being barbarous or vulgar. In later Victorian literature, Robin is depicted more as a “freedom fighter,” and not a criminal, since he only stole from a corrupt bishop/abbot or government official. Victorian authors aware of the changes in society knew that “Robin Hood could not be ‘confounded’ with the ‘common thieves and cut-throats’ of the nineteenth century. Robin Hood was a ‘good’ man, and Victorian audiences preferred ‘the security of a moral universe in which the good and bad, the criminal and the law-abiding, [were] readily identifiable as such” (Basdeo). Robin Hood was considered a morally superior figure to
the Victorian audience because "although technically a criminal, he never actually committed a crime" (Basdeo). They considered him not to be a criminal since he only stole from the corrupt and hence made him out to be a "freedom fighter," and instead made the Sheriff of Nottingham or a corrupt Prince out to be the villain. This is the interpretation of the legend that has survived in modern movie and television adaptations that we see today.

Robin Hood has a long and lasting legacy in cinema. He is considered to be both a "crusading hero as well as a romantic one" (Humphreys), who has captivated audiences for years and made him an ideal figure for the "big screen." Even though, over the years, Robin's character has changed, the essential elements of his story and character have remained relatively unchanged. In every film or television adaptation, "Robin steals from the wealthy and gives to the poor; he woos the beautiful Maid Marian, and he restores Richard the Lionheart to the throne bringing peace and prosperity back to the land" (Humphreys). These essential elements can be found in Robin Hood (1922) with Douglas Fairbanks, The Adventures of Robin Hood (1939) with Errol Flynn, as well as Robin Hood: Prince of Thieves (1991) with Kevin Costner. Over the years, Robin Hood has also been the inspiration for many characters including Katniss Everdeen, a fierce Bowman from The Hunger Games, and Robin, a loyal and charismatic superhero from Batman Forever (1995). Even today, Robin Hood is still popular and prevalent with a total of ten movies and television shows coming out within the next few years including Robin Hood: Origins, Robin Hood and The Prince of Aragon, Nottingham, Sony's Hood, and The Outlaw Chronicles.

Robin Hood is the most easily identified and loved outlaw today. He has been able to cross over from England to America and through the centuries to still remain popular and relevant. When looking at the evolution of Robin Hood one would see that very little has changed. He is still an outlaw living in Sherwood or Barnsdale Forest with his band of Merry Men stealing from the rich and giving to the poor. Although Robin has become more romanticized over the years due to the Victorian era, he still remains true to his altruistic character and his prestigious reputation.
Works Cited


The Beauty in a Storm
Ashlee McDermott

Write an essay that describes an event that did not end as badly as it could have. The event you choose can be one you personally experienced, or an event you have observed. This paper was completed for Dr. Lew Caccia’s College Writing I.

It wasn’t the best of times, but it wasn’t the worst. It was pouring outside; the rain hit the roof as if it were the last rain that would ever fall. Dumping onto the home, it felt as though the whole foundation was about to collapse. A little one cried out as lightning struck continuously in the woods lining the backyard. A mother cuddled the little one up in her arms, assuring her everything would be alright. A day later, the sun came out and the storm had cleared. Or had it?

Following the news, was the arrival of the little one on the back porch of the Bennetts. The young girl walked into the home, and almost immediately noticed an elderly woman. The woman was sitting in a forest green reclining chair, with her feet kicked up, nose deep in the pages of a book. In the background was the Cleveland Indians game playing on the television. The girl figured that must’ve been Grandma Ruth. At the sound of the girl entering the home both Paul and Jane Bennett came to greet her. The first impression she got was the newlyweds seemed a bit old fashioned for her taste. Mr. Bennett appeared gargantuan and somewhat resembled an
ogre to the young girl. And all she could think about was how she could get rid of Shrek. Mrs. Bennett was poised and polite. The girl had met her in the past several times, for she was a mentor and dear friend of her mothers. She knew Mrs. Bennett was nice and played the piano. This she liked and decided Mrs. Bennett was the safest to be around.

Well, Mrs. Bennett had some prior engagements for the day.

You guessed it, the little girl ended up having to spend her first afternoon out of her mother's nest with the green giant. Mr. Bennett tried to be nice and ask the girl, "Would you like to watch anything on T.V.?

The girl replied, "No."

Mr. Bennett asked, "Well, would you like to go to the park?"

The little one replied, "NO!"

Mr. Bennett cleverly rephrased the question, "How would you like to go to the park and look at horses?" The little girl raised a single eyebrow and glared over at the Ogre. She paused for a moment, then mumbled under her breath, "Yes."

The pair got into Mr. Bennet's vehicle and off they went through town and down into the Metro Parks. The little one was trying desperately to hold back the excitement of seeing her favorite animal. They got out of the car and walked up to the stables together. At this point it was hard for her to not be smiling. The majestic nature of horses sent her to a dreamland. She pictured herself on top of that creature, proper gear and all. A part of her knew this was a special moment. No one could fathom her love for horses until that very day.

Mr. Bennett, seemingly pleased with himself, went out on a limb and asked the girl if she wanted food.

"Yes. I want doughnuts!" the little one demanded. Mr. Bennett happily agreed with the bossy little girl. They said their goodbyes to the horses and hopped in the car once more. Approaching the donut store, Mr. Bennett asked how many doughnuts the little one wanted. "A DOZEN!" she exclaimed. Mr. Bennett couldn't resist the girl's charming attempt at intimidating him. He humbly agreed. The two sat in the donut shop and talked about their experience at the stables. He told the girl they could go back whenever she wanted. Mr. Bennett seemed to be growing on her like a fungus. The little girl decided it was testing time. She grabbed a donut, taking a bite out of one, and then another, and then another, until the twelve donuts had
all been bitten into. Mr. Bennett did not get angry; he did not yell or seem disappointed in her. In fact, he seemed impressed.

From that day forward the girl felt a certain comfort come over her. A family who understood she was misunderstood. A family who took her in when she had no one to protect her. A family who unconditionally nurtured and loved her. A family who brought more family into her life than ever before. A family who supported her Mother, and always told her to look forward. To know no matter the storm, no matter the rain or thunder, she would prevail. She would weather anything to come.
Romanticism began in England and Germany between the years of 1790-1830 when writers began to explore the ideas of nature, imagination, emotions, and the individual. Romanticism was “an international artistic and philosophical movement that redefined the fundamental ways in which people in Western cultures thought about themselves and about their world” ("Romanticism"). During the literary movement, there was the rise of nation-states as social and geographic entities and people started moving into cities which created the growth of the middle class. There was also a growth of literacy rates in the middle class, longer lifespans, and increased standards of living. There were new technologies and advancements in medicine and science, which can be shown through the works written during the time period. The Romantic period is referred to as “The Age of Revolution” due to the French Revolution (1789-99), the American Revolution (1775-83), and the Haitian Revolution (1791-1804). This caused liberating changes in the arts through the use of everyday language, free verse, and the appeal to write about human emotions and feelings in literature. The influences of the Enlightenment was also present in works from this period (White, “Terms/Themes: Romanticism”). Romanticism was a period where readers began to see a reflection of themselves and their own modern conflicts and desires.

Romanticism is actually an "umbrella" term under which several genres and values such as the gothic, transcendentalism, American Renaissance, the sublime, the sentimental, etc., fall. The characteristics of the works that were written at the time were that feelings, emotions, and imagination proceed logic and facts and these emotions were intensified. There was the belief that imagination was the primary function to creating art and supreme
faculty of the mind. "The Romantics tended to define and to present the imagination as our ultimate 'shaping' or creative power, the approximate human equivalent of the creative powers of nature or even deity" ("Romanticism"). The idea of nature and its correlation to emotions and the sublime was highly praised in literary works. Nature was viewed as organic and as a healing power or refuge from the influence of civilization ("Romanticism"). There was the influence of heroic individualism, desire or will as personal motivation, the past, freedom from rules, and the journey or quest for self-fulfillment. Another element present in these works was the idea that the "outsider" represents special worth and is denied or excluded by society (White, "Terms/Themes: Romanticism"). One the writers that made an impact on the literary movement was Mary Shelley who expressed these ideas in her novel, Frankenstein. Shelley demonstrated her contribution to the movement through her use of nature, emotions, freedom of rules, and Gothic elements in her novel.

Shelley was born on August 30, 1797, to her father, William Goodwin, a philosopher and writer, and her mother, Mary Wollstonecraft, a feminist writer. Shelley was sent to Scotland when she was a child and this is where she in rejoiced the freedom nature provided. Shelley "claimed that it was when she was in nature that her ‘true compositions, the airy flights of my imagination’ were most often created" (Geller). Shelly also valued the imagination and knowledge. Shelley came up with the idea of Frankenstein in 1816 when she, Percy (her husband), and Lord Byron, a lead figure in during the Romantic Movement, journeyed to Geneva. They were trapped inside due to the weather and decided to tell ghost stories. Mary wanted to write a story that spoke to the mysteries of nature and wanted the reader to have a sense of thrilling horror while reading the novel (Geller). Frankenstein: or the Modern Prometheus was published on January 1, 1818. Shelley died on February 1, 1851 from a brain tumor. She is a canonical writer because she also writes with Gothic influences, which can also be referred to as a "horror," "terror," or "thriller." Its roots are in theology, architecture, psychology, and the imagination. The elements of the Gothic that Shelley uses are interplay with light and dark images, haunted settings (such as the woods), repressed fears or desires, memories of past crimes or sins, death,
sound play, and grotesque figures (White, “Terms/Themes: The Gothic”). Nature is important to Shelley’s *Frankenstein* because typically a haunted space corresponds with a haunted mind and the setting is mirrored through the traits of the characters.

Mary Shelley’s values of nature are used in the novel as a way to show the mysteries of nature and freedom from society, as well as for it to correspond with characterization. Victor wants to understand the hidden laws of nature and wants to make an impact by making discoveries that no one else has made before. He says, “the world was to me a secret which I desired to divine. Curiosity, earnest research to learn the hidden laws of nature, gladness akin to rapture, as they were unfolded to me, are among the earliest sensations” (Shelley 29). However, Victor goes against the laws of nature by creating the creature and has to face the repercussions of what he has done but is not sure how to deal with it. This causes Victor to distance himself from society because he knows he may have possibly brought a danger to the world (63). His family can see that there is a change in his behavior and his guilt has taken a physical toll on him (75). Victor says himself that during the two years he worked on the creature, he deprived himself of rest and health and the reader can see how he slowly becomes mad while he is confined within society (47). It is when Victor is in nature that he can allow himself to feel peace. This is shown after William’s death, when Justine was accused of even though the crime was committed by the creature (72). This causes Victor to go to the valley of Chamounix, which is where he would go to when he was younger: “I suddenly left my home, and bending my steps toward the near Alpine valleys, sought in the magnificence, the eternity of such scenes... The weight upon my spirit was sensibly lightened as I plunged yet deeper in the ravine of Arve” (78). Victor also says that it is when he is on the lake that he feels a sense of tranquility and he is finally able to rest and describes nature as “maternal” (79). Victor feels that he cannot connect with society and feels that there is a barrier between him and his community and feels it is because of the death of William and Justine (135).

The creature also feels freedom in nature because, not only is he rejected by society, but is also abandoned by Victor due to his grotesque appearance. Society has made the creature an outcast, but he tries to find solace in nature. The
creature describes his life starting with him watching the DeLacey family and is learning from them through his observations (94). He feels content and praises earth by saying his spirits were elevated by nature and thought he had hope for the present and the future (97). Nature is also used to describe the characters’ feelings and to match their characteristics. When the creature appears in several parts of the story, it is usually storming (117) and there is lightning which represents his appearance and symbolizes the storm of emotions he may be feeling toward Victor. Another way nature correlates with the characters is when Victor runs away from the monster and vows he will never return to the apartment. It is raining and the sky is described as “black and comfortless” to represent that he was starting to question his intentions with creating the creature (48). Shelley uses the beauties and mysteries of nature to contrast with the confinement of society and how it impacts the characters.

Shelley also captures the idea of emotions and imagination by having the characters feel exaggerated, extreme types of feelings. Victor represents how his imagination is superior to reason when he comes up with the idea of creating a human being and making the nonliving living. He does not seem to consider that it is wrong and he may suffer complications because he is passionate about his idea. However, the reader sees Victor experience extreme amounts of guilt for creating the creature and Shelley shows this after Victor realizes the creature killed his brother which caused Justine’s death: “But I, the true murderer, felt the never-dying worm alive in my bosom, which allowed no hope or consolation... I bore a hell within me, which nothing could extinguish” (72). Through Shelley’s language, she shows that Victor is the one taking responsibility because he knows that the deaths are his doing. Shelley also shows the creature feels an intense amount of emotions when he is struggling to fit in with society. He begins to feel affection and is protective of the DeLaceys. He also learns about emotions from them by observing their interactions with each other but is mostly moved by kindness, of which he is deprived. He shows kindness when he gathers fire wood and secretly brings it to their door and felt pleasure when he saw their gratitude (94).

Shelley also demonstrates the theme of rage for both the creature and Victor. Victor wants revenge on the
creature for the crimes he's committed, and the creature wants revenge when Victor refuses to create a companion for him and for rejecting him. One of the places this is demonstrated is when the creature is denied by the DeLaceys and becomes physically angry by destroying everything around him. He ends his rage by declaring revenge on Victor: "and should I feel kindness towards my enemies? No: from that moment I declared everlasting war against the species, and, more than all, against him, who had formed me, and sent me forth to this insupportable misery" (117). After the creature kills Victor's wife, Elizabeth, Victor decides that he will devote the rest of his life to the monster's destruction and Shelley uses these emotions as the drive for the rest of the novel. Another emotion that Shelley highlights is grief and uses the secondary characters to show the effect of feeling this emotion to an extreme. Elizabeth loses all hope in mankind after Justine was killed because she knew she was innocent (70). She also sees human nature differently and begins to lose her light that Victor was drawn to (160). Victor's father dies from the grief he feels towards Elizabeth's and William's deaths (168). Shelley demonstrates these emotions by exaggerating the effects of guilt, acceptance, rage, and grief.

Shelley also plays with the aspect of freedom from rules and shows this with the need for knowledge and the influence of the Enlightenment. Walton is the first character Shelley uses who wants to prove his greatness to the world. When he is writing letters to his sister, he recalls looking through his uncle's library and at the different volumes and knew that discovery and intelligence was his purpose in life: "Do I not deserve to accomplish some great purpose? My life might have been passed in ease and luxury; but I preferred glory to every enticement that wealth place in my path" (11). Victor is another example of the journey to achieving a greater purpose but he warns Walton that it can come with a cost. Victor gave up everything such as his family, his life in his community, and his sanity for creating the creature. Victor's role in the novel is to show how the freedom of rules and the search for knowledge can be dangerous. Shelley demonstrates this when Victor talks about his guilt for making the creature and how his state of mind also affected him by seeking solitude; he says, "I shunned the face of man; all sound of joy or complacency was torture to me;
solitude was my only consolation—deep, dark, deathlike solitude" (75). The creature has an equal thirst for knowledge. When the creature is telling his story to Victor, he explains that through his observations of people, he was able to learn survival skills; an example of this is when he found a fire that was left by beggars in the woods and studied the materials used so he could start it himself (88). He also learns that the fire produces heat and light which is a symbol for the birth of intelligence and the Enlightenment (88-89). The creature also begins to learn the ways of communication through speech, pronunciation, and emotions. He also learns about humankind and society by reading volumes such as Plutarch’s Lives, Sorrows of Werter, and Paradise Lost (109). Victor’s friend, Henry Clerval, is another example of knowledge and Victor can see his former self in him. Clerval is a foil to Victor because he was not interested in the secrets of the world but instead he studied languages and the values that were accepted by society (135). Shelley uses these four characters and the aspect of freedom from rules to show how knowledge can be either a strength or a danger.

Frankenstein is not only characterized as a Romance but also as a Gothic. One of the Gothic elements that Shelley includes is the dark and dreary settings when she describes Victor’s lab and the woods. Victor’s lab is isolated by society and it is usually storming when he talks about creating the creature (48), which also contributes to the suspense. The woods is where Victor sees the creature watching him, and Shelley uses shadows and the sounds from the monster to create the Gothic atmosphere. She writes, “I perceived in the gloom a figure which stole from behind a clump of trees near me... A flash of lightning illuminated the object, and discovered its shape plainly to me; its gigantic stature, and the deformity of its aspect ... it was the wretch, the filthy daemon, to whom I had given life” (62). This is when Victor realizes that it was the creature who murdered his brother, and this is also an example of Shelley using the contrast of light and dark. Another example of light and darkness is when she describes the half-extinguished light from the candle as Victor takes in the appearance of the creature (47). Shelley also creates suspense through the course of her novel, starting when Victor first enters the story. Walton is telling him that he saw someone of “gigantic stature” through
the fog, riding on a sledge guided by dogs (19). Victor begins to ask Walton questions about the direction the creature was heading in and Walton writes to his sister that Victor had a wildness in his eyes (20-21). The creature is also used for the aspect of suspense because Victor knows that he is following him throughout the novel. One of the times is when he promises to make a companion for the creature but then realizes he cannot do that to the human race because there would be harmful consequences. The creature threatens Victor by saying, “I shall be with you on your wedding night” (143). This statement haunts Victor and is paranoid the night he marries Elizabeth because he knows the creature is with them when he hears a scream coming from the room Elizabeth was in (166). He walks in to find Elizabeth’s lifeless body on the bed and knows it was the monster who murdered her: “The shutters had been thrown back; and with a sensation of horror not to be described, I saw at the open window a figure the most hideous and abhorred. A grin was on the face of the monster; he seemed to jeer as with his fiendish finger he pointed towards the corpse of my wife” (166). Shelley uses the settings of the novel, the contrast of light and dark, death, and suspense to create a Gothic novel.

Through the mystery and praise of nature, emotions, thirst for knowledge, and Gothic elements within Frankenstein, Mary Shelley proves to be a canonical writer during the Romantic period. Shelley herself was fascinated by nature, valued imagination, and tragedy of death that surrounded her life; these elements all play a role within her work. Frankenstein and the use of a literary monster continues to have an appeal and an influence on books, movies, and television. Not only did her novel create an impact, but she has also influenced female writers. Allegra Geller writes, “The significance of the work lies in its furthering of the acceptance of women as credible contributors to English literature, as well as ongoing and pervasive cultural influences.” Frankenstein continues to be popular after nearly two centuries and made a lasting impression on the Romanticism movement.
Works Cited


Retirement is what we all look forward to after years of hard work. For some, it is what keeps us going through the thirty plus years most of us need to work to reach that goal. It is important to understand that if we do not put away enough money, we will not be able to continue the lifestyle we are accustomed to in our golden years. According to the Employee Benefit Research Institute, more than one in four workers have less than $1,000 in retirement savings (Collins 1860). There are several savings options offered to employees and private individuals who want to put away their money in a retirement fund. The benefits of contributing to a retirement plan, whether through your employer or privately, are vast. The Baby Boomer, Generation X, and Millennial populations are living longer, and experts predict 30 years to be the number we need to plan for after we retire (Kaitlyn 1). It is vital for all of us to find a way to set aside enough money to provide financial security for when we no longer work to earn an income. By saving now for tomorrow, we can have a nest egg that allows us to live comfortably in our golden years.

Knowing how to save enough to be able to retire comfortably, especially in today’s ever-changing financial picture, is a crucial part of decision making when seeking employment. Most employees look for the highest wage but they should also look at benefit packages offered by the prospective employer. Those just entering the job market as well as seasoned workers need a retirement planning strategy. Not only do we need to understand the options facing us, but we also need to learn how to protect our savings. Ed Plott writes, “devise and implement a simple, workable strategy to protect your retirement assets” (xiii). This is good, sound advice, and by understanding your options, anyone can set up a plan that will provide them livable income throughout their
retirement years. When you consider the vast array of options to save most will give you a starting point along with a short version of the dos and don’ts of saving for your future. To thoroughly understand the whole picture, you must be able to decipher each option and chose the best program for your money. In the early twentieth century, there were few people that saw the golden years ahead as being a financial struggle. If our elderly relatives could not support themselves in their retirement years, families stepped up to the plate and took care of financial and medical needs. People considered nursing homes a place for those with debilitating health, not a place to retire. Today with many family units unable to care for their aging family members and the retirement age rising every year, some type of savings is vital for the protection of our financial security after we no longer work. The government looked at this rising concern and initiated a program to help these struggling retirees—The Social Security Administration.

Social Security—The First Retirement Plan
Social Security is considered the first true retirement plan set up as an incentive for employees to save for their future. The Social Security Act of 1935 was part of the New Deal used by President Franklin D. Roosevelt to get America out of the Great Depression (Allen 16). By the year 1934, more than half of the elderly in the U.S. were unable to support themselves (Allen 16). Roosevelt, the thirty-second President of the United States, wanted to protect retirees when they no longer had the ability to earn income. The government made it possible for employees and employers to contribute to a fund that would be guaranteed money in our retirement.

Today, there is a concern that Social Security is running out and many believe that the system needs to be revamped. Some even believe that discontinuing contributions to Social Security or completely phasing out the program is the answer to the growing concern that those not already in the retirement system will not reap the rewards from their, and their employers’ contributions. Because Social Security is portrayed as benefiting most, if not all, Americans by providing them “risk-free” financial security in old age, many do not use other resources to save for their
help the lower-wage workers, it prompted employers to start offering these pension plans to only managerial employees leaving the hourly employees with social security as their main source of income upon retirement. As inflation continued to rise and costs increased for employers, many of these pension plans were phased out or – for companies like the Studebaker Co. – filed bankruptcy and defaulted on their pension obligations (Morris 2). Many employees were left with nothing but Social Security after years of trusting their employers with their life savings.

Even though many workers were financially crushed and even bankrupted with the termination of these types of plans, employees lucky enough to take advantage could retire comfortably. There are many benefits for an employee if they participate in these types of plans: retire early, the ability to invest their pensions in a high yielding plan and the comfort of knowing they will receive a monthly disbursement that continues for life, and for the life of their spouse. Because most companies can no longer afford to provide these guaranteed pension plans an alternative was offered — contribution plans.

**Defined Contribution Pension Plans — The New American Dream**

Since the traditional pension plan shrunk in size, employers needed to find a different incentive for their employees to save money. They looked beyond the traditional plan and worked alongside the government to implement another kind of compensation package. Deferred compensation arrangements – 401k plans or 403b plans for non-profit workers – started in the mid twentieth century. These plans are employer-sponsored tax advantage plans that, “are administered by the private business owner, regulated by the government and controlled by the employee” (Tompkins 160). They act as “retirement investment accounts ... with no guarantee of a fixed income at retirement” (Tompkins 162). The employer, employee and holder of the pension plan work together to make the most of the funds contributed to the plan.

These plans were debated as being taxable by the IRS until the Revenue Act of 1978 was initiated (Ebri 1). This allowed employees to have a portion of their paycheck deposited into a retirement plan without paying taxes until distribution. In 2010, maximum contributions were twenty percent of
future (Epstein 1). We must look further into the savings system and find a program we are comfortable with and that will enhance the government’s plan.

Approximately twelve percent of our gross income is deducted for this government program (Epstein 1). Epstein writes, “if employees were free to use that money as they chose, his ability to better his future would be incomparably greater” (2). He feels that people could use that money to contribute to other savings options, and one that they choose. Unfortunately, many lower-class Americans would be unable to participate. They may be able to set aside money in some sort of savings but if an emergency should arise, that savings would be drained. Social Security is a way for those without the ability to save to have retirement even if the amount you receive is minimal.

**Defined Benefit Pension Plans—A Thing of the Past?**

Most Americans working during the early nineteenth century and working for big companies were offered defined pension plans by their employers. These plans guaranteed the employee, and their spouse upon the employee’s death, monthly payouts in retirement. An employee could count on their pension to sustain them through their retirement years. Even though only about half of working Americans were in the position to take advantage of this benefit, it was considered part of the American Dream (Morris 2). These benefit plans caught the eye of many employees and many took jobs that were not what they wanted in order to receive these benefits.

Employers offered these pensions to their employees as part of benefit packages. The employers were given the opportunity to contribute to these plans and receive a tax deduction while the employees were given a tax deferment until distribution. Even though these plans were great assets for the employee to have, they remained a burden to some with low incomes. Unfortunately, only about twenty percent of private sector workers participate in these plans (Morris 3). Over the years, these plans were tweaked and modified to stay in touch with the changing economy and cost of living.

The 1929 stock market crash and the Great Depression that followed saw many of these plans shift. Adding to this was the New Deal legislation brought about by President Roosevelt. Because this program was designed essentially to
your salary with rates defined by Congress and adjusted each year (Morris 3). The premise of the plan: Money is invested into stocks with the returns on your money fluctuating with the market. It is up to the contributor to decide where to invest their money and how much to invest – while keeping within the limits set by the government.

There are many factors to consider when deciding how much to invest. You need to consider the age that you begin contributing and the age you are planning to retire. If your employer matches your contribution, it makes sense to contribute at least that amount of your salary. Other considerations include: debts you will continue to have in retirement, money you have in other savings accounts, and how much you will be collecting from Social Security. These factors are among many that you should consider when planning for the golden years. There is not a standard amount because each person has their own financial needs.

Unfortunately, there is a low participation rate among the employees eligible for these deferred plans. Lynn O'Shaughnessy stated, “Excessive debt prevents people from saving for retirement” (1). Relying on the fluctuation of the stock market for your gains on your investment is an uncomfortable thought to some investors. This is one of the factors that leads to low or no participation in these plans. Also, a factor is low wage among hourly and even salaried employees. When it is a struggle to make ends meet, investing in a retirement plan can seem beyond the grasp of some workers.

Take into consideration those workers that are not employed by large companies offering these types of deferred contribution plans. How can someone self-employed save for retirement? What other options exist that will allow those in this position to invest for their future? There are government regulated programs that can help. Both tax deferred and tax deduction options are available for those that cannot contribute to an employer-sponsored plan. We refer to these plans as Individual Retirement Accounts or IRAs.

Roth and Traditional IRAs—Savings Making You Money

When your employer does not offer a retirement savings plan or you are self-employed, there are options for you to be able to invest your hard-earned
money and see it grow. Individual Retirement Accounts (IRAs) are tax-deferred retirement plans. If you have earned income, you can take advantage of this savings option. The Taxpayer Relief Act of 1997 enables workers to save for their futures with two tax benefit options. A Traditional IRA is a tax-deferred contribution which gives you a tax break on your tax return the year you invest your money. You can benefit from tax-free gains but no tax deduction with a Roth IRA (Schnepper 1).

Taking advantage of a Traditional IRA allows for the earnings on the money you invest to be sheltered from taxation by the IRS until it is withdrawn. By that time, hopefully not until retirement age, the tax bracket you are taxed in will be lower than when you were working and earning an income. Workers that take advantage of this type of IRA will need to have a good perspective on what their income will be in retirement. A Roth IRA does not give you the tax deferral at the time of contribution. These plans give you the tax savings when you withdrawal the money and does not penalize you for withdrawing early.

These types of programs are making it easier for those not benefiting from an employer-sponsored program to save money and earn on their investments. The average IRA contribution for the tax year 2013 increased 5.7 percent over 2012 and the average balance in an IRA account was up almost ten percent (Kaitlyn 1). Workers who benefit from employer-sponsored plans can also take advantage of IRA investments but they are limited to how much they can invest. Each year the government sets the maximum and minimum contribution amounts based on your adjusted gross income. It is a wise choice to invest in these programs even if the contribution you make is a small amount. The plans are made to show a return in a short amount of time. You could invest one hundred dollars in January and by the end of the year see a large gain – depending on the market.

The advantages of tax-deferral savings plans may be minimized by the fact that all of the gains you earn and subsequently withdraw will be taxed at a higher rate. If you expect your income to be lower in your retirement years in comparison to your working years, this may not be a factor. The tax deduction investment gives you no immediate advantage. This could result in not receiving help while you earn an income and getting all the help once you have
You must weigh the options and your individual need when deciding on what plan to take advantage of and how much to invest.

Obstacles, such as the ever-changing market, can lead people away from investing in one of these IRA plans. If you consider what options you have, these are good plans for those who do not have the availability of an employer-sponsored plan. They are the most secure plans available, and, if managed properly, can lead to great saving for your future. If your income dictates it, you may be able to take advantage of both an employer-sponsored program and an IRA. Each situation is unique and you should consult your tax advisor for the most up-to-date laws.

In light of the longevity of life expectancy, the cost of living rising yearly, and the possibility of our social security nest egg not being there for us at retirement, we should consider contributing to some kind of savings plan. If your employer does not offer this kind of benefit or if you are self-employed, seek out a financial advisor to help you understand the options available. Planning for our golden years should be a top priority for all of us. Even the smallest investment can grow into a large enough savings to enable you to live out your retirement years comfortably. It is best to have a plan that earns money rather than attracts moths.

Works Cited


"In the Fashion of Those Women"—
Intersections of Womanhood & Social Class
In Eliza Haywood’s Fantomina
John C. Polles

Write a paper analyzing the treatment of women in texts from the “Innocent (or Not) Woman” unit of class. This assignment was completed for Dr. Ann Martinez’s Heroines, Hags, and Harlots.

Eliza Haywood’s novella Fantomina: or, Love in a Maze concerns itself with an unnamed protagonist’s various disguises, each an attempt to capture the attention of a man named Beauplaisir. Throughout the text, she masquerades as a prostitute, a maid, a widow, and an educated mystery woman; each of these “characters” is of a different social class. It is through the difference in this perceived class that Haywood is able to discuss how class privilege is inextricably linked to the treatment of women in her society, a concept which also appears in the writing of contemporary of Haywood’s, Lady Mary Wortley Montagu.

Early in the novella, while the protagonist is attending the theater, Haywood makes quick mention of social class. In the first paragraph, the narrator says of the protagonist’s observations of the behavior of the men and prostitutes: “the longer she reflected on it, the greater was her wonder that men, some of whom she knew were accounted to have wit, should have tastes so very depraved” (140). Not only are the men in question intelligent, but they are also presumably wealthy, as the protagonist is aware of their individual status and is herself described as being “of distinguished birth” (140); after all, this scene takes place in a theater, not a seedy pub. Thus, Haywood has quickly established a power dynamic between the men and the prostitutes. This intrigues the protagonist, causing her to, on “a little whim,” decide “to dress herself in the fashion of those women who make sale of their favours and set herself in a way of being accosted as such a one” (140). After Haywood clearly established the power dynamic between the men and the prostitutes. This intrigues the protagonist, causing her to, on “a little whim,” decide “to dress herself in the fashion of those women who make sale of their favours and set herself in a way of being accosted as such a one” (140). After Haywood clearly established the power dynamic between the men and women earlier, the protagonist seems eager to enter herself into this dynamic, deliberately subjugating herself.

However, the protagonist does
consider the potential freedom that masquerading as a prostitute may afford her. She notices a particular man, Beauplaisir: “She had often seen in the drawing room; had talked with him ... and had discovered something in him which had made her often think she should not be displeased if he would abate some of his reserve”; it was her “quality and reputed virtue” that kept him from making a pass at her initially (142). However, despite her initial sense that she has gained freedom, it quickly becomes clear that this is not the case. She now is in the position of a prostitute, who, in the minds of these men, including Beauplaisir, are entirely devoid of virtue — or autonomy. This loss of autonomy for the protagonist becomes quickly evident when she is raped by Beauplaisir during their second encounter. The narrator recounts that “both by his words and behaviour [he] let her know he would not be denied that happiness the freedoms she allowed had made him hope” (142). Because of her status as a sex worker, in Beauplaisir’s mind, he owned her and could do with her what he pleased. This reinforces the power dynamic Haywood establishes in the text and questions the protagonist’s belief that pretending to be a member of a lower social class would afford her more freedom.

A similar concept is related to one found in Lady Mary Wortley Montagu’s response to Jonathan Swift’s “The Lady’s Dressing Room.” In her poem, Montagu suggests that Swift’s poem was motivated by bitterness and frustration following an unsuccessful sexual liaison with a prostitute. She suggests that Swift is impotent due to old age but that he blamed his impotence on the prostitute (ll. 69-75). In this scenario, he also demands his money back, but is refused: “How,” cried she, / ‘Would you palm such a cheat on me! / For poor four pound to roar and bellow— / Why sure you want some new Prunella?’” (ll. 80-83). The fact that he expects her to refund him, though it is clearly his fault, succinctly shows that he expects to be able to have his way with her, and if he is incapable of doing so, she is the one who must be punished. Thus, a power dynamic is created similar to the one that Haywood establishes early in Fantomina.

Later in the novella, while the protagonist is still associated with Beauplaisir under the pseudonym “Fantomina,” she takes on another disguise, this time as a maid named Celia,
intending to give her access to Beauplaisir in the hopes that he will once again be interested in her sexually (145). This is successful: “He was fired with the first sight of her” (145). Very soon, “he caught her by the pretty leg” and “compelled her to sit in his lap” (146). Again, the protagonist is treated as a commodity. Though he does take time to ask her about her work history and love life, in ways that he did not when she was disguised as a prostitute, he still “ravaged all and glutted each rapacious sense with the sweet beauties of the pretty Celia” (146). Again, he was free to take advantage of her because of the fact that she played the role of a woman in a subjugated social class.

Beauplaisir soon grows bored of Celia as well, and the protagonist takes on the identity of “the sorrowful widow,” Mrs. Bloomer (146). After telling him the heartbreaking story involving the death of a fictional husband, the protagonist is invited into his chariot: “Beauplaisir, with a complaisant and tender air, assured her of his readiness to serve her in things of much greater consequence than what she desired of him, and told her it would be an impossibility of denying a place in his chariot to a lady who he could not behold without yielding one in his heart” (147). This tone is distinctly different from those used in his interactions with the protagonist’s early disguises. Gone is the commodification of the prostitute and the objectification of the maid. Here, he is respectful and empathetic toward the financially independent widow. This social status affords her some protections that those of “lower” rank do not have. Subtlety is his modus operandi now – Haywood writes, “he did not ... offer, as he had done to Fantomina and Celia, to urge his passion directly to her, but by a thousand little softening artifices, which he well knew how to use, gave her leave to guess he was enamoured” (147). Of course, this still points to a significant amount of manipulation. This passage makes it clear that Beauplaisir is not interested in wooing the widow, nor is he falling in love with her. He is specifically looking for sex, but he is unable to take advantage of Mrs. Bloomer in the manners in which he did with the protagonist while she was disguised as the lower-class women.

The protagonist’s final disguise comes in the form of the letter-writing secret admirer known only as “Incognita” (151). The protagonist writes him a letter, expressing the fact that she is unable to tell him her true identity, but that she is
infatuated with him and his masculine wiles (151). In response, Beauplaisir writes:

Though to tell me I am happy enough to be liked by a woman such as by your manner of writing I imagine you to be is an honour which I can sufficiently acknowledge, yet I know not how I am able to content myself with admiring the wonders of your wit alone. ... I shall, however, endeavour to restrain myself in those bounds you are pleased to set me, till by the knowledge of my inviolable fidelity I may be thought worthy of gazing on that heaven I am now but to enjoy in contemplation. ... I am all impatient for the blissful moment which is to throw me at your feet and give me an opportunity of convincing you that I am,

Your everlasting slave,
Beauplaisir. (151)

The manipulation even seen in his treatment of Mrs. Bloomer is no longer seen here; he declares that he intends to wait for her consent completely, which is a stark change from his treatment of both Fantomina and Celia. This letter also shows him deducing from her writing ability that Incognita is a woman of considerable education ("wit") and, by extension, social class. This, then, is the cause of his treatment of her: He assumes that she is upper-class, and thus she must be afforded the appropriate treatment. He even claims that he is her slave, showing that he is himself subjugated "beneath" her. This echoes his treatment of the protagonist before she began disguising herself, when he was unable to attempt to romance her because of her higher class status (142).

These discrepancies succinctly show that the social class of each “character” throughout the novel impacts the treatment of that character by Beauplaisir; their class privilege, in effect, buys them sexual autonomy. Though the protagonist is initially intrigued by the freedom she believes she will be granted by masquerading as a lower-class prostitute, she quickly finds herself in a situation in which her body is commodified. Her subsequent disguises, which incrementally work their way up the social ladder, afford her progressively better treatment from her suitor. Through this depiction, Haywood has succinctly displayed how women of varying social classes are treated in a patriarchal society.
Works Cited


**Writing Center Review Submission Form**

*The Writing Center Review* is an interdisciplinary journal containing select assignments written by Kent State Stark students. It is published each spring by the Writing Center staff as a way to showcase excellence in academic writing. We accept submissions from all subjects, at all levels, and in all genres. We would love to read your writing!

**Deadline: February each year (see campus monitors for the specific date)**

**Submission Guidelines:**

1. The piece or writing must have been written for a Kent State Stark course during the Spring, Summer, or Fall semester of the previous calendar year.

2. A professor (either the professor who assigned the work or the professor who acts as your advisor) must nominate your work for consideration by signing this submission form.

3. We prefer papers between 750 and 2500 words (3-10 pages). We will consider shorter or longer works, but longer works (exceeding 3000 words) must be exceptional to merit inclusion. We must consider space limitations.

4. Any written assignment is welcome, regardless of subject, genre, or course level.

**To submit, you will need the following:**

1. One clean copy of the document. Your name must not appear anywhere on it. The title must appear on the first page. This is your “hard copy.”

2. A copy of your assignment sheet or paper rubric. If you do not still have a copy, you will need to write up a description of the original assignment in as much detail as possible.

3. This form, with the information on the back filled out completely. Submissions without completed forms will not be accepted.

4. An electronic copy of your submission. Your name must not appear anywhere on it. The title must appear on the first page. You may either submit it on a CD/flash drive OR email it to writing_gst@kent.edu. If you choose to email it, your name and title should be the only thing in the body of the email. Place “WCR Submission” in the subject line.

After you have your hard copy, the assignment sheet/description, and this completed form, place them into a large envelope. Do not forget to also e-mail your electronic copy. If you are not submitting your electronic copy via email, include your CD/flash drive inside the envelope as well. Address the envelope to the Writing Center, MH202. Then you just need to drop it off at the window on the fourth floor of Main Hall OR at the Writing Center in Main Hall, Rm. 202.
Please fill out the following form completely. Do not forget your signature; it gives us permission to print your work if it is accepted. All information must be provided if your work is to be considered. Please print.

Name (as you would like it to appear):

__________________________________________________________

Street Address: ____________________________________________

City: __________________________ State: ____________ Zip: ____

Phone Number: ______________________________

Email Address: ____________________________________________

Contributor Information (Please tell us a little about yourself. This will be printed on the "Contributors Page" of the WCR):

________________________________________________________________________

________________________________________________________________________

________________________________________________________________________

Submission Title: ________________________________________________

Detailed Description of the Assignment (You may attach the assignment sheet or a description separately, but be sure to include the professor’s name, the CRN, and the class name):

________________________________________________________________________

________________________________________________________________________

________________________________________________________________________

________________________________________________________________________

Professor’s Signature: ____________________________________________

Name __________________________ Date __________

Student’s Signature: _____________________________________________

Name __________________________ Date __________

Note to the professor: This signature indicates that you support the student’s work and recommend it for publication in the Writing Center Review. Note to the student: This signature gives us permission to publish your work in this journal, both in print and on our website.