The Writing Center Review

Selected Writings by Students of Kent State University Stark Campus
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Editors’ Preface

In the Writing Center, we pride ourselves on the support we offer student writers at the Kent State Stark campus. By showcasing the ability of writers who have demonstrated expertise in their work, *The Writing Center Review* is one way we are able to recognize the talent that exists on this campus. With this publication we help to build and sustain our community as well.

The 2008 edition of *The Writing Center Review* continues to be an interdisciplinary magazine. This year we are publishing papers from a range of disciplines – from History to English, Communications to Nursing – as well as publishing submissions from freshman students in entry level classes to seniors nearing graduation.

Talent is born of encouragement and support. While the writers whose work makes up this journal are talented, indeed, a word of thanks must go out to the professors who offer daily encouragement and support, not only to these writers, but to the many students around campus. It is by their efforts that the sense of community on this campus continues to be created and sustained.

We would like to thank the following faculty members who volunteered their time and knowledge to serve on our selection committees:

Dr. Andrea Adolph, Assistant Professor of English
Prof. Greg Blundell, Lecturer of Business
Dr. Lee Fox, Associate Professor of Psychology
Prof. John Harkness, Assistant Professor of Soc./Anth.
Dr. Leslie Heaphy, Associate Professor of History
Prof. Lori McGee, Lecturer of Spanish

Prof. Joanne Malene, Instructor of Journalism
Dr. Jaye Moneysmith, Associate Professor of English
Dr. Joan Parks, Assistant Professor of English
Dr. Brenda Smith, Assistant Professor of English
Dr. Carrie Schweitzer, Associate Professor of Geology
Dr. Lori Wilfong, Assistant Professor of Education

In addition, we would also like to thank all the faculty members who have supported *The Writing Center Review* by encouraging their students to participate. Without them, we would be looking at a collection of blank pages.

Our sincere gratitude is extended to Jeff Grametbauer and the staff of The Print Shop of Canton, Inc. for their technical assistance and willingness to work around our busy schedules. Dr. Jay Sloan, our Writing Center Director, also deserves recognition for his continued support and encouragement. We offer Dr. Robert Miltner our heartfelt appreciation for his work this semester as our Interim Director.

Also, our fellow tutors have earned our appreciation and thanks for their many contributions to this journal. Serving in a range of capacities, from publicity to selections, editing to layout, the following tutors have shown tremendous dedication and an uncanny adaptability:

Brandye Bradley
Stacy Orsich
Jamie Richardson

Leroy White
Nicole Whitmer
Jill Wingard

While the limited scope of our journal cannot fully represent the diversity of our community, we hope to provide a glimpse into the academic life here at Kent State Stark.

We hope you enjoy.

Sandy Dent
Andrew Rihn

Lisa Stratton
Yvonne Williamson

Co-Editors
Jane Austen came into her writing during a turbulent period marked by radical social and political change. The Enlightenment philosophy reflected on man's position in the world, and a new breed of feminists posed the question of whether or not women were even considered human. The French Revolution and the Industrial Revolution created landmarks in history that would forever change the socio-economic landscape. Literature changed, as well, in both format and themes, and the early 19th century continued to explore and expand the concept of the modern novel. Considering the monumental changes occurring in the Neoclassical period, Austen certainly could not escape the influence of the world around her; however, Austen's novels tend to read as romantic, sentimental, and aesthetic pleasures that embrace the whimsical nature of companionate marriage, but seem to afford little serious cultural commentary. The inescapable and palpable theme of marriage in *Pride and Prejudice* certainly maintains a center spot light; but resulting from specific societal expectations and demands on Austen's womanhood, Austen makes subversive use of literary techniques. In *Pride and Prejudice*, Austen makes use of female stock characters to develop and express social criticisms without opening herself to public ridicule or even ruin.

According to the *Bedford Glossary of Critical and Literary Terms* by Ross Murfin and Supryia Ray, a stock character is "A type of character who regularly appears in certain literary forms. The audience or reader ascribes certain characteristics to such a character by virtue of convention – perceptions held in common by a cultural community. Stock characters are often, but not always, stereotyped or flat types or caricatures drawn simply and defined by a single idea of quality" (377 – 78). The stock character is a minor player that receives little development, at times relying entirely upon the reader’s interpretation, and often exists as a device to push the story forward. Austen was by no means the first author to make use of the stock character, but as a female author the reader must consider both her placement in a masculine literary tradition, and the masculine tradition and a masculine culture that affected her as an author. Otherwise, how does a woman write within a gendered literary tradition, language, and society, which does not favor her sex? During the 19th century, Austen's influences of the western literary tradition would have largely been masculine focused. While there were certainly female writers (particularly contemporaries), literature would be defined by canonical males ranging from Chaucer to Shakespeare to Fielding to Sterne. Austen, focusing her novels on women and in the female realm, represents a radical venture in and of itself. In Austen's final novel *Persuasion*, published posthumously, the heroine Anne Elliot argues: "Men have had every advantage of us [women] in telling their own story. Education has been theirs in so much higher a degree; the pen has been in their hands."
While Austen did not represent the woman's realm in literature alone, Austen certainly has had the greatest lasting qualities of her contemporaries.

*Pride and Prejudice*, originally titled *First Impressions*, was drafted between 1796 and 1797; and after revisions and the search for a second publisher, the novel would finally appear in print more than fifteen years later on January 28, 1813 (Hughes-Hallett 17). When Austen was writing, she would have been the same age as her heroine Elizabeth Bennet (Myer 161). For the casual reader, Austen's early novel seldom appears as a serious social commentary. She certainly comments on the looming predicament of five sisters without dowries and the novel concludes on the dangerous note of female sexual promiscuity. However, Austen's gender and social critiques within the novel read discreetly and moderately, if not even conservatively. Alison G. Sulloway argues in *Jane Austen and the Province of Womanhood* that "As rationally educated women struggled by various means in public and private to be permitted to apply the fruits of the Enlightenment even marginally to themselves, a predictable hostility emerged toward women in general and women writers in particular, and they were subjected to fierce criticism" (5). Considering the "hostility" directed at women, it becomes pertinent for the reader to ask: How does Austen write in this social environment? A notably more aggressive female social critic of the 19th Century was Mary Wollstonecraft, who published *A Vindication of the Rights of Woman* in 1791— at least five years prior to Austen writing *First Impressions* (Wollstonecraft ix). Wollstonecraft's essay provides a scathing response to the idea that women had inferior minds and should not receive anything beyond basic education. Additionally, she argues that women who were taught to be stupid and inferior would "want of cultivation of mind" (121). However, Wollstonecraft's boldness and outspokenness rewarded her with profound public disgrace, and she and other feminist writers were met with "mindless drubbing," "rage," and "condescension" (Sulloway 5).

This public reaction showed other female contemporaries the danger in being explicit. This social unacceptance of the female opinion combined with Austen's background—a daughter from a clerical family, refused access to advanced education based on her sex per the social customs of the era, and dependent on the kindness of her male family members—resulted in Austen embracing indirect speech through parallel, juxtaposition, and satire. Sulloway even concludes that the title change of Austen's novel reflects burgeoning Neoclassical feminist ideology as "pride" and "prejudice" had become code-nouns identifying masculine "pride" and "prejudice" specifically directed at women (8). Austen's prudent use of the stock character allows for a plethora of explorative methods and calculated ambiguity, which includes teasing certain ideals of "inappropriate" womanhood, exploring her own position as a woman, and allowing for a lively sense of polite truth. Perhaps Austen summarizes the reason for her ambiguity best in her 1817 novel *Northanger Abbey*: "A woman especially, if she have the misfortune of knowing anything, should conceal it as well as she can" (1165).

The importance of the stock character hinges on this culturally imposed restraint of the writer. Because of limitations imposed by a gendered society, the stock character plays a crucial role through juxtaposing the author's true theme and often through contrast with the more developed heroine. Marilyn Butler addresses this in *Jane Austen and the War of Ideas* when she explains, "Because women are strangers in a strange land, where language and literary forms have been pre-empted by men, there must be a special doubleness or indirectness in women's writing" (xxix). The stock character allows the writer conveniently to relay cultural information and provides humor, drama, and tension; but the stock character also exists as a device of the unspoken where the enabled author can, in effect, present controversial opinions and themes without concretely identifying with these opinions. Otherwise, when wondering how women write in this period, the reader must consider what an author can say by not saying anything at all. The choice of silence on the author's part forces
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the reader to interpret possible meanings. In *The Myths of Motherhood*, Shari L. Thurer provides a feminist critique when she states, "Women authors ... have had to use subversive strategies to inscribe their subjectivity into what is a 'male' narrative frame. Because the traditional narrative structure is unwelcoming to the female experience, women have been forced to devise creative and unconventional ways to tell their stories. To recover an author's subjectivity, the reader must read subversively, that is, attend to silence and absences, the unsaid and encoded..." (207).

Austen's use of stock characters such as the ferocious female, female fool, and feminist philosopher provides an adaptation that addresses Austen's need for subtlety and subversiveness. Butler describes the "author-reader relationship" that develops to elicit specific responses, "which are often exceedingly subtle" (18).

The ferocious female or man-woman or masculine woman (as this stock character has assumed all of these names and more) has a great time span of literary association. I discovered this character through Samuel Richardson's *Clarissa, or the History of a Young Lady*, written in 1748. This epistolary style novel, one of Austen's favorites, explores thematic relationships of youth and adults, as well as men and women. In *Clarissa*, Miss Howe writes to Miss Clarissa:

I do assure you, my dear, were I a man, and a man who loved my quiet, I would not have one of these managing wives on any consideration. I would make it a matter of serious inquiry beforehand, whether my mistress's qualifications, if I heard she was notable, were masculine or feminine ones ... Indeed, my dear, I do not think a man-woman a pretty character at all; and as I said, were I a man I would sooner choose a dove, though it were fit for nothing but to go tame about house, and breed, than a wife that is setting at work" (118).

Likewise, Mary Wollstonecraft refers to "masculine women" (3) in *A Vindication of the Rights of Woman*. This character embodies traditional male qualities, including aggression and being opinionated, and often this character is represented as an older female (past her prime) who remained single, or whose children are adults. From Austen's *Pride and Prejudice*, the reader's first impressions of Lady Catherine de Bourgh, a ferocious female, are of "a tall, large woman, with strongly-marked features, which might once have been handsome. Her air was not conciliating, nor was her manner of receiving them, such as to make her visitors forget their inferior rank. She was not rendered formidable by silence; but whatever she said, was spoken in so authoritative a tone as marked her self-importance" (Austen, PP 299). The unlikeable Lady Catherine is cruel, superior, and callous; the reader associates her with an insulting and haughty demeanor that consistently batters the novel's heroine. Johnson suggests that Lady Catherine is actually a "parody of male authority" (88). In addition, Butler accuses Austen of lacking "the woman mentor or authority figure" (xi) in her novels, and perhaps in an attempt to fill that role Austen leaves much to be desired from Lady Catherine. However, Lady Catherine also portrays the sole powerful female figure in *Pride and Prejudice*. While Lady Catherine sorely lacks the positive attributes of a mentor, the reader does find an independent, "sensible," and "respectable" (Austen, PP 297) female, and the only woman who wields substantial power (that is, her properties at Rosings, etc.) in the novel. Lady Catherine's unacceptable female behavior allows for the heroine's independent spurts to appear more wholesome and less radical. Austen disguises Lady Catherine behind conflated self-importance, which subtly deflects the reader away from the question of Lady Catherine's independence. As a stock character, she provides entertainment, but she also frames a discussion on women's independence.

Another stock character is the female fool, which most accurately describes the two youngest Bennet sisters: Lydia and Kitty. Butler identifies Austen's use of the female fool in *Pride and Prejudice*:

Austen comes to represent women's abilities and aspirations as they manifest themselves in speech, and the verbal characteristics of her heroines include some
striking negations: restraint, deference, inarticulacy, an absence of reference to events, books, and ideas. The women she allows to speak out form the largest single group of her minor characters—her female fools (Butler xli).

Once again, a contrast exists between the heroine and the stock character: the female fool speaks out (and often foolishly) and the heroine speaks restrainedly. While Mr. Bennet damns all of his daughters as “silly and ignorant” (Austen, PP 212), by the end of Part One of the novel it becomes apparent to the reader that Lydia and Kitty only have concerns for dresses, balls, and men. Austen satirizes (and to some degree even condemns) the youngest daughters by their incessant chatter and gossip, and the entire family nears ruin as the result of Lydia’s affair (and hasty marriage) with Wickham. Lydia, perhaps the more foolish of the two, is described as never hearing or seeing anything that did not suit her (Austen, PP 381). The female fool is the result of Wollstonecraft’s prophecy: “Women who are told from their infancy ... that a little knowledge of human weakness ... will obtain for them the protection of man; and should they be beautiful everything else is needless, for at least twenty years of their lives” (9 – 10). An uncultivated mind, gloriously ironic in the age of Enlightenment, fosters lack of thought. While the foolish female glorifies ignorant women, it simultaneously presses the point that uneducated women will not automatically result in docile and obedient wives with lethargic minds. Austen does not state her purpose as directly as Wollstonecraft, but nonetheless Austen uses this stock character to emphasize the failure of strict schooling in the womanly arts. If you instruct a woman to pursue little education and to have no desire for intellectual achievement then one should not be surprised by the result of scores of Lydia and Kitty Bennet, and indeed Elizabeth Bennet warns her father of Lydia’s folly and the need to enforce some restraint (Austen, PP 402).

Perhaps the timeliest of Austen’s stock characters is her use of the feminist philosopher. The term “philosopher” served a specific etymological purpose in the Neoclassical period. Johnson quotes from Translation of the Letters of a Hindoo Rajah when she describes the definition as “people who without knowledge ‘entertain a high idea of their own superiority, from having the temerity to reject whatever has the sanction of experience, and common sense’” (11). The term feminist philosopher or feminist freak was a 19th century apparition closely modeled on Wollstonecraft. However, Johnson argues that Austen “declines to create a ridiculous female philosopher” (22), which rings quite untrue, as in Austen’s earliest work, Pride and Prejudice, the middle sister Mary seems to embody all the qualities designated to the philosopher. Mary Bennet admirably displays the traits tied to the feminist philosopher; early within the novel, Mr. Bennet describes rather cruelly his daughter Mary as “a young lady of deep reflection I know and read great books, and make extracts” (Austen, PP 213). Mary develops into a dual force in the novel, as her sermonizing and “unfeminine” manner (largely her lack of pursuit in finding a husband) designates her as the under appreciated and unnatural sister, it is her brief but pertinent dialogs that embody the essence of the story: “loss of virtue in a female is irretrievable – that one false step involves her in endless ruin” (Austen, PP 295). Qualities of the feminist freak or philosopher encapsulate a learned woman moralizing (or prophesizing), and this character ideally has a radical nature against which a more conservative, though still progressive, heroine can be compared favorably. Johnson states “...the freakish feminist actually frees the author to advance reformist positions about women through the back door” (20). Social truth and a lurking criticism that exists in every statement Mary makes, along with her moralizing prophecies, define the theme of the novel. However, Mary is painted with the brush of a feminist philosopher, and the reader easily interprets her sermonizing speeches as longwinded and embarrassingly funny. But if the reader succinctly pulls out the substance from Mary’s lectures, a fiercely accurate truth exists that condemns society’s gender double standards. Mingled with the literary purpose and in-
tent of the stock character, we must also examine the limitations that result from the use of stock characters. The stock character allows for Austen to address issues society (and herself) find disconcerting or uncomfortable. Austen manipulates the stock character to aptly portray what she cannot vocalize, but ultimately the stock character provides a stilted perspective that reflects the author’s limited voice. Regardless of Austen’s position in using the stock character, inevitably her novel *Pride and Prejudice* struggles through representing the repressed. Most obviously, the stock character is based on stereotypes, which can be interpreted (or misinterpreted) from Austen’s true intent. In fact, much 20th and 21st century criticisms of *Pride and Prejudice* seem mired on the point of what Austen is trying to say if she is indeed trying to say anything. Sulloway even suggests that Austen’s satire and subtleties may have been just as difficult to interpret in the 19th century as they are now (27).

Austen’s subversive use of the stock character allowed her as an author to acknowledge her own reactions to these female roles and to provide discreet social criticism. By being subversive, Austen can represent multiple layers of interpretation through stock characters without opening herself to anti-feminist criticism. In Austen’s later works, the stock character is exchanged for greater and more dynamic character development. Even novels as early as *Emma*, published in 1816, pursue a greater wealth of development and depend less on cultural assumptions. In this manner, some of the stock characters of *Pride and Prejudice* become superfluous in Austen’s later works. Austen’s growth away from these unnecessary characters displays her growing talent as a technical writer moving away from her literary influences. One may even wonder if the elimination of the stock character in her later novels represents Austen’s own thoughts and reactions to women living outside of the assumed norm. The stock character provides a source of entertainment in the novel – and it seems *Pride and Prejudice* is by far the preferred work in Austen’s oeuvre – and allows Austen to safely comment on and work through gendered political ideas.

While Austen has an effective hand in her use of the stock character, the subversive tactics Austen embraced were likely the result of social limitations and expectations placed on her as a woman. Keeping the culturally imposed regulations in mind, Austen brilliantly manipulates and maneuvers commonalties in English literature. The stock character has always provided for a multi-layered interpretation, but what appears as a meek commentary develops into an intriguing disregard of acceptable female behaviors. *Pride and Prejudice* cannot read only as a sentimental and romantic novel as the reader must interpret Austen’s satire, wit, and pregnant pauses to understand what social commentary exists.
Works Cited


Tannen’s Remarkable Fallacy

Adam N. McGavin is a Perry High School alum, and a freshman at Kent State Stark. He is currently an English major, and his dream is to be a full time, published author. He loves to read, write, and listen to music.

This essay was for the class “College Writing I,” as taught by Prof. Bob King. The assignment was to address Deborah Tannen’s notion of marked women and the idea that men have the choice to go unmarked. The authors also needed to apply these observations to the themes of the movie “Thelma and Louise,” and illustrate either agreement or disagreement with Tannen’s beliefs.

Mother Nature squeezes the life out of the brush, both high and low, around me and I march out of line and out of step. The year is 2005, I’m a junior in high school and I’m wearing designer clothes, but I feel like the cheapest human being in my high school. If you ask just about anyone, the general consensus is that I’m a flashy, loud-mouthed “fag” that dresses too well to be considered straight and the rumors shock the faces of my macro-level relationships as they hear about the rumor that can ruin a high school kid’s school life. Only a handful are even slightly cognizant to the fact that I’ve had bouts of psychosis, nor do they know I’m candidly quiet when I don’t put on a school day façade for my peers. No, I’m marked as the kid who is more than likely gay, and moreover that I don’t have any clique to defend my tarred-and-feathered reputation. There is no proving them wrong. There will be no mercy. Although I’ve never at any point in my life been a woman, I do have experience being marked.

One would have a quite difficult time saying that no one at all is marked, just ask me. Deborah Tannen, in her piece “Marked Women,” opts for a notion that’s easier to defend when she says that only women are marked, and that men have a choice whether they want to be noticed. This is where some of the minor cracks in Tannen’s argument allows the opposite viewpoint to make some sort of stand, since she blindly negates all men as being able to be marked. She boldly states: “men aren’t marked like women are”, yet Tannen is not taking a very scholarly approach to the topic, because she leaves out tons of examples when men are perceived as being marked. Tannen only focuses on a small range of varying aspects that affect women, yet she leaves out a ton of times when men are marked. This can be something very specific like material possessions (cars to jewelry, athletic ability to hair style) and the male examples are not necessarily more or less of a hardship, but to ignore and dismiss the gender as having “virtually no marking” is faulted. In a variety of sources including “Marked Women” by Deborah Tannen, The Beauty Myth by Naomi Wolf and in the movie Thelma and Louise, we see plenty of valid assertions over the marking of women; yet, if we delve deeper into the movie Thelma and Louise, and look at other real-life examples, one will find overwhelming evidence that both men and women are marked. It is false to assess either or neither gender as being free of marking, for both are very much marked.

Deborah Tannen, author of “Marked Women”, writes a very catchy and empowering bit of work in her essay and in it the reader finds many truths. Tannen uses a personal meeting she had with a few men and a few women and virtu-
ally builds an entire argument off of the situation in which she proclaims that women are definitely marked and that men have the choice of not being marked. She further goes on to examine the cornucopia of choices that a women is almost burdened with as she wakes up in the morning and must decide how she wants the world to view her. She imprudently suggests that men have the choice to go unnoticed if they so desire; the men in her meeting all had hair and attire one would have a hard time distinguishing between. She breaks down every bit of fabric and makeup on the women's skin and paints a much more individualistic and personal experience in doing so. In the end, the reader feels that he or she has a much better feel for how the women are and a virtual feeling of unknowing for the men.

The movie Thelma and Louise could also be used as a supplemental work to build Tannen's argument, albeit the film also mildly proves the opposing viewpoint as well. Obviously, the first element Tannen would use is that these women are very literally marked in the sense that Louise has killed a man who was about to rape Thelma and now they both are on the run for fear of being caught; they’re marked because they’re fugitives. Yet, a homicide is not exclusive to either gender; a pair of men could have easily killed a random individual and have been on the run like these women are. This is the cornerstone of the women’s marking and when it proves a flaw in Tannen’s one sided argument, we will see it start to unravel. Louise, specifically, is marked because she drives a soft blue 1966 Ford Thunderbird convertible, a car that obviously sticks out. However, Thelma’s misogynistic husband, Daryl, drives an equally marked vehicle with his scarlet Corvette. Thelma’s marking in particular is perpetuated when she robs a convenience store - using JD’s monologue - to recoup money that JD stole from the women. Again, her marking is equivocal at best, and the point that men can be equally marked is punctuated by JD, her foil/mentor who is marked by the law as well. Furthermore, Tannen, surely, would make mention of the movie’s main coincidence, a rowdy and randy truck driver who has an uncanny ability to make obscene sexually explicit gestures at Thelma and Louise as he hauls along in his manly 18 wheeler. However, is he acting anymore out of sexual desire than Thelma does when she allows JD into her hotel room, strips naked, allows her wedding ring to be removed and has sex with the young and toned JD? Absolutely not, the point is proven over and over again, that while Tannen is right in her own sphere of truth with her meeting anecdote, there are a thousand more stories that can be made to prove the point that men and women are not necessarily equally, but very closely marked.

To use a hypothetical example to prove the point, ponder the marking of a young black man. Although he may be male, he, just like any other man, has the desire to appear presentable. Yet, society - the same society that has marked women for male desires - has marked this young minority as being susceptible to crime, drugs, and other non-scholarly quests. What is to be thought of when a conservative couple views this young man, dressed in sagging jeans, a doo-rag, large t-shirt as he sings the lyrics to his favorite rap song? The same, short logical jump in thought is applied to a woman who wears a sexually suggestive outfit. Tannen is highly mistaken if she thinks that men are not concerned with physical appearance, and her lack of such a rudimentary concept proves her apparent lack of knowledge and research on male marking. Although maybe more women care about how they look, than men, it is naïve to say that no men care about it. The point does need to be made though, that at the time of Tannen’s publishing of the article, society has seen the gender line thin out and men and women are becoming increasingly alike. Men commonly have their ears pierced, follow the latest fashion trends and subject themselves to the question, ‘what will she think when she sees me wearing this?’ The point is neither gender should be marked, but it's the game we play as humans in complex culture. My story obviously is a great indicator to being marked and to anyone who thinks you cannot be marked based on rumor, common belief or any other faulty logic obviously had a pretty easy high school career. Just
like JD and Daryl are marked negatively, so are Thelma and Louise. Although the movie's fictitious, it holds elements of truth. Tannen should open her eyes and beliefs and include men in the unfortunate social catastrophe of marking.

So the leaves still drop every autumn and fortunately I have escaped with some of my psyche in tact. I might as well have had a scarlet letter on my chest 'G' to symbolize my apparent 'gayness'. I have been marked and as a male, I take offence to Tannen's assertion that men aren't nearly as marked. Her assertions of feminine beauty leading women to being marked are true, yet she needs to realize that marking is a dark panorama, not just a sexist sphere. For every woman accused of being a 'whore' or a 'slut' there is a man accused of being 'gay' or a 'criminal'. The two are not mutually exclusive and we have seen this through a variety of examples. So, who cares? Anyone who feels a helpless cackle when they hear such a rash statement cares, surely. We as people cannot change marking overnight, but we should tone down the marking and stereotypes before this society, with dual genders, becomes irrepairably divided.

Tannen's Remarkable Fallacy
Betty Neuman: A Theorist Ahead of Her Time

Abstract

Grand theorist, Betty Neuman, Ph.D., RN, was one of the first to advocate preventative healthcare for individuals, family, and community. Her holistic approach encompassed the person as an entire system, with layers of defense against stressors that would ultimately lead to disease, if proper coping mechanisms were not in place to offset the disturbance. Her interventions are centered on preventative measures. Dr. Neuman is still advancing her theory through several venues, including publishing articles and hosting symposiums through her Neuman Systems Model Trustees Group, Inc.

Introduction

Betty Neuman was born in 1924 and attended the then Peoples Hospital School of Nursing, in Akron, Ohio, where she received her RN diploma in 1947. After finishing school, Ms. Neuman relocated to California, where she continually added to her experience and education. She held positions of increasing responsibility, starting at hospitals as staff and eventually head nurse. Outside of the hospital arena she was a school nurse and an industrial nurse. Eventually, she became an instructor in medical surgery, critical care, and communicable diseases. In 1957, she graduated from the University of California with a double major in psychology and public health (Heyman, Wolfe, 2000). She continued on to receive her master’s degree in mental and public health consultation in 1966, and a doctorate in clinical psychology in 1985. At the age of seventy-four, Betty Neuman was granted an honorary doctorate from Grand Valley State University, in Allendale, Michigan (Heyman, Wolfe, 2000).

History

The Neuman Systems Model was developed by Betty Neuman, Ph.D., RN, in 1970, in response to her students at the University of California. They wanted a common framework of nursing to apply to specific nursing problems. Neuman was ahead of her time in developing a model that was based on the concepts of stress and reaction to stress (Potter, Perry, 2005). She unified several theories into the Neuman Systems Model: the Systems Theory, Selye Stress Theory, and Gestalt Theory. The Systems Theory, as defined by Lars Skyttner, “is a set of interacting units or elements that form an integrated whole intended to perform some function” (Skyttner, 1996). Hans Selye labeled stress as a syndrome in 1935, and saw it as a universal explanation for human behavior in industrial society. Based on Seyle, physiologists today use stress as a unifying...
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concept to understand the interaction of organic life with the environment (Viner, 1999). “According to the founder of Gestalt Theory, Max Wertheimer, the gestalt is an organized unity where the part processes are determined by the nature of the whole” (Rolf, 2006), or more simply, the whole is greater than the sum of its parts.

Neumans’ integration ultimately generated a grand theory, which, according to Blais “is broad and complex and tends to be very general; grand theories are abstract but may provide insights useful for practice” (Potter, Perry, 2005, pp. 67).

The Neuman Systems Model

The Neuman Systems Model centers on the wellness of a person’s system relative to stressors from the environment, and how the individual reacts to those stressors. According to Neuman (1995), the client is described as an open system comprised of five interrelated core elements: the physiological, psychological, sociocultural, spiritual and developmental (August, 2000). She theorized that departure from health with any of these systems was caused by the progressive advance of stress through several layers of defense. The environment can penetrate these layers of defense in one of four ways:

1. Internal: something within the organism causes distress.
2. External Interpersonal: an environmental stressor caused by another person (family member, etc.).
3. External Extrapersonal: an environmental stressor caused by situations (finances, work, etc.).
4. Created: stressors that are manifested toward oneself (low-self esteem).

An individual’s inner strength plays a major role in combating these stressors. Neuman theorized that if the individual had proper coping mechanisms to deal with stress many diseases could be prevented or halted.

Neuman’s focus for intervention is based on maintaining a strong system utilizing preventative levels (Blais, Hayes, Kozier, 2006). “Nursing care provides primary, secondary, and tertiary prevention in relation to the identified strengths and weaknesses” (Chitty, 2005). Primary prevention aims at taking action to eliminate the stressor before it can cause disease. Although the disease has not manifested, the risks of developing the disease are known. Secondary prevention is post-symptomatic. It aims at reducing the effects of the manifestation while simultaneously increasing resistance to it. Tertiary prevention is when the disease has subsided. It represents a return to health, or a recuperation period following illness.

Published Work

Betty Neuman has published several works throughout the years, including a book The Neuman Systems Model, in 1995. Another publication, an article titled “Leadership-Scholarship Integration: Using the Neuman Systems Model,” advocates a unification of leadership and scholarship, which basically partners healthcare organizations and research.

In her most recent publication, Neuman carries her grand theory into the future by stressing collaboration among healthcare professionals to enhance delivery of care. The April 2007 issue of Nursing Science Quarterly addresses how the Neuman systems model will be applied as the 21st century progresses.

Conclusion

Ms. Betty Neuman sums up her theory best with the following quote:

The system perspective provides a universal language linking parts and wholes into a unifying framework. The concept of client wholeness, the goal of optimal
health and utilization of primary prevention strategies to maintain wellness, and popular thinking in the lay literature all catapulted the Neuman Systems Model into acceptance by the nursing profession. These same values are very much alive in today’s world. If anything, there is more emphasis on holistic health and holistic nursing today than there was 37 years ago (Neuman, 2007, pp. 111). The holistic Neuman perspective will remain adaptive and relevant to changing healthcare needs up to and including the year 2050. (Neuman, 2007, pp. 112).

Neuman’s process integrates both theory and science. The Neuman Systems Model takes into regard the patient’s mental image of needs, while simultaneously striving for collaboration between healthcare providers. It strives for the mutual goal of applying a holistic approach to the system of the patient in preventing stress and thus maintaining or attaining wellness.
References


AN EXPLORATION OF EIGHTEENTH CENTURY GARDENING AS A MECHANISM FOR STATUS GAIN

Lisa Stratton is a senior, majoring in History with a minor in Anthropology. Her intention is to continue on to graduate school, and eventually teach classes at a collegiate level.

This essay was for the class "Colonial Virginia," as taught by Dr. Tom Sosnowski and Dr. Leslie Heaphy. The assignment was to write a research paper regarding some aspect of colonial history and society, with a focus on the Williamsburg area.

When traveling through the lush countryside of Virginia, it is difficult for the eye to settle on any one single thing to admire, whether it is the rolling hills, manicured farms, marshy beaches or the vibrant flora seeping through every crack and crevice. Perhaps no place embodies this sense of lushness more than the historical section of Williamsburg, where reconstruction began almost a hundred years ago in an attempt to recapture the spirit of life during the American colonial era. While not a large area, being only about a mile long, and less than half that wide, it is so full of details that seeing all of it is difficult for any traveler, regardless of allotted time.

Very little of this restored section of the town is left empty without serving a purpose of some kind; each nook and cranny is manicured, planted, carved, or a variation or combination thereof. Even the alleyways are made decorative through the use of scrolled gates, paved walkways and trimmed shrubberies. The majority of these additions to Williamsburg are based on archaeological evidence, which leads to some small speculation on what the colonists were trying to accomplish by molding every square inch of space to their design.

One of the most artfully planned and pervasive features of this area are the gardens. At first glance, they appear to be what is seen on the surface: pretty flowers, pretty designs, perhaps a nice little bench. Upon closer inspection, and in viewing Williamsburg as a whole, it gradually becomes apparent that more is at stake than just spending a few minutes of free time in planting tulips. The larger the home or building, the more elaborate the garden. The higher the social stature that an individual possessed, the more extensive were his grounds and plantings. Recognizing this pattern led to a deeper exploration of gardening in the eighteenth-century as more than just a past-time, but also as an instrument for the gain of social as well as political status. While not restricted only to the middle and upper classes, this trend is reserved primarily for those of substantial means and wealth.

In the eighteenth century, determining someone's social standing was accomplished in much the same way it is in contemporary society, through an appraisal of items of status. Today, perhaps a Rolex or a Coach handbag would signify personal wealth; in the eighteenth century, young colonial women might inspect the calf muscles of young men to see if they were proficient in the hobbies of the gentry, such as lawn bowling. In a broader sense, the garden of a family home might also tell of a person's background in multiple different ways.

For example, if the size of the garden was substantial, it showed wealth in property ownership. This could imply "good family standing," because the earliest of settlers claimed the largest and best-situated parcels of land in the New World. It might also show wealth due to the various locations, 2007. See figure 1, page 20.
number of slaves that would be required to tend to large pieces of real estate. As the mower had not yet been invented, it required persons who were enslaved, using a pair of scissors, to keep a lawn well manicured, which illustrated a wealth so excessive that the slaves had nothing better to do. The desire to showcase extensive property was so pronounced, in fact, that the use of a "ha-ha," an optical illusion in formal gardening involving terraces and narrowing pathways to make the grounds appear almost endless, became highly desired and used among the wealthiest of citizens in colonial Chesapeake towns.

In addition to size, the variety of plants and types could attest to continuing ties with aristocratic relations or political connections back in England, or perhaps other countries throughout Europe. An example of this may be found in Thomas Jefferson’s lifelong correspondences with a few of the many friends he made during his time in France. One notable instance would be his letter to the Secretaire De La Societe D’Agriculture de Paris, in which he thanks the Society for honoring him with the title of Foreign Associate. “Should the labors of others, however, on this side the water, produce any thing which may advance the objects of their institution, I shall with great pleasure become the instrument of it’s communication.” With this letter, he ensured that the sharing of information and material between the two countries was a two-way correspondence.

The time required to tend to a garden was not only invested in flowers and shrubbery, but also in their more practical cousin, the kitchen or vegetable garden. John Randolph, in his *Treatise on Gardening*, says, “Cauliflowers must be sown critically to a day, or else there is no dependence on the success of them.” Even the cookbooks of Williamsburg say the gardens, “... required constant and careful Effort from the Householder to get a proper Supply of Seeds and to superintend the Planting, Cultivating and Harvesting of the Kitchen Garden.” Of course, that is not to say that a utilitarian garden could not also be seen as ornamental; Mr. Jefferson, in a letter to Charles Willson Peale, remarks on nothing being more beautiful than the rows and lines of produce, waving in a soft breeze.

A garden could also help to illustrate how well educated the caretaker and engineer of the garden was, along with encouraging a continuing education in the field of Natural History. With Linnaeus’ system of plant identification widely available in the eighteenth century, the exchange of seeds, bulbs and other material took on a decidedly scientific flavor. In John Randolph’s *Treatise*, widely referenced by contemporaries such as Thomas Jefferson in his own writings on gardens, he breaks down the names of herbs and vegetables per “Dr. Linnous,” in an endorsement of the use of common terms. In fact, Linnaeus’ impact on the understanding of botany has been proclaimed as being the equivalent of, “… the American Revolution in general shock and subsequent intellectual influence.”

Intelligence and education were illustrated in colonial gardening by the engineered designs so liberally displayed throughout the Chesapeake region as well. The illustrations of some of the gardens reconstructed in Williamsburg are more difficult to follow than road maps of Washington, D.C. An in-depth understanding of Mathematics, in addition to intimately understanding
the nature of the plants used, were required to complete construction of many of these formal gardens. One explanation for the geometric patterns commonly used in garden designs in the eighteenth century could be an attempt at "...controlled rationalization of space" that befitted the Enlightenment.14

Classic literature had its role to play as well. Ann Leighton remarks, "The idea of being able to repeat lines of Virgil as one paced in one's garden (obviously having to be laid out by oneself with one's stride and elocutionary abilities in mind), and then to come upon a feature or folly representing exactly what Virgil was describing became an enviable achievement." This balancing act, of symbolism and season within framework, would have required the sharpest of minds and the most flexible of schedules.15

Although his schedule may not have been entirely flexible, George Washington was viewed as having one of the finest minds of the Virginian gentry; however, he had none of the literary or classical pretensions of his fellow colonists.16 His grounds were free of most of the more ostentatious displays, such as statues or temples, and practicality is what governed his designs at Mount Vernon. General Washington's style was about simplicity, with clean lines and understated gentility; this would eventually affect contemporary garden design styles, and he is seen as "...providing an insight into the mentalité of the highest level of the Virginia gentry during a half-century of remarkable changes in American culture and society."17 This is clearly highlighted in the correspondences he shared with fellow gardeners, like Thomas Jefferson, who plainly deferred to him in matters of botanical husbandry.18

While they may be the most visible examples of colonial gentility, it should be noted that neither George Washington nor Thomas Jefferson were typical in the way they ordered their lives and gardens. General Washington was of middling birth, married a rich widow and had no offspring of his own; he also freed his slaves upon his death. His plantation was practical and orderly, with very little geometric influence.19 Thomas Jefferson was more interested in farming and tinkering with his inventions than he was in politics, and wrote in a letter to David Williams, "... The class principally defective is that of agriculture. It is the first in utility, and ought to be the first in respect. The same artificial means which have been used to produce a competition in learning may be equally successful in restoring agriculture to its primary dignity in the eyes of men."20 Even prior to the American Revolution, both men appear to have believed that status should be gained more through work and the ability to create and grow things, rather than in an accident of birth, a formal education or the depth of one's wallet.

A more common attitude than this was a desire to maintain a pseudo-aristocracy under English rule, and to display and attain status at every given opportunity. There was a deep connection to all things English, with Great Britain still often considered by many families to be "home."21 These self-styled aristocrats were made up mostly of the tobacco planters, who owned homes in prestigious places like Williamsburg as well as their plantations. By the mid-eighteenth century, this elite class of American nobility began to lose some of their power and authority because of multiple, overlapping reasons.22

One major factor was the decline in the tobacco market. This was caused by a variety of issues such as a glutted market, and smaller suppliers selling directly to European buyers. Also contributing to this decline in power was

15 Leighton, 248.
16 Ibid, 256.
the dwindling control of the Church of England, and the upswing in popularity of the evangelical movement. Within this frame of religious upheaval and shrinking economic control, the elite class sought to hold on to power in the most readily available way: by endorsing the patriotic move toward a break with England and stepping into the roles of leadership. 23

The gentry not only used the American revolution as a stepping stone for recapturing power, but they used smaller tools and devices to maintain that control, such as displays of status and wealth. John Adams, when viewing a Baltimore gentleman’s gardens, was quoted as saying, “... the large garden enclosed in lime and before the yard two fine rows of large cherry trees which lead out to the public road. There is a fine prospect about it. Mr. Lux lives like a prince.” This was said with admiration and respect, and an implication that a well tended garden had the potential to completely alter the way in which the gardener was viewed. 24 A well-known clergyman and geographer of the era, Jedidiah Morse, once said of a peer’s grounds, “Its fine situation... the arrangement and variety of forest-trees - the gardens - the artificial fish ponds... discover a refined and judicious taste. Ornament and utility are happily united. It is, indeed, a seat worthy of a Republican Patriot.” 25 The botanical marriage of ornamental design and utility were viewed as illustrating or showcasing the kind of mind that was perfectly suited to be in power and control during the establishment of the new American government. 26

Some research claims that it was not only a desire to increase personal social standing that drove the designs and displays of formal gardens in the eighteenth century, but there was also a need to control the most powerful force known to humankind: nature. Thomas Jefferson wrote, to Charles Willson Peale, “The spontaneous energies of the earth are a gift of nature, but they require the labor of man to direct their operation.” 27 He was not alone in this kind of thinking. Mark Leone, a twentieth century sociologist, suggests that one reason for the upsurge in the popularity of formal gardens in the late eighteenth century was due to the gentry’s attempt to “convince people that a rational social order based on nature was possible and that those with such access to its laws were its natural leaders.” 28 This concept, that through gardening humans were attempting to establish control of the thing they most feared or was the most unpredictable, seems to be widely accepted among those that study gardening, especially in regard to the colonial and immediately post-colonial eras. 29

Control and status: recurring themes in eighteenth century gardening, to be sure. There are some interpretations of the gardens which postulate their use as focusing more on individual than familial status. The increasingly popular use of terraces helped to demonstrate this theory, placing the homes of the privileged (and, of course, the privileged themselves) on higher ground than those whom they could look down upon. This type of setting acted almost like a stage for the gentry, allowing them to perform as they believe aristocracy should for those passing by. 30

32 Terraces also allowed for conservation of space in much the same way as ha-has did in the eighteenth century, through both leveling of the property and optical illusion. John Adams was quoted as saying about Mount Clare, the Maryland home of Margaret Tilghman Carroll, “There is a most beautiful walk from the house down to the water; there is a descent not far from the house; you have a fine garden then you descend

24 Kryder-Reid, Elizabeth. “As is the gardener, so is the garden: The archaeology of landscape as myth.” Historical Archaeology of the Chesapeake. Smithsonian Institute Press (1994), 132.
26 Sarudy, 50.
28 Baron, 202.
29 Pogue, 108.
30 Sarudy, xii; Kryder-Reid, 132; Pogue, 108.
31 Sarudy, 3-24.
32 Image, Berkley Plantation terraces, seen from below. Stratton, Lisa. See figure 8, pg. 21.
a few steps and have another fine garden; you go
down a few more and have another." The illu-
sion of almost infinite property, as well as giving
the impression to guests of a plethora of different
gardens, feeds right into this prevalent aristocrat-
ic need to display status and exert dominance.

Another interesting facet of the social
impact of gardening on colonial Americans was
how it seemed to be the common thread to tie to-
gether people from many different backgrounds.
These diverse, international gardeners became
their own social group, exchanging seeds, bulbs,
and advice, along with providing political con-
nections throughout the known world. One
gentleman, Peter Collinson from London, acted
almost as a fulcrum for many of the gardening
aficionados, tying together such strange garden
bedfellows as the King and Queen of England,
the physician to the Czarina of Russia, Mark
Catesby (author of one of the earliest and most
comprehensive books on Natural History from
early North America), and John Custis (future
father-in-law of Martha Dandridge, who more
famously became Martha Washington). Mr. Col-
linson was also a member of the Royal Society,
which would one day boast such members and
 correspondents as Thomas Jefferson. These in-
terconnections between practitioners of the art of
gardening contributed to a lessening of the dis-
tance between the wealthy and the common man.

As the eighteenth century drew to a close,
gardening was not reserved strictly for the gen-
try. The exchanging of seeds and plants helped
to break down class barriers, as did the opening
of many public gardens and commercial nurser-
ies. Additionally, as Sarudy puts it, "Leisure time
was growing in the new nation, and both the
gentry and their less wealthy neighbors could
now find the time to indulge in an avocation such
as pleasure gardening." One example would
be Charles Taliaferro (pronounced Tolliver) from
Williamsburg, who was not gentry born, but was
instead a craftsman. He made chairs and coaches
for many years, and purchased a home from a
man named Thomas Crease, who had been a
professional gardener before moving to Williams-
burg. Taliaferro kept up the gardens until his
death in 1804, when they were taken over by the
Cole family until the early twentieth century.
This shows how gardening was slowly becoming
a past-time for everyone, even those that worked
with their hands for a living, not just the aristoc-
racy of the Chesapeake.

However, when America was still in its
colonial era, there was very little that demon-
strated the wealth and status of the privileged as
did their formal gardens. Possessing extensive
grounds, planting them to their fullest possible
potential, and showing them off as often as pos-
sible was more than just a hobby for many colo-
nists. As has been shown, it was crucial to the
establishment of political connections, family alli-
ances and friendships, and power over all whom
the gentry viewed as beneath them. During a
time when everything pertained to appearance,
one of the most interesting aspects of the use of
gardens as a status-gaining mechanism was that
this was not a superficial or momentary trend,
possessing no substance. The love of gardening-
creating, growing and taming nature- has become
an integral part of the American spirit, regardless
of the loss or gain of stature.

33 Sarudy, 48-49.
34 Leighton, 104-110.
35 Sarudy, 65.
36 Brinkley and Chappell, 131.
Bibliography


Figure 1: Alley next to Raleigh Tavern, Williamsburg, VA.

Figure 2: Ha-ha at Basset Hall, Williamsburg, VA.
Figure 3: Thomas Jefferson's Monticello, with pond and flower walk, Charlottesville, VA.

Figure 4: Garden at the Benjamin Powell House, Williamsburg, VA.

Figure 5: Garden at George Washington's Mount Vernon, VA.

Figure 6: Gardens and orchards at Monticello, Charlottesville, VA.

Figure 7: Terraces (almost a ha-ha) as seen from below, Berkeley Plantation, Charles City, VA.

Figure 8: Alexander Craig Memorial Garden, Williamsburg VA.
How It Feels To Be Colored Me

Carol Blundell, along with husband Greg, daughter Shelley, and son Rowan, are born and bred South Africans. They moved to the States, found a beautiful home in the area, and are privileged to be part of the Kent State Stark community. Even though she is a non-traditional student, she plans to utilize everything she is learning towards helping the elderly once she finishes with her studies.

This essay was for “College Writing I,” as taught by Dr. Jay Sloan. The assignment asked students to conceptualize their own perspective of race in response to class readings.

Growing up in a different country led me to believe that the racial situation I grew up in was different from anywhere else in the world. It took a lot of travel, reading and TV programs to make me realize just how universal this problem really is. As with South Africa, it’s not just whites and blacks, it is many others that combine to form one huge salad bowl; everyone wants to be equal, but also wants to maintain their own individuality and heritage. Considering I lived through an important part of South African history, such as the freeing of Nelson Mandela and black people being allowed to vote for the first time, I felt a little more strongly and emotionally in sync with this subject.

When people see me, first and foremost I’m viewed as White/Caucasian. I’m also classed as a foreigner because of my accent. Once I am questioned about my nationality and I say South African, the usual follow-up is, “Yes, but what country?” After I establish that South Africa is a real country and not just a direction, the most common response is then, “But you’re white!”

In South Africa, I was both advantaged and disadvantaged. Being an English speaking white female meant that I had a choice of low paying jobs that black people were prohibited from applying for. It also meant that any white, Afrikaans speaking males would just walk into the good jobs, whether they were qualified for them or not. It was a sort of reverse affirmative action. On my first day working for a government department, I was told in no uncertain terms that because I am female, I would not be considered for promotion for at least ten years.

In her article, “White Privilege: unpacking the invisible knapsack,” Peggy McIntosh stated, “I think whites are carefully taught not to recognize white privilege, …” and “Whiteness protected me from many kinds of hostility, distress, and violence, which I was being subtly trained to visit in turn upon people of color.”

I first became aware of how different we were to the rest of the world during my primary school life, which in South Africa is between grades three and seven. At this time, South Africa had sanctions imposed against it as a result of the system of apartheid that was in place, and Nelson Mandela was in jail for committing treason against a ruling government. The Beatles were banned as a result of John Lennon saying that he was more popular than God and our highly religious Afrikaans-led government considered this worthy of permanently banning all of their music. Enid Blyton’s Noddy books were taken off the library shelves because they had a gollywog in the story, which the Afrikaans regime considered to be a symbol of a black person.

This feeling of being very different was further exacerbated when I left school and traveled throughout Europe. One particular instance that sticks in my mind would be a time in Vienna when a local person offered to show us the sights. I was excluded from this offer because I was from South Africa. I wasn’t asked what my
political affiliation was, I was just excluded. This gave me a miniscule insight as to how people of color must have felt their whole lives.

As minority South Africans, i.e. white and English speaking, I would say our socially perceived category would have been that of an ongoing tradition that was once enjoyed by the upper and middle class English families: habitual high teas, roast beef with Yorkshire pudding on Sundays, and so on. Now that we have transplanted ourselves to another continent, we consider ourselves to be Africans in America, but that is purely a geographical term.

According to the extensive research conducted by Spencer Wells, a recent visitor to our campus, and reported in his book, *The Journey of Man, A Genetic Odyssey*, (p. xiii) “Every piece of DNA in our bodies can be traced back to an African source.” I recognize that the whole of mankind originated in Africa and developed from there, so apart from the quirks that separate us by appearance, traditions, and music, we are all basically cut from the same cloth. The actual validity of the socially perceived category is, as far as I’m concerned, a thing of the past. It served its purpose to a select few while in place, but change has now come about and it is up to each individual to find their own place in the new society.

The obliviousness of youth has led to feelings of guilt as an adult. While I realized we were “different” from a lot of people growing up, I never realized to what extent our enlightened government had disadvantaged the rest of the country. I once attended a talk where the speaker explained to us that the system that was in place was going to lead to a nation of psychopaths being let loose on society. At the time I put it down to typical alarmist propaganda. Unfortunately, those words now echo from just about every crime I read about in the South African newspapers. The system of apartheid is wrong on so many levels that it will take many generations to eradicate its consequences completely. It separated families, making virtual strangers among siblings and parents; it demoralized a whole nation into believing that they were less than worthy of being alive; and the worst thing of all was that most young adults of today have absolutely no regard for the value of human life. They will literally kill each other, or anyone else, for 20c.

Being white in a multi-cultural country definitely had advantages when I was growing up. Of course, being oblivious to the hardship of others, as is common in the selfishness of childhood, I went through life mixing only with white friends, attended a white school, lived where we wanted; and when time came for me to go job hunting, I was at the forefront of any line that included black, colored or Indian people. These were the more obvious advantages.

The subtle advantages of being white took some thinking about. The one thing that does come to mind is the fact that because of the color of my skin, whatever I said was taken at face value. We had a rather cruel stereotyping as far as the Indian people were concerned. Because most Indian families ran businesses, they became very glib with their sales pitches. Following on from this was the expression, “You can see he’s lying, his lips are moving.” There was also a distrust of black people because of the sad fact that, not being allowed to mingle, we treated them with skepticism. I was brought up to believe that just about every black person practiced some form of witchcraft, and that they could use things like the hair from my brush to cast spells against me. Talk about paranoia.

Consciously exploiting my racial identification was more prevalent when I was small. One example I can think of is the fact that we had different buses. When integration eventually started, we had to sit at the front of the bus. If there was only one seat available on the bus and there was a white person and a person of color at the bus stop, the white person would get the seat. We got the choicer cuts of meat at the butcher shops, the freshest bread, and so on. We also had beaches where only white people were allowed to swim, while the black people had their own beach higher up.
When I was a child, one of my daily chores was to go to our local tearoom to buy bread and milk. Sometimes it would be quite dark by the time I went and the only form of protection I had was my pet chameleon. The black people were deathly afraid of these, because of the fact that they changed color. The witchdoctors believed them to be a “Tokolosh,” or evil spirit.

One example I can think of in which I exploited my race unconsciously was by taking for granted the fact that our office “tea boy,” an elderly black gentleman by the name of Columbus, had such a menial position because of his lack of education. Not for one minute did I consider the travesty that had actually led to him only being qualified for such work. I don’t know how someone could have raised a family on the meager salary he must have earned.

I would like to believe that over the years, having seen the hardships and struggles of the people of color in Africa, particularly South Africa, I have become a lot more compassionate and understanding about the hardships and deprivations suffered by a large number of people. When I was first married, I lived in a company house, and less than a mile away was the start of a black township. We had a huge fence separating us, and you could see the differences between our side of the fence and theirs. Fires were quite common because they had no electricity or gas to use for cooking and had to make use of little camp stoves. There was no running water, telephones, sanitation, etc. When I think about it now, it makes me incredibly sad as to how ignorant we were in those days.

I used to type court cases in South Africa and one case in particular stands out in my memory. A wealthy white businessman was contesting being fined for not having a dog license. His argument was that he was being discriminated against because he had a street address, and all the dogs that used to roam around the squatter settlements were ignored because it was impossible to trace the owners. It made me angry then, and even thinking about it now still makes me angry. If memory serves me correctly, I think the dog license cost around R10, ($1,50). The worst part was that he won.

Race has always been an important feature in my life but has gained importance to me as I’ve aged. It seems to me that people of color have been discriminated against on every continent, and even though change is taking place, I doubt if I will see any significant improvement in my lifetime. Future generations have a monumental task ahead of them before all people can finally be treated as equals.
Works Cited


Allen Ginsberg's poem "Howl" is a gospel anthem for counterculture and anti-conformity. Like the Negro spiritual, it is a social and political protest to the idea of conformity. Part I of the poem begins "I saw the best minds of my generation destroyed by madness..." (Ginsberg 9). This is the umbrella under which all of the counterculture personas stand for the rest of the poem. Though it is a very shocking and maudlin piece at first glance, Ginsberg's voice remains almost spiritual, and through the three main parts of the work and the footnote, he works from describing a desperate world full of misfits to describing their horrible environment to ultimately showing hope and celebrating the wonder of the very things he complains about.

The best minds, then, in the words of Ginsberg, are those of the "angelheaded hipsters" he describes for the rest of Part I (Ginsberg 9). These were The Beats. He "built lines around rhetorical musical phrases that are both cadential and colloquial. The opening section of "Howl grows from a Whitman-like repetition of a relative clause" (Swing 665). This relative clause is "who." He describes his "hipsters" through a conversational run-on sentence, broken up into breaths by "who." The rest of the poem is indented, showing the importance of the people of this counter-culture, and this form allows him to describe them first as people, making secondary their behaviors that label them anti-establishment or nonconformist.

Negro spirituals were borne out of the field songs of slaves in the American south. They were complex anthems with messages of hope and of the desire for freedom from the bondage of the white man who stripped the slaves of their identity. In a similar fashion, Ginsberg's "Howl" is a message of hope and freedom from conformity for people who did not identify with the conformist climate of the 1950's.

"Howl" is similar in form to the Negro spiritual as well. The repetition in "Howl" mimics that of such a line-song. For example, consider the lyric to "Hold Your Light:"

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Hold your light Brudder Robert,
Hold your light,
Hold your light on Canaan's shore.
What make ole Satan for follow me so?
Satan ain't got notin' for do wid me.
Hold your light
Hold your light,
Hold your light on Canaan's shore.
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"This would be sung for half an hour at a time, perhaps, each person present being named in turn" (Wigginson par. 7). This is similar to how Ginsberg names each of his "angelheaded hipsters" in "Howl." Each person present in his Beat anthem is given his own reference in the poem. These are Ginsberg's own personal "Brudders," Kerouac, Solomon, Burroughs, and countless unnamed others.

In Elizabeth Swing's article "Poetry and the Counter-Culture," she says that Ginsberg's
work was an example of the “emergence of the beat-antiformalists over the academic poets who dominated [their] teachers’ education” (Swing 663). This could account for “Howl” and other “beat-antiformalist” works being misunderstood. It went against convention. In Jeff Poniewaz’s article, “Allen Ginsberg: Poet Prophet, Catalyst of Utopia,” he says Ginsberg was one of the most important voices in the Beat generation:

Ginsberg describes this “group of artists and writers,” as well as the people they interacted with, in Part I of the poem. As he describes the counterculture, Ginsberg “attempts to convey the spiritual essence of the Beat movement through a biographical collage,” citing references to other contemporaries of Ginsberg – including Jack Kerouac, Carl Solomon, and William S. Burroughs (Ower par. 15). This “biographical collage” includes college drop-outs, drug addicts, gays, spiritual gurus, wanderers, activists, and countless other societal misfits. There is not just one spiritual message, though. Through mention of Buddhist “nowhere Zen New Jersey,” Christian “hotrod-Golgotha,” and “bop kabbalah,” there is a romantic atmosphere of being lost, but it is righteous, hopeful, and desperate, just like a spiritual song.

He takes the reader on a pilgrimage, then, to understand the Beats. These people were from Chicago. They “bared their brains to heaven under the El and saw Mohammedan angels staggering on tenement roofs illuminated” (Ginsberg 9). These people “hallucinated Arkansas” (9). They “got busted” in “Laredo with a belt of marijuana for New York” (10). They traveled “incomparable blind streets” of Canada and Paterson, New Jersey. They witnessed “roaring winter dusks of Brooklyn” (10). They “chained themselves to subways” from “Battery to holy Bronx” (10). They spent time in mental institutions, museums, visited the Brooklyn Bridge” (11). Ginsberg makes references to Tangiers, China, and Newark, New Jersey (11). He mentions Kansas, Mexico, and the West Coast (12). He talks of Chinatown, the Passaic, the highways, Denver, and a “hotrod-Golgotha” filled with these “great minds” (17).

The people along this journey all have something in common. All of them singing and jumping off bridges and walking all night – they all seem lonely. They are all looking for something. There is an overarching theme of being lost and lonely in Part I. They’re “burning for the ancient heavenly connection” (Ginsberg 9). He describes them as “a lost battalion of platonic conversationalists” (11). They “loned it through the streets of Idaho seeking visionary Indian angels who were visionary Indian angels” (12). They “lounged hungry and lonesome through Houston seeking jazz or sex or soup” (12). Even Denver is “lonesome for her heroes” (17). This theme of loneliness and being lost is not resolved by the end of Part I. Ginsberg ends Part I with what sounds like a prayer. He says in latin, “Father, Father why have you forsaken me,” and then describes “the poem of life” being “butchered out of their own bodies” (20).

In Part 2, this lost spiritual misfit message is only strengthened, but the biography turns away from the misfits themselves and toward their environment. Ginsberg begins Part 2 with “What Sphinx of cement and aluminum bashed open their skulls and ate up their brains and imagination?” Of course, he is referring to the industrial, commercial America, more specifically New York City, which reeks of “Solitude, filth, and ugliness.” The concrete and metal of the city and its harsh skyscrapers are shown in the repetition here of “Moloch.” He attacks this “Moloch” for making him “consciousness without a body” and he criticizes this “Moloch” for having a soul comprised of “electricity and banks.” This all
summarizes “the evil in contemporary America that has victimized The Beats” (Ower par. 16). It speaks of the disconnect that the “angelheaded hipsters” from Part I of the poem felt toward their homes. Poniewaz says:

Allen was a teacher of Zen mindfulness regarding the environment as early as his “Howl,” in which he boldly exposed “Moloch whose blood is running money! Moloch whose love is endless oil and stone!” In “Howl” he gave voice to our mammal souls caught in the steel-jaw trap of the military-industrial revolution (Poniewaz 48).

In part 3, Ginsberg revisits his repetition of a phrase, this time with “I’m with you in Rockland.” He is talking to Carl Solomon, and shows his empathy and sympathy for this friend by stating that he shares his fate. Over and over, he describes the personal hell that he equivocates to Solomon’s fate in being locked away in this mental hospital. The words move from shock and horror to a reconciliation of spirit and even patriotism. He begins describing Rockland as a place “where you must feel very strange” and “where we are great writers on the same dreadful typewriter” (Ginsberg 24). By the end of part 3, he is describing a renewed patriotism “where we wake up electrified out of the coma...” saying “O victory forget your underwear we’re free” (Ginsberg 26). He describes a reunion with his friend Carl Solomon, as he “walks dripping from a sea-journey on the highway across America in tears to the door of my cottage in the Western night” (Ginsberg 26). Though Carl Solomon seemingly never escapes from his prison in terms of the poem’s description of events, Ginsberg seems to have found peace, a sort of “victory in the apparent defeat of his associates” (Ower par. 18). He has become an empathetic speaker, fully aware of all of the implications of his counterculture contemporaries. It is as if, in examining the people and their cities, he has connected it all and found some greater meaning.

In the footnote to “Howl,” Ginsberg declares that there is holiness in everything and everyone. He repeats the word “Holy” over and over again, emphasizing that “Everyman’s an angel!” (Ginsberg 27). This is similar in form to the Negro Spiritual, again. Consider the lyric to “O The Dying Lamb,” in which “O de dying Lamb!” is repeated throughout:

I wants to go where Moses trod,
O de dying Lamb!
For Moses gone to de promised land,
O de dying Lamb!
To drink from springs dat never run dry,
O de dying Lamb!
Cry O my Lord!
O de dying Lamb!
Before I’ll stay in hell one day,
O de dying Lamb!
I’m in hopes to pray my sins away,
O de dying Lamb!
Cry O my Lord!
O de dying Lamb!
Brudder Moses promised for be dar too,
O de dying Lamb!
To drink from streams dat never run dry,
O de dying Lamb!

In comparison, Ginsberg’s Footnote to “Howl” is very similar in its treatment of the word “holy:”

Holy time in eternity holy eternity in time holy the clocks in space holy the fourth dimension holy the fifth International holy the Angel in Moloch!
Holy the sea holy the desert holy the railroad holy the locomotive holy the visions holy the hallucinations holy the miracles holy the eyeball holy the abyss!
Holy forgiveness! mercy! charity! faith!
Holy! Ours!
bodies! suffering! magnanimity!
Holy the supernatural extra brilliant intel-
In this, the very end of the footnote to the larger work, Ginsberg cycles back around to his original statement. If “Everyman’s an angel,” then the best minds of his generation may have been every mind of his generation – he is speaking for everyone. In this, it is a sort of “prophetic awareness...the belief that everything is charged with divinity and is therefore sacred” (Ower par. 19).

Swing describes one of the most “outstanding characteristics of much post World War II poetry” as its “immediacy – a kind of instant communication, usually oral communication free from metrical complexity and baroque conceits” (Swing 665). This instant communication is a connection between the speaker-writer and his audience. “Howl” is just that. It is a poem that “begins with a personal crisis engendered in its creator by a sick society but concludes with his renewal through a vision transcending contemporary evils” (Ower par. 14). Anyone can find something in it with which to identify. It is entirely conversational in voice, and seemingly “without metrical complexity.” Just before his death, Ginsberg said in an interview with Gary Pacernick that his “rhythms were the rhythms that you heard in speech, like ‘da dada dad a dada dada.’ It didn’t mean that there wasn’t a rhythm. That’s a rhythm” (Pacernick 27). That conversational rhythm, colloquial rhythm that Ginsberg used to create this piece is what makes it accessible to so many people, and those people feel a connection with the work because its overarching themes – loneliness, spirituality, and transcendence – are familiar and inherent in everyone. Though the accounts of people and events in the poem are specific to his generation, just as the Negro Spiritual is specific to the plight of the people who developed it, he connects through the work with the “best minds” of every generation.

WORKS CITED


Surveillance Essay

Sara Welch lives in Edinburg, Ohio, with her parents, Rick and Lisa. She loves sports, and hopes to become a sports writer some day.

This essay was for the class "Introduction to Mass Communication," as taught by Prof. Joanne Malene. The assignment was to observe, record and write about the ways in which we are under surveillance every day.

Surveillance is everywhere. In the daily lives of millions of people, surveillance goes unnoticed and flies under the radar of millions of American citizens. During a twenty-four hour period, I looked for and recorded the ways in which I have been subjected to surveillance in my daily life. There were no police patrollers at my door making sure I was not organizing an anti-Bush rally or anything ridiculous like that, this isn't Nazi Germany, but America maybe isn't as free as it used to be. The amount of surveillance indirectly imposed on the average American is more than I would have ever guessed. As a matter of fact, surveillance is so regular and so people are so oblivious to it that it has become an accepted part of the way our society functions.

When I used to consider the term surveillance, images of F.B.I. agents staking out a criminal's apartment or a rapist stalking his next victim would pop into my head, but the visual of me pumping gas at the local Circle K gas station would never in a million years have been associated with that word until now. There is a type of paranoia some mentally ill people get and are under the impression they are always being watched. After doing this assignment, I am beginning to see how those "crazy people" would feel that way. Just in the simple task of carrying out one normal Friday, I observed a few relatively obvious ways in which I was leaving a data trail behind me. Like Hansel and Gretel, I left a trail of bread crumbs, except I didn't mean to. There were many different ways I recorded being observed in my time diary. Voice and video recordings took place at the bank. There were also video recordings at almost every store I entered. Card scanners and computer databases collected my credit card information. Talking on my cell phone would have prompted the phone company to create records of the calls I dialed and received, as well as text messages. Virtually every money transaction, even cash is recorded by receipts and in new computerized registers. The surveillance wasn't limited to public places; it was also present at home on my computer and at my job via video cameras.

As if the multiple ways I was being watched Friday didn't scare me enough, to think about the information that was collected was even worse. The bread crumbs, strings of data I had left behind, were indeed very informative. As a citizen of only eighteen, who has already had my identity compromised once, when I thought about the trickle of information I had leaked out about myself on Friday it made my stomach turn. The data that was collected included personal information like my address, social security number, age, name, height, weight, hair color, eye color, telephone number, and any other basic information you can give out when you sign up for something. That information was the information I was aware that I gave out; the part that worries me is the other information that could be collected, the information I didn't even realize I was opening up to the public. This information includes the amount of money I spent, what I spent it on, where I spent that money, who I
shopped with, the times when I went shopping, the amount of money I deposited at the bank, the music I listen to, the movies I rent, the food I eat, the sound of my voice, the places I look for jobs, the place I have a job, the things I look at on the computer, the types of e-mails I get and the people I get them from, the amount of time I spend on the phone, and even the people I talk to. In reality, there is no privacy: everyone has and will continue to leave a data trail, whether they know what kind of information they are putting out there or not.

The data trails we leave are not eaten up by birds like in the children's story; instead they are stored in data bases by the companies we come into contact with during day-to-day life. The places that collected data about me included all the stores I shopped at, the bank I deposited my money at, the hospital I checked job listings in, the gas station I bought my gas from, my job, and even in my own home via the internet and my cell phone. This data is mainly collected to keep me accountable for my actions while I am on the grounds of an establishment. For example, if I walked into Wal-Mart, pulled out a gun and tried to rob the store, and by chance I actually made a great escape and drove away to safety, I would be identified on a video camera and the cops could hold me accountable for the crime I committed.

Another reason companies keep tabs on people, watching what they are buying and what they look at on the internet, is to narrow down advertising. They want to know what you as a consumer like so they can appeal to those preferences and sell the preferred product. One place where this happens often would be the internet. If I look at an e-mail that is titled "free Victoria Secret bras", then I will probably see more ads on the internet for Victoria Secret products. The people that have access to this information can range from store employees to weird internet hackers. It's really easy to get your identity stolen with all the information that is available to people. I know from firsthand experience. The information that was collected about me could tell a person anything from the foods I like to eat (bananas) or to the movies I like to watch ("The Little Mermaid"). This same effect would be constant for anyone in my shoes. The surveillance I was under recorded how much I spent, what I spent it on, where I shopped, and many more details. An investigator or stalker could easily follow the trail I left on Friday, November 23, 2007. If it was this easy to get the kind of information some of my closest friends don't even know, then it would be just as easy to get the same kind of information from anyone, anywhere. The next thing you know, surveillance will increase so much that everyone will be stewing in the government's kettle, just like Hansel and Gretel almost got cooked in the witch's kettle, before we even realize we're being watched.

In the end, America is creating its own problems by allowing congress to pass things such as the USA PATRIOT ACT. They say it's for our protection, but is it really? How much do you want people to know about you? While eating the candy house, it tastes good, but when consequences must be faced and you're cooking in the kettle, that house isn't looking quite as appetizing anymore.
Time Diary - Friday- November 23, 2007

Observation #1
LOCATION: Circle K gas station in Ravenna
TIME: 10:39 AM
DATE: 11/23/07
DURATION OF EXPOSURE: 20 minutes
TYPE OF MEDIA: credit card scanner
ACTIVITY: I used my credit card to buy gas.
NOTES: I thought about how long it was taking to pump my gas at first. Then I wondered how the information being recorded got from the gas station pump to the credit card company and onto the record of my account activity.

Observation #2
LOCATION: Marc's in Ravenna
TIME: 11:01 AM
DATE: 11/23/07
DURATION OF EXPOSURE: 40 minutes
TYPE OF MEDIA: Video Cameras in the store
ACTIVITY: Visiting a friend while my mom shopped.
NOTES: Conscious of the video cameras I repeatedly asked my friend if she was allowed to be talking to me while she was working.

Observation #3
LOCATION: Kohls in Kent
TIME: 12:00 PM
DATE: 11/23/07
DURATION OF EXPOSURE: 35 minutes
TYPE OF MEDIA: Computer Records
ACTIVITY: I signed up for a Kohls card account.
NOTES: I was worried about giving out personal information to a cashier, my social security number in particular.

Observation #4
LOCATION: Wal Mart in Kent
TIME: 1:00 PM
DATE: 11/23/07
DURATION OF EXPOSURE: 2 hours
TYPE OF MEDIA: Video Cameras
ACTIVITY: Grocery Shopping
NOTES: I watched myself enter the store on the Surveillance Essay monitor above. I also noticed all the black domes covering other video cameras.

Observation #5
LOCATION: Robinson Memorial Hospital in Ravenna
TIME: 3:11 PM
DATE: 11/23/07
DURATION OF EXPOSURE: 35 minutes
TYPE OF MEDIA: Video Cameras
ACTIVITY: Checking Job Postings
NOTES: I noticed myself pin-pointing and looking for video cameras.

Observation #6
LOCATION: Huntington Bank in Ravenna
TIME: 3:50 PM
DATE: 11/23/07
DURATION OF EXPOSURE: 45 minutes
TYPE OF MEDIA: Video camera and voice recorder
ACTIVITY: Depositing money into my checking account
NOTES: I didn’t sing to the radio as loudly as I usually do. This is because I realized the teller could hear me!

Observation #7
LOCATION: Movie Gallery in Ravenna
TIME: 4:40 PM
DATE: 11/23/07
DURATION OF EXPOSURE: 30 minutes
TYPE OF MEDIA: Card scanner and computer database
ACTIVITY: I used my movie card to rent movies.
NOTES: I wondered how much information about me is stored in their computer and how many people have access to this information.

Observation #8
LOCATION: Bob's Pizza in Randolph
TIME: 8:45 PM
DATE: 11/23/07
DURATION OF EXPOSURE: 10 minutes
TYPE OF MEDIA: Video Camera
ACTIVITY: While I was at work (Bob's Pizza) I went out in the drive thru where there is a video
camera to say hi to a friend.

NOTES: I felt a little self-conscious about talking to my friends where co-workers could observe me.

Observation #9
LOCATION: Home
TIME: 9:43 PM
DATE: 11/23/07
DURATION OF EXPOSURE: 1 hour and 50 minutes
TYPE OF MEDIA: Cell Phone
ACTIVITY: I talked to a close friend.
NOTES: When I was on the phone I wondered if the whole conversation was recorded or if only the amount of minutes used were recorded.

Observation #10
LOCATION: Home
TIME: 11:45 PM
DATE: 11/23/07
DURATION OF EXPOSURE: 2 hours and 35 minutes
TYPE OF MEDIA: Computer, e-mail log on
ACTIVITY: Logging on to my myspace account
NOTES: After logging on and thinking about the media trail I leave on the internet I actually ran a computer sweep for cookies.
In her book-length essay *Three Guineas*, Virginia Woolf questions the value of tradition. In doing so, she holds that traditions serve as justifications for the continuance of oppression and domination. In *Between The Acts*, her final novel, Woolf questions the role of history in the formation of one’s national identity. The novel centers on a country pageant put on by local villagers. By working the pageant as a means to question the nature of history, Woolf investigates not only the authors of history, but also their intent. By going on to examine the role of the audience, Woolf questions our own implications in the traditions and histories which may ultimately lead to fascism and war. According to Madelyn Detloff, “Woolf is remarkably prescient in the philosophical connections she traces between historiography, nationalism, normative gender and sexuality, and the ideology of war” (405). The implications of these connections are exposed when we bow to history, and rather than resist or struggle, give in to the replication of tradition.

On page one of the novel, Mrs. Haines explains that “[h]er family . . . had lived near Liskeard for many centuries. There were the graves in the churchyard to prove it” (3). Here Mrs. Haines sets up her family history, bridging the gap between extended lineage and social privilege or power. Her appeal is to history and historical markers, the graves in the churchyard, are used to justify it. In this statement, we also see an exchange between the personal and the public. By exploiting public town history, Mrs. Haines is able to benefit as an individual. Her reiteration of historical presence affords her an air of exclusivity and privilege.

A few pages on, we see that the converse is just as true. A family, like the Olivers, which has only been in town for a hundred years, is nothing to brag about: “Only something over a hundred and twenty years the Olivers had been there” (7). Still, the family tries to manufacture appearances, hanging a portrait over the staircase. It is evident that while the Olivers’ ancestors do not lie “inter-twisted, like ivy roots, beneath the churchyard wall,” they do indeed privilege the same historical connections to history that Mrs. Haines makes note of.

In connecting with history, no more clear connection takes place than in Mrs. Swithin’s bedroom, where she reads an *Outline of History*. She connects to the pre-history of the land, imagining a time when mastodons roamed the land later to be known as England (8). In this text Mrs. Swithin finds, in addition to her prehistorical fantasies, a traditional experience of English history – one that includes the British Army. Through this she connects herself to a tradition in the form of history.

This *Outline of History* is presented in contrast to the text first associated with Mr. Oliver – the newspaper. In Oliver’s case, he is connected almost literally to it, turning the paper into a “beak” (12), a mask which frightens little George. As Karin Westman describes it, the newspaper becomes a “stage prop for the impe-
rial Bart Oliver, as a metonym for the violence it contains" (6). The newspaper, unlike Mrs. Swithin's Outline, deals only in current events. It does not deal in history. However, newspapers increasingly had control of what became official (or traditional) history. Newspapers at that time were the documents of record, and historians, looking back, will reference these newspapers as evidence of the day to day goings on in England. While Mrs. Swithin's book connects her to the remote past, Oliver is connected to the most recent past, likely the day before. While both texts place the reader within different time frames, they also serve as mediators between the private reader and the public history. In this sense, both texts serve as points of connection between their reader and the role of tradition.

Yet the idea of the newspaper sets up a notion that is integral to the story of Woolf's novel. Newspapers exist solely because as readers, we know that history is not yet done being written. Implicit in newspapers is the idea that what is happening today is newsworthy, not just to those involved, but to the public as well. Furthermore, newspapers hold the promise that there was news happening yesterday, that news is happening today, and that there will be news happening tomorrow. This being the case, daily newspapers serve not as complete wholes, like a book, but as ongoing parts of some greater whole, like the links in a chain. History has already happened, yet it is also currently happening, and will continue indefinitely into the future. "In oscillating between characters and narrative modes," writes Karin Westman, "the form of Woolf's last novel emphasizes the political dangers of erasing the traces, the evidence, of mediation" (13). The reader, then, must remain aware that history is still being written, revised by copy editors, and accepted or rejected for publication.

This idea of history as something fluid and dynamic is exemplified by Woolf's use of history in the pageant at Pointz Hall. The pageant Woolf imagines is a loose history of England, one that does not conform to more traditional outlines of English history. Woolf breaks down the notion of a unified and complete history by presenting the pageant as a collection of "orts, scraps, and fragments" (188). This phrase, I believe, is not meant to be derogatory, nor is it seen as a negative. According to Catherine Wiley, "[t]he non-realist, non-representational form of the pageant makes it a tool for escaping the constricting mirror of man-made human history" (13). Woolf's description of the pageant makes us question the validity of more traditional, more seemingly "complete" histories, such as Outline of History. By setting up this contrast, Woolf allows the reader to consider the two histories side by side and rate the merits and claims of each. What are the implications of an Outline, or of some orts, scraps, and fragments? Is consent to incompleteness necessarily a bad thing, or is the veneer of a total or complete history little more than a facade? By shifting characters between these competing modes of history, Woolf forces the reader into comparisons.

Furthermore, by extending the scope of the history presented to include the "[p]resent time. Ourselves" (177), the pageant highlights the notion that history is ongoing. In one scene, the actors hold up mirrors, making the audience aware of themselves. This part of the pageant forces the audience (and again, we as readers are implicated as well) to recognize their parts in history, both as its subjects and as its interpreters. For if history is ongoing, then we have our own parts to play in shaping it. But if history is also something malleable, then we have a responsibility for what forms and traditions we have accepted and for those which we have rejected. Serving to better illustrate this point, Col. Mayhew muses "Why leave out the British Army? What's history without the Army, eh?" (157).

The idea that history is not yet over extends towards the end of the novel, written in several ways. There is the constant "tick tick tick" of the machine behind the bush. Perhaps this machine, rather than being a metaphor for imminent war or the ticking time bomb of Hitlerism, is really more a clock documenting the forward motion of time. That the audience hears time passing accents their own self-aware participation in history. Moreover, there is the reiteration of the phrase "scraps, orts, and fragments."
Referring to the audience, but perhaps also a description of the pageant they just watched, this phrase could also refer to the reader, and to the book he or she just read. As noted earlier, the "scraps, orts, and fragments" represent the ways in which people are not complete or whole units, and the same description is true of history. This issue is pressed by the voice on the gramophone, repeating "Unity - Dispersity" over and over (201). This simple binary presents the central tension in *Between the Acts*. Are we a part of something complete and whole, like the Outline of History, or are we "scraps, orts, and fragments," like articles in a newspaper? Of the two choices, which do we prefer?

Perhaps the title of the book, changed only near the end by Woolf (Whittier-Ferguson 301), provides a clue, or at least one way of reading the difficulty of "Unity - Dispersity." To be "between the acts" is to be between two points. It recognizes at least two points of reference (the acts), although does not rule out the possibility of their being more than two. Yet in acknowledging this binary, it also recognizes the space between the acts, the gradations between the binaries. To be between the acts is to be defined by them, but not actually be a part of the acts. It also recognizes something recurrent, maybe something patterned. There was one act, and another will follow. What is to say this pattern will not continue indefinitely?

An obvious symbolic reading of this title would suggest that Woolf is referencing the two World Wars. Could she be suggesting that one version of history records an unending chain of wars, while there are other histories, more complex and beautiful ones, that unfold between those acts of violence? I take Woolf’s title as a suggestion that history itself is unending, that while we as individuals may be complete and self contained, we are only the “scraps, orts, and fragments” of a much larger whole, and that this is true of any given time period as well. In this sense I see history as a sort of chain with each scrap and fragment comprising another link. This idea is carried through to the end of the novel, when Isa, responding to a comment about the weather this year, murmurs "This year, last year, next year, never" (217). It is the end of the day, light is failing, and Isa is murmuring, not speaking. The somber mood of reflection adds a pessimistic note to her words, as she realizes her place within the un-ending chain of history. Still sleeping, Bartholomew responds, “Tinker, tailor, soldier, sailor” (217), another unending chain of people, jobs, and militarism. Isa recognizes that her life, as a scrap, ort, and fragment of history, has not resisted or reacted all that much to the things she would want to see changed. Her life has been a passive one, one of replication. She married Giles, not out of passion, but for security. She notes the difference in loves: “Inner love was in the eyes; outer love on the dressing table” (14). Rather than break out of history’s chain, she creates new links for it, without alterations.

In the final scene with Isa and Giles, the narration notes that “[b]efore they slept, they must fight; after they had fought, they would embrace” (219). Here again we have a chain of events, unbroken, unquestioned. Is the personal relationship between Isa and Giles a metaphor for international relations? Must Europe fight, then sleep, and embrace? And must Isa be a passive character, or can she choose not to fight? In this scene, she reaches back to a scrap of history: “Prehistoric man . . . half-human, half-ape, roused himself from his semi-crouching position and raised great stones” (218). This ort, at once optimistic, does not answer the question of what modern man, completely human, has the capacity to build.

The narration confirms Isa’s place in the chain of history, and it is one of replication. “From that embrace another life might be born,” we are told (219). That Woolf ends on such a heteronormative note raises questions. Is she critiquing the place of Isa and the role she plays, or is Woolf accepting of her? By continuing to do the traditional thing, Isa is replicating that tradition. In doing so, she continues the pattern of the chain, adding another link to it herself. And yet, what options are available to her?
Throughout *Three Guineas*, Woolf describes the role of women as “Outsiders:” outside of the universities, outside the military, outside of history. As such, women’s influence “can only be of the most indirect sort” (36). The sphere of influence for women is much smaller than it is for men. Yet in *Between the Acts*, Woolf recognizes the current moment as something women can have influence on. She recognizes that choices are not passive or independent of one another, but rather that they are orts, scraps, and fragments of the whole. Madelyn Detloff writes that *Between the Acts* is “Woolf’s attempt to understand, on a minute and daily level, how it is that human beings come to accept the extreme forms of nationalism and supremacist ideology that are overtly expressed in fascism” (407).

The pageant, with its “imaginative reconstruction” (9) of English history, shows a way of active interpretation which stands in stark contrast to the sort of replication that is bred by unquestioningly reading something as uniform and traditional as an Outline of History. By contrasting this Outline with the newspaper, we see history not as something finished, but as something continuing. And through the pageant, we see not only how we can actively read history, but how we have our own active roles as players within such history.

Woolf holds in contempt the histories and traditions which have led to war and fascism, and offers a rebuke of those who would passively replicate such a system. For when we add more links to such a chain of events, history becomes ever more weighted down and harder to shrug off. In this sense, Woolf links the dominance and oppressiveness of fascism to our own domination by history and tradition. By becoming a slave to the latter, we may as well become a slave to the former: “A tyrant, remember, is half a slave” (187).

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Why Should You Consider Becoming a Tutor? Former Tutors Talk About The Writing Center

Jessica Hudson, Class of 2004:

“After graduating with a B.A. in English in 2004, I went on to pursue a Master’s degree in Library and Information Science. My experiences in the Writing Center prepared me for what I would face in graduate school, as well as in my career at FedEx Custom Critical, where I’m currently employed as a Technical Lead. My division specializes in expediting freight using premium services, such as air charters and dedicated trucks. There are over 600 agents answering these requests and my job is to act as a liaison between agents and management, while simultaneously developing their technical skills. This is especially reminiscent of my time at the Writing Center, since working as a tutor taught me great interpersonal skills, effective communication and how to develop an individual’s strengths. I also work at Malone College on the weekends as a Reference Librarian. Although my primary job is to help students find resources, I also get plenty of questions about citations, structure and writing in general.”

Kris Shearer, Class of 2002:

“Following my graduation, I went on to become an English teacher at West Holmes High School in Millersburg, Ohio. Within four years, I was asked by the principal to take on all freshman and sophomore classes because my students, scores revealed, scored higher on the writing portion of the Ohio Graduation Test (OGT). Furthermore, each summer I teach writing intervention to those who failed the writing OGT the previous March. To date, 6 of the 6 students I have taught intervention have passed after taking my summer course. I was also asked by the Ohio Department of Education to serve on the state committee that decided the passing score of the writing OGT. Serving as a writing tutor at KSU Stark (2 years as a Senior Tutor), as well as editing the Writing Center Review in 2001 and 2002, greatly influenced my career. Having such experience on my résumé enhanced my attractiveness to perspective employers but, most importantly, gave me teaching experience that few people—even those who do any student teaching—get before entering the classroom.”
The Writing Center Review, a multidisciplinary journal that contains selected writing assignments by Kent State University Stark Campus students, is published each spring under the direction of the Writing Center Staff. The purpose of the Review is to highlight excellence in writing representing the various disciplines at Kent Stark, which has included in the past such diverse subjects as Anthropology, Communications, Geology, History, Psychology, and Sociology, to name a few. These assignments may then be used in classrooms, in the Writing Center, and by individual students as guides for achieving excellence in writing. Although students are permitted to submit as many papers as they like, the Writing Center Review is only able to publish a maximum of one submission per author per edition.

If you are interested in having a writing assignment considered for publication in the Spring 2009 Writing Center Review, you will need to do the following:

1. Select a piece of writing you like. This document must have been written for a Spring, Summer, or Fall 2008 class (Please note: anything written in the calendar year of 2008 is eligible).

2. Ask a professor (either the professor who assigned the work or your academic advisor) to nominate your work for consideration. The professor needs to sign his or her name on the proper line of the form.

3. With your submission form, please include one electronic copy of your assignment, saved to a CD. Do not print a paper copy of the document. You may also email your written assignment; however, you must submit a paper copy of your submission form with your professor’s signature.

4. Please include a copy of your assignment requirements in the envelope along with your submission form and assignment disc. If you are unable to find the requirements, write down as much as you can recall about the assignment. Please make sure to write your name, title of document, and phone number on the disc and the assignment requirements.

5. Fill out the form on the reverse side completely. Submissions with incomplete forms will not be accepted.

7. Place submission form and disc copy of your submission in an envelope. Address envelope to the Writing Center, MH202. Place envelope in the fourth floor faculty mail box, or drop it off at the Writing Center. If submitting your assignment copy by email, please send it to writing_gst@stark.kent.edu with “WCR Submission” in the subject line.
Writing Center Review
Submission Form for Spring 2009 Issue

Please fill out the following. Do not forget your signature, which gives the editorial staff permission to print your work in the Writing Center Review in the event that the reviewing committees select your work. See the “Standards for Submission” page on our website, which describes Review requirements. All information below must be provided if your work is to be considered by the selection committees.

Please print.

NAME (exactly as you’d like to see it printed if your work is accepted):

ADDRESS:

PHONE: ___________________________ EMAIL: ___________________________

CONTRIBUTOR INFORMATION (Please tell us a little about yourself. This information will be printed on the “Contributors Page” of the Review if your work is accepted for publication): __________________________________________________________
__________________________________________________________________
__________________________________________________________________

TITLE OF PAPER: __________________________

DESCRIPTION OF ASSIGNMENT:
__________________________________________________________________
__________________________________________________________________

PROFESSOR’S NAME, COURSE NAME, & COURSE # IN WHICH ASSIGNMENT WAS COMPLETED: __________________________

NOMINATING PROFESSOR’S SIGNATURE: __________________________________________ name ______ date ______

(note to professor: this signature indicates that you support the student’s work and recommend it for publication in the Writing Center Review.)

STUDENT SIGNATURE: __________________________________________ name ______ date ______

(note to student: this signature gives the Writing Center Review editorial staff permission to publish your paper, if selected, in the journal and on our website)