

# Write On Sister

## **The 2003 Merry Ann DeVaney Sauls Academic Writing Contest**

recognizing outstanding student  
writing in the areas of English  
Composition, Fine Arts, Humanities,  
Science & Mathematics and  
Social Sciences at Cottey College



# Write on, Sister



Organized by  
the Writing Across the Curriculum  
Interest Group

**Edited by**  
**Melinda Rhodes, Assistant Dean of the Faculty**  
**Dr. Don Perkins, Associate Professor of English**



Layout and Design  
by Melinda Rhodes



## **Cover Design by Nikki Pavlack**

Nikki Pavlack graduated from Otsego High School in Otsego, Michigan. She is a second-year student at Cottey College and a student in Prof. Pam Harris' Digital Art class. This is Pavlack's second year on the Senior Class Executive Board, where she serves as head song leader. Her interests are taking pictures, running, swimming, listening to Dave Matthews and reading books. She plans on transferring to a college on the East Coast and majoring in visual communications and business marketing.

*A Message from*

*Guest Author*

*Thomas Fox Averill*

*Thomas Fox Averill is the featured speaker for the Merry Ann DeVaney Sauls Writing Contest Awards Ceremony. He and his wife, Jeffrey Ann Goudie, presented a writing workshop on the college campus May 16, 2003.*



Writing is at once private and public. We write alone, just as we think alone. But once we have thought, and written, we share — sometimes with just one reader, sometimes with as wide an audience as we can find. This connection between our private selves and a reading public further shapes our ideas and hones our skills. In writing, we learn both the strengths and weaknesses of our thinking and our writing ability. With luck, sharing improves our mastery of technique and the quality of our ideas and feelings.

Negotiating between the private and public is difficult. And because writing is hard, we are doomed to “practice” it all our lives — we know we always need improvement. But writers are lucky to join all those other professions that call what they do a “practice” — lawyers and doctors, for example.

For many years, I have been practicing, trying to learn the difficult art of taking a series of thoughts and feelings, putting them on the page, rethinking them, and sharing them with an audience. No work is more difficult and exacting. No work is more rewarding — for, in connecting the private with the public, we move the individual toward shared humanity, and make the world better for individuals and for the human community.

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Thomas Fox Averill is writer-in-residence and professor of English at Washburn University of Topeka, where he teaches courses in creative writing and in Kansas literature, folklore and film. His novel, *Secrets of the Tsil Cafe*, was published by BlueHen, an imprint of Penguin Putnam, in 2001. The publication date for his next novel, *The Slow Air of Ewan MacPherson* (BlueHen/Berkley), is July 1, 2003. His story collections are *Passes at the Moon* (Woodley Press) and *Seeing Mona Naked* (Watermark Press, 1989). He is the editor of *What Kansas Means to Me: Twentieth Century Writers on the Sunflower State* (University Press of Kansas). In the fall of 1996, Eagle Books (Wichita) brought out his *Oleander's Guide to Kansas: How You Know When You're Here*. He is also the author of numerous articles, poems, and short stories (in *New Letters*, *Cimarron Review*, *Chariton Review*, *North American Review*, *Doubletake*, and others), and is a frequent speaker on Kansas culture. He helped to found, and was the first director of, Washburn's Center for Kansas Studies. He has edited several books for Woodley Press and the Center for Kansas Studies, most recently *In a Place with No Map*, poems by Steven Hind, and *A West Wind Rises: Massacre at Marais des Cygnes*, by Bruce Cutler.

*A Message from*

*Guest Author*

*Jeffrey Ann Goudie*

*Jeffrey Ann Goudie is the featured speaker for the Cottey College Girls High School Writing Awards Contest. She and her husband, Thomas Fox Averill, presented a writing workshop on the college campus May 16, 2003.*



In high school, I wrote about fashion for the student newspaper, the Dixie Dispatch. In one of life's little ironies, I grew up to be a woman with little interest in fashion. My true interest, as it turned out, was writing for newspapers.

Out of high school, I attended Kansas University's Journalism School during the era when writers like Tom Wolfe and Nora Ephron were dicing new journalism with old. I ate it up. But I was trained as a newspaper journalist. Eventually I found a niche where you could be personal in the pages of the newspaper: the book review and the personal column.

"What's your material?" Carolyn See asks in a new book about the writing life. Nobody but you owns it. Nobody else has your unique take on your childhood, your family, the news of the day, or the books you read. If you write honestly, with an eye for detail, and try for reach in your thinking, you will find an audience. And with the web, journalism is being stretched in ways unimaginable when I was in school. We can't know what young people will be writing — subjects, formats, styles, journalistic traditions. We can know that they will find their material and their audiences, like so many journalists before them.

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**Jeffrey Ann Goudie is an award-winning freelance writer. A longtime and frequent book reviewer for the *Kansas City Star*, her reviews have also appeared in the *New York Times Book Review*, the *Wichita Eagle* and the *Women's Review of Books*. One of her reviews is excerpted in a volume of the reference book, *Contemporary Literary Criticism*. Besides book reviews, over a 10-year period, Goudie published 475 newspaper columns, first in the *Topeka Capital-Journal*, and later in the *Topeka Metro News*. She won first place in the nation for General Personal Columns in the 2001 National Federation of Press Women Communications Contest. Her freelance work has also appeared in *Ad Astra*, *Kansas English* and *New Directions for Women*, among other publications. A literary profile she did for the *Little Balkans Review* was nominated for the Pushcart Prize and serves as the introduction to a book published by Washburn University's Center for Kansas Studies. Before focusing on freelancing, Goudie worked as a part-time English teacher, a staff person for a Nader-inspired Public Interest Research Group and a bookstore clerk, all jobs that provide material to write about (if not yet, then later!). A graduate of the Journalism School at the University of Kansas, Goudie is the mother of a college junior daughter and a kindergarten-age son. She and her husband, Tom Averill, took their children last spring to Scotland, where her son was the first to spot the tombstone of the Goudie forebears near the tiny fishing village of Port Logan.**



**Berry**

# 2003 Merry Ann DeVaney Pauls

## COMPOSITION

Jennie Kelly, "The Good Woman of Setzuan' as an Epic Drama," English Composition 101, Dr. Trisha Stubblefield



**Dohack**

Sarah Lull, "Pregnant Elevator Operators," English Composition 101, Dr. Don Perkins

Tess McConnell, "Cosmopolitan's Portrayal of Women," English Composition 102, Dr. Trisha Stubblefield

Nina Sendeka, "When Rigidity Dies," English Composition, 101, Dr. Don Perkins



**Jones**

Melisabeth Wright, "Where Do You Come From?," English Composition 101, Dr. Charles Nash

## FINE ARTS

Ashley Berry, "Nonverbal Gender Behavior," Interpersonal Communication, Dr. Rusalyn Andrews

Robin Jones, "Controversial Artists," Art Appreciation, Prof. Pam Harris



**Mayer**

Sarah Lull, "Gum Chewing: A Very Good Habit," Speech, Dr. Rusalyn Andrews

Heidi Mayer, "Defying Cultural Differences," Interpersonal Communication, Dr. Rusalyn Andrews

Iryna Moskalenko, "Alvin Ailey American Dance Theatre/Cry," Dance Appreciation, Prof. William Gordon



**Strassman**



**Lull**



**McConnell**

# *Academic Writing Contest Nominees*

## **HUMANITIES**

Melissa Chee, "The Cultural Divide," American Literature I, Dr. Charles Nash

Caroline Dohack, "Nevada Pizza Places Explored," Journalism, Prof. Melinda Rhodes

Tess McConnell, "The Myth of Forgiveness," Women and Literature, Dr. Trisha Stubblefield

Julie Strassman, "Silence Is No Longer a Virtue," Spectrum Practicum, Prof. Melinda Rhodes

## **SOCIAL SCIENCE**

Jeana Baker, "Progressive Growth with Room to Grow," Macroeconomics, Dr. Anne Bunton

Cory M. Dack, "The McDonaldization of the Girl Scouts of America," Introduction to Sociology, Dr. Debi Reed

Robin Jones, "Final Analysis: Italy," Macroeconomics, Dr. Anne Bunton

Ashley Nichols, "Social Democracy: The Union between Socialism and Capitalism," Introduction to Political Science, Dr. Derek Rivard

## **SCIENCE AND MATHEMATICS**

Melissa Chee, "A World of Scientific Discoveries," Introductory Chemistry, Dr. Brenda Ross

Cory M. Dack, "What Little I Wrote About," Introductory Chemistry, Dr. Brenda Ross



**Baker**



**Nichols**



**Kelly**



**Moskalenko**



**Wright**



**Chee**



**Dack**



**Sendecka**

# First Place

## English Composition

**Melisabeth Wright**

“Where Do You Come From?”

English Composition 101  
Dr. Charles Nash

*Write a response to Linda Hogan’s poem, “Heritage,” and choose one of the seven styles of writing. I chose to relate it to my own life.*



Over the years, I think I have spent about 300 hours in graveyards. Not because, like some kids, I spent my elementary school years playing pranks on my friends there, or spent middle school sneaking into one to smoke stolen cigarettes. No, I spent countless hours of hot summer days in graveyards because my mother made me. My mother is an amateur genealogist, and many of my childhood memories are of traipsing through overgrown cemeteries. I must admit, for the most part, I did not enjoy these outings. What did I care if we found the headstone of my great grandmother’s sister? What I cared about was getting chiggers and dying of heat in the middle of an August in Oklahoma. Recently, however, I have begun to appreciate my mother’s work more and more. With every marker, every cemetery, every grave, my mother is able to teach me more and more about where I come from. I not only come from the relatives I know, I come from a wider spectrum of humans: German immigrants, Choctaw warriors, English

Puritans, Welshmen, and Irish rebels. In Linda Hogan’s poem, “Heritage,” she speaks of the different things she received from her family. I, like most people, also received things from my family: traits, stories, looks, ideas, and more.

From my father I received my inner fire. My wild child, my party girl, my zing. My father was a hippie, and from him I learned that I have the ability, the right, and the responsibility to challenge my leaders. I also got my passion for politics from my father; the first word he probably tried to teach me was “Democrat.” I am stubborn like my father. I want my own way and cannot see things from another person’s viewpoint. My father knows what is right, what is wrong, and he does not understand people whose “right” are different from his. I inherited my love for the stage from my father. The intoxicating aroma of sawdust, wood glue, and dust runs through my veins. When I stare in to the glare of the harsh stage lights, I see my father’s face staring at me. I am Irish because of my father. I am a Native

American because of my father. The people who preceded my father on our endless family tree were strong and proud; even through their oppression, their light shines on me.

I know whom I come from because of my mother. My curiosity I get from her, and my urge for adventure. My mother has touched the face of God, and through her, I know God's light. My mother has taught me how to work, how to tire, how to fall, how to crawl, and then get up and do it over again. My mother's face I have, her hips, her backside, her eyes, but not her hair. I get my life source from my mother, who gave me life and has shown me how to live. My mother knows so much, yet strives to learn. She hurts easily, cries heartily, and keeps her wounds close to her heart. I have learned to forgive without forgetting, to accept without changing. I've learned to direct other people on the stage from my mother -- to really look at things and form changes in my mind merely for the joy of it. From my mother, I have learned the importance of children. I know because of her that children are what we live for.

From a child who does not share my blood, I have learned selflessness. Her title in my life is Goddaughter, but she is more truly a

daughter of God. She walks, she breathes, she talks, she sees, and all things to her are miracles. From her I get my laugh, which has become quicker and lighter since her birth, and I get my tears, which flow easier and heavier. She taught me to know what Dickens meant when he said that it "is no small thing when they, who are so fresh from God, love us." The day her parents offered a part of their world to me was the greatest in my entire existence thus far. My inheritance from her is great even though I came first into this world.

Heritage is a river; it flows through one's life, ever changing. It has high waters, and low waters, and sharp rocks, and soft leaves floating by. Heritage is not the dry word it sounds in people's mouths. It is a father, a mother, a child. It is not only those who precede you, but also the ones who will outlast you. "From my family I have learned the secrets" of my heritage (Hogan 340).

#### Work Cited

Hogan, Linda. "Heritage." Reading and Writing from Literature. Ed. John E. Schwiebert. Boston: Houghton Mifflin, 2002.

# Second Place

# English Composition

**Nina Sendecka**

“When Rigidity Dies”

English Composition 101  
Dr. Don Perkins

*To write a piece of literary analysis, documenting sources as appropriate.*

Men are born into a society which is ruled by precise laws and sundry traditions. Dogmas and stereotypes are generally hard to change. Thus, what can a lonesome individual longing for a change in society do against a wall that blocks his way? He probably cannot knock the barricade down, but he can transform his view of this obstacle. Once he acquires a new perspective of the wall, he can find new ways of avoiding its presence in his path. Despite the difficulties they might meet in this battle for change, there are people who wake up every morning with new hope and a determination to change the stereotypes in our society. One of them is a female poet, Adrienne Rich, who fought to change the way men perceived females in society. She came across many impediments. However, she transformed the perception of a female poet as being inferior to men. She underwent a development of her personality in order to understand the male poets' oppression. In this essay, I analyze the development and change in her personality, and her consideration as a fe-

male poet in a male dominated society, through the poems “Aunt Jennifer’s Tigers,” “Snapshots of a Daughter in Law #2” and “Planetarium.”

“Aunt Jennifer’s Tigers” is a poem from Rich’s early works. It represents the poet’s unawareness of her own consciousness. She tries to specify a problem she carries in her heart. However, Rich finds out that she is incapable of identifying the predicament. There is something that troubles her; however, she is unable to name it and find out what it is. The person in the poem is “She,” the elderly lady Jennifer. Rich uses the third person in order to avoid being too personal. Aunt Jennifer is old and sick. She makes a tapestry of tigers that represents her hidden desires. Aunt puts her femininity into her work, her own female expression. This tapestry is a product of her own hands. However, Rich, who can be considered an analogous person to Aunt Jennifer, cannot put femininity into the art — into the poems she writes. She is against some ideas that rule her life. However, at the same time, she is powerless when

identifying the reason that restricts her personality. Rich actually does not know what she knows, because she cannot specify it. She ponders this condition in an essay: "I felt that I had either to consider myself a failed woman and a failed poet, or to try to find some synthesis by which to understand what was happening to me" (634). The poet is not aware of her consciousness, and, thus, the problem is blossoming inside her. As the poem moves on, we can deduce that neither Aunt's tigers nor Jennifer are afraid of men that are beneath the tree. That is why she chooses tigers for the tapestry. As her past background suggests, Rich is terrified by men's dominance and authority. The reason she does not want to express herself in the poem is because she is afraid of showing her female tenderness to the patriarchal society. She is terrified by male criticism that would be cast on her, for she is too feminine. Rich is afraid to die without expressing herself as a female. At the end of the poem, Jennifer dies with the "ordeals she was mastered by" (633). This expression in the poem symbolizes that Rich was raised by studying male poets. She gained knowledge and literary techniques from men. Thus, the poem has characteristics of classical structure created by men. It is formal and follows a rhyme and a rhythm scheme. Male dominance in Rich's life makes her confused and not conscious of her consciousness. She doesn't know what terrifies her. She has feelings inside her, but she cannot express them.

Moving forward, a reader can notice the subtle graduation of Rich's awareness of consciousness. This idea is expressed in the poem "Snapshots of Daughter in Law #2." A literary critic, Jane Roberta Cooper, said about Rich's change in her book *Reading Adrienne Rich*, "'Snapshots of a Daughter-in-Law,' published eight years after Rich's second volume, marks a significant change in style and attitude. The title of volume is personal; it also emphasizes an awareness of her role within the forms of marriage" (5). The poem from "Snapshots of a Daughter-in-Law #2" has an ironic tone because Rich expresses an idea that nothing in her life bothers her more than her life. She is hurt and does not feel anything except for the burden of her female-mother duties. The significant characters in this poem are the angels. Their purpose is to change Rich's objective — from a responsible mother to an egocentric poet. They tell her, "have no patience. Be insatiable. Save yourself;

others you cannot save" (Rich 636). Apparently, the angels want her to exchange her maternal instincts for a literary devotion. Thus, Rich fights with the internal conflict. She pines to devote her time to literary works. She pines to be able to express her feelings and to find what she does not know. Yet, her own children need her as a mother. A poet's enthusiasm for literature is tangled in the web of the mother's duties. Melancholy and discontent take over her life. She is dissatisfied as a mother and as a poet. Rich says in this poem, "... nothing hurts her anymore, except each morning's grit blowing into her eyes" (637). Thus, she does not feel anything except for that stereotype. The poem is less formal than "Aunt Jennifer's Tigers," because it has a more radical pace. Moreover, one can see the closer connection with Rich's actual life. However, the poet still uses the rhyme scheme and third person. Rich talks about the "other woman" in this poem. The "other woman" feels like she failed in her life, because she cannot dedicate her time to literary actions. Rich starts to realize that there is failure in the female's life — incapability of expressing oneself other than as an ordinary housewife. She says in her essay, "Yet I began to feel that my fragments and scraps had a common consciousness and a common theme, one which I would have been unwilling to put on paper at an earlier time, because I had been taught that poetry should be 'universal,' which meant, of course, nonfemale" (636). A careful reader can notice a subtle transformation regarding being conscious of her consciousness. Now the "other" woman knows what worries her. It is the role she is forced to play in her life as she was born a woman. Society, with its sexist schemas, forces women to adjust to those images. Rich starts to realize that these schemas must undergo changes. She has to stop hiding in her shadow and show determination. Now, Rich is closer to an exploration of her own identity.

The climax of Rich's transformation is understanding her role in life: what she wants and who she is. Rich expresses her anger and revolutionary attitude in her poem "Planetarium." This poem was written after an actual visit to a planetarium where a female astronomer -- Caroline Herschel -- showed Rich a new perspective of the female reality. This reality is unknown to Rich until then, because she does not know what she has felt. However, Rich changes from a runaway girl

to self-assured leader. Cooper ponders the change that Rich experiences. "Rich knows that all of our lives we have been bombarded by the old myths of women, women doing penance for impetuosity" (14). After much confusion, Rich finds that the solution to her problem is to find peace of mind while living as a female poet in a patriarchal society. "Planetarium" is a poem in which she expresses her female ideas without fears of rejection by males. She conveys freely what she feels and what she thinks. Rich is more self-confident and thinks of herself as a "galactic cloud so deep" (Rich 639). She says about her transformation, "I have been standing all my life in the/Direct path of a battery of signals/The most accurately transmitted most untranslatable language in the universe..." (639). With this verse she recognized she has been under male oppression. She confesses she has written her poems in a way that would be accepted by a male society. Thus, Rich is no longer a person who does not know what she knows. She becomes aware of her consciousness. She becomes aware of her quality as a poet and integrity in society. Rich puts strong female images in the poem that reflect her determination to show the place of the female poets in this society. In "Planetarium," Rich says about herself, "I am an instrument in the shape of a woman trying to translate pulsations into images for the relief of the body and the reconstruction of the mind" (639). She recognizes herself as a female poet. Moreover, she takes the responsibility of translating reality into images that she would eventually put in the poem. She is determined to remedy her mind and soul after a long time of confusion and depression. Her transformation can be noticed, for there is a change in the form of the poem. "Planetarium" is not a formal poem. It does not have proper punctuation, rhyme scheme, or stanzas. The most important change is that she uses first person "I," which symbolizes her self-confidence and fortitude, and reveals her female personality. She does not hide her female ego anymore.

In addition, I would juxtapose Rich's poems and ideology with that of Paulo Freire. Freire was an earnest fighter for individual expression. In his concept of "problem-posing" education, he wants to spare people from oppressors and enlighten society by forcing it to become conscious of its own consciousness. Freire thinks of oppressors as

teachers, who practice the "banking concept," which means not allowing students to think. Teachers just make students memorize what is taught. Thus, professors do not give any space for communication, personal expression, creativity, and critical thinking. Students are becoming artificial machines incapable of individual tone. In Rich's terms, oppressors are males who dominate society. She, as a female, cannot express freely what she wants and thinks. She is afraid that her ideology would be rejected. Rich has not been aware of her consciousness until she finds energy to stand up for herself. The idea of individual expression and oppression is similar in both Rich and Freire's works. Rich was oppressed by a patriarchal society, and she was powerless in personal representation and creativity. People in the "banking concept" restrict development and expression of a personality. Both of them are reproaching the traditional dogmas and conventional ways of thinking in society. Moreover, Rich believes that by transforming reality into imagination, she can create a beautiful experience. She expresses the idea of images in her poem "Planetarium": "I am an instrument in the shape of a woman trying to translate pulsations into images" (639). Rich is a confident woman determined to express her feelings into her poetry. Freire notices the similar connection. He tries to make people think critically: to create their own ideas, to reflect own perceptions of reality, and, thus, produce an experiences. However, Rich's ideas and Freire's thoughts differ in the dialogue space offered between a reader and an author. Rich offers voluminous space for thinking and communicating with the reader. She does not push her ideas and does not consider them absolute truth. Her essay flows and allows the reader to take a breath, stop and think over the presented beliefs. On the contrary, Freire does not offer room for thinking. One has the feeling that he pushes his theory. He criticizes oppressors, but, actually, he is one of them because he considers his ideas indisputable. Thus, there is a contradiction in his theory. His essay is charged with constant flow of wisdom and profound ideas. He does not offer any choice, and his thoughts are to be considered unconditional reality. However, both authors try to change the social thinking and mark our society with progress and transformation.

In conclusion, a man finds out that the front of the wall is wide, but its side is narrow. Thus, that wall does not block his way anymore. Rich culminated the searching of what she did not know by successful transformation of herself. The other step is the change in society. She finds out her purpose in life and the way to achieve it. By transforming herself, she strictly defines her intention to perceive women not only as "doing penance of impetuosity" (Copper 14), but also as women being accepted by the broader society. This is the continuation of her transformation, and Rich is successful. The proof is that she is now considered a distinguished poet and an author of fine poems in a male society. Ignored at first, her writings are widely read, and critics are interested in her po-

etry. Trying to change one's personality is a long-lasting process. However, if people are determined and patient, they can hoard the ripened vesture of their challenging work at the end.

#### Works Cited

- Cooper, Jane Roberta. Reading Adrienne Rich. 1st ed. Minneapolis: U of Michigan P, 1984. 5-14.
- Rich, Adrienne. "When We Dead Awaken: Writing as Re-vision." Ways of Reading: An Anthology for Writers. 6th ed. Eds. David Bartholomae and Anthony Petrosky. Boston: Bedford/St. Martin's, 2000. 628-40.

# Fine Arts

# First Place



**Ashley Berry**

“Nonverbal Gender  
Behavior”

Interpersonal  
Communications  
Dr. Rusalyn Andrews

*Research an aspect of interpersonal  
relations and apply the research  
to a movie of your choice.*

The male and female members of any given species use behavior, be it verbal or nonverbal, to convey messages and their personal intentions. The human race exhibits this phenomenon, yet its individual behavior is among the most complex on the planet. There are hundreds of different types and aspects of gender transaction, one of the most important being the concept of nonverbal transmission between men and women. The motion picture, “Heartbreakers,” poses an effective example of the power, control, and manipulation that men and women convey by use of nonverbal communication and how it inevitably affects the interpersonal relationships of the characters.

In this film, Sigourney Weaver plays a con artist named Max, who works in conjunction with her daughter, Page Conners, performed by Jennifer Love Hewitt. Max, under numerous assumed aliases, convinces men to fall in love with her, and later marry her. After the wedding, she subsequently “catches” the man cheating on

her, and divorces him for a large chunk of alimony. The person that Max “catches” with her new husband is actually her daughter. Then they skip town, taking a small fortune with them. As the film progresses, they are attempting one last swindle, and Page falls in love against the warnings of her mother. Both women are practiced in the art of seduction and manipulation, and the film results in a cheerful romantic comedy of love, laughter, and deception.

The kinesics, “or body position and motion,” the patterns of body language between men and women, is both extensive and multifaceted (Adler 242). To begin, the use of body language focuses on several major areas, including body orientation, posture, gestures, face and eyes, voice, and touch (242-52). Body orientation is “the degree to which [people] face toward or away from [each other] with [their] body, feet, and head” (242). Men and women use this type of language to send a nonverbal message based on another person’s importance,

believed value, and the amount of respect allotted to them (243). In general, men are said to exemplify themselves by a “stressed width” attitude, particularly away from their body, especially when conversing with women (Davis 81-82). For example, when men move their limbs away from their trunk, they exude an aura of strength, height, and size, which is especially useful in attracting members of the opposite sex. As body orientation is important in all communication, it is specifically used in this film. Dean, the first mark in the movie, exemplifies the body orientation of the stretched out and comfortable man at his wedding reception with his legs spread open to look larger than he actually is, because in reality, he is quite short. Many women believe that a man is physically more attractive because the man is somewhat taller and bigger than they are; therefore, men can utilize this mindset to appeal to them. Women, on the other hand, are said to exhibit “a general tendency to...narrow movements and positions” to affirm their femininity, gracefulness, slenderness and delicacy (Davis 83). In keeping their limbs closer to their bodies and facing slightly away from a man, women are “less expansive ... yet more involved,” and can highlight their physical attractiveness and publicize their interest better than men (Eagly 104). The women characters in this movie also use their body orientations effectively to tempt the men they marry and/or seduce. Max leans into Dean when they are dancing at their wedding, using full body contact to encourage her husband’s advances. Both Max and Page curve themselves, cross their legs, and position their bodies to attract the attention of their targets with their femininity and slenderness, and then exploit their sexual advantage. Another example of body orientation is when Page deliberately turns her head away from Jack, the bartender, when he is standing in front of her to send a nonverbal message that she is not interested and wants him to leave. By utilizing these orientations, both men and women draw focus to their sexual appeal and convey their physical attributes and attitudes to others.

A person’s posture is also vital for communicating between sexes, especially in demonstrating his/her reactions to what the other person is saying or doing (Adler 244). Both men

and women follow the same postural rules, exemplifying their insecurity or confidence in physical stance. In the film, the women use their posture, especially in their physically accentuating outfits, to manipulate the men, emphasizing their chests and enticing the men they exploit. In the bar scene, Page leans over her drink to spark the interest of Dr. Arnold Davis, yet also leans back in her chair, seeming to be bored, to discourage the advances of the bartender, conveying her relational messages. The women are also proving their control over the men by exemplifying the beautiful stereotypical female, then exploiting their advantages.

Another important facet of gender body language is the use of gestures between the sexes, because “gender gestures constitute messages about [one]self, other [people], and [the] situation simultaneously” (LaFrance 130). The amount a person gestures can be used to determine his/her interest in a particular subject or person, his/her level of confidence, and his/her nervousness around another person (Adler 245-246). As gestures are important for gender communication, they are implicitly important in this film. During the scene taking place in a Florida restaurant, the women run a bet on who can make an unsuspecting man buy one of them a drink first. First, Page brushes her chest against the man, and then runs her hand across the top of her dress. Max drops her shoe, and, of course, the man puts it back on her foot. Eventually, Max wins the bet by starting to cough uncontrollably and look like she needs a drink of water. In this scene, the women are manipulating the stereotype of the “helpless female.” Another series of useful gestures are used in the bar scene with Dr. Arnold Davis. Page makes seductive gestures with the olives from her martini, and then acts as if she is choking to encourage the doctor to save her life. A woman can also convey her interest in a man by playing with her hair or sweeping it out of her face, drawing attention to her features. Page uses this habitual gesture of moving her hair away from her face to attract the notice of the men around her to both her face and hair. People also have habitual gestures that convey their opinions and comfort level with their surroundings, whether it be nervous darting of the eyes searching for an immediate exit or making demonstrative motions

for directions. In this case, when Page is late to meet Jack for a date, she sweeps her eyes around the mansion and focuses on her watch. Men and women are able to notice the gestures of another person and make assumptions about behavior and messages from these gestures. In this case, Max notices that Page obviously desired to be somewhere else at the time of her interview, which makes him suspicious enough to spy on her rendezvous with Jack.

The transactions involving one's face or eyes are extremely important messages between the genders. "Women show more facial displays of emotion, and spend more of their interactional time smiling and gazing at a partner than males" (LaFrance 130). Generally, women also have a higher propensity for laughter in a social situation than men, perhaps contributing to their superior "effective[ness]...at communicating nonverbally" (Eagly 103). The cliché that "the eyes are the windows of the soul" is actually grounded in truth because a person's eyes convey the most honest emotion that the individual is experiencing. Therefore, much of nonverbal exchange of ideas center on the face and eyes of an individual, which the women characters use to their utmost power. In the hospital scene with Max and Tensington, Max sends beaming smiles to him to encourage his interest and to receive a dinner date. Max also gives a seductive smile to the waiter at the Russian restaurant to discourage him from asking about her past when he realizes that she is not Russian. Again, Page uses "the smile" with Jack, asking him to help her out of the mud when she falls on her rear end. Page looks deep into Dr. Davis's eyes, showing her "interest" in him, yet he does not even notice her, making that ploy unsuccessful. Another example of using eye contact as communication occurs when Page and Jack are lying on the beach watching falling stars, looking into each other's eyes, becoming interested in one another. Again, after Jack gives her a ring, the characters look into each other's eyes and move to kiss each other.

Another portion of nonverbal communication is the use of the voice and its "tone, speed, pitch, volume, number and length of pauses, and disfluencies," for producing communication as a dramatic venue of nonverbal interaction (Adler

250). Tone may clearly convey the emotions, reactions, and interests of a person. The women also use their voices to send messages of attraction and emotion. Max practically purrs at both Dean and Tensington, using her tone of voice. In terms of the speed of speech, women commonly speak faster than men, and speed tends to increase when a person is excited or emotionally stimulated. Along the same lines, the pitch of the voice in women tends to rise when a person becomes excited, as does its volume. When Max begins to cry about her deportation, she speaks faster, raising her pitch to convince William of her misfortune and to encourage him to marry her. Page also speaks faster and changes her pitch when she is angry at Jack about a date they had planned. When Page and Max fight in the Mercedes, the volume of the conversation increases to a painful decibel, and there are fewer and fewer pauses in the conversation. On the other hand, when men are excited, their pitch tends to lower, perhaps traversing into the "catacombs" of one's voice. When William kisses Max and she brushes off his touch, his voice deepens because of his excitement.

The disfluencies of speech, also called "pause-fillers," are words such as "er," "ah," and "um," and women actually have been found to use less of these words than men (Eagly 105). The men in the film use the disfluencies of speech a bit more than the women do, especially in the scenes where Jack is so emotionally confused around Page. This proves their nervousness around the women, revealing both their insecurities and the power the women possess over them. The exception to this is when Page is attempting to lie to her mother in the hotel room when she is late getting in from seeing Jack.

An integral portion of nonverbal communication, is of course, touch. Touch, or the lack thereof, can convey "many messages and signal a variety of relationships" (Adler 252). These relationships include "functional/professional, social/polite, friendship/warmth, sexual arousal, and aggression" (252). The amount, intensity, and duration of touch, are all determined by the people in the relationship where the touch occurs. Again, the women use touch in this

movie to manipulate any sort of relationship with other people. Contrary to the touch used in a woman's business relationship with a male employer, Page uses sexual rather than professional touch when working for both Dean and Tensington. Sexual arousal and warmth overlap into long, intense, and passionate touches, and the multitude of nonverbal messages are merely "icing on the cake" compared to the sexual touching in the movie. Max has Dean kiss her foot in "apology" and has him put a blindfold on his face, and both women kiss their respective marks as part of the seduction. In another instance, Max approaches Dean and tries to hug him to distract him from the dead body of William Tensington on the bed. The entire film centers on sexual touching, but some portions of aggressive touch drop in. In two different instances, Page and Max begin physically fighting in a moving vehicle with Page trying to choke her mother. Dean also pushes them both away from him while holding a gun on them when he figures out the truth of the con. Page also slams into Jack after he gives her the Heimlich maneuver and saves her life, saying, "In case you can't read my subtle signals, piss off!" She is forcing him away because, for once, he ignores her nonverbal communications. Page also punches Dean to make him move out of her way.

Research shows that "men initiate touch to women much more frequently than women initiate touch to men" (Major 31). The women in the film actually contradict that idea, with both initiating plenty of touch, basically because they are exerting the control in the relationship, and, therefore, may touch the man without him feeling inferior. Touch is vital to relationships, and enables the women to seduce, manipulate, and control the men.

Nonverbal communication is an absolute

necessity in interpersonal relationships. This film exemplifies the many facets of nonverbal communication and how they affect relationships, both in determining who holds the power in the relationships and which party can control the other. Hopefully, real life does not reflect this movie because the interaction between the people in this film is emotionally painful and destructive.

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# Second Place

## Fine Arts

**Robin Jones**

“Controversial Artists”

Art Appreciation  
Prof. Pam Harris

*To research three artists from different time periods. I decided to try to find a commonality between the three -- controversy.*



---

“Color inside the lines,” our elementary school art teachers taught us. Yet I believe that an artist’s strength lies in the ability to do just the opposite – to venture outside the lines of that which is conventional. This act, this willingness to stand out, this willingness to create and live in controversy, is perhaps what distinguishes the ordinary from the extraordinary. The artist’s mind is a vault of new ideas and vibrant creativity, and an effort to contain such a thing within the lines of the conventional tends to create situations and lifestyles such as those of Diego Rivera, Michelangelo, and Berthe Morisot. Perhaps a brief glimpse into the lives of these three extraordinary artists will serve to illustrate the significance of coloring outside the lines.

### **Diego Rivera, 1886-1957**

Who would have thought that Diego Rivera, a simple boy born into a working class family in Mexico, would grow to be one of the greatest, and most controversial, painters of the twentieth century? Showing artistic talent from

an early age, Rivera moved to Europe by 1907 in order to further his painting studies. It was during this time that he came into contact with world-renowned artists such as Renoir, Picasso, and Mondrian. Though these artists influenced his work, Rivera eventually found that abstract art lacked the ability to suit his expression. In due time, Rivera was inspired by the frescoes of the Renaissance -- he had finally found his medium. He returned to Mexico in 1921, enticed by the Mexican Revolution ([American Experience](#)).

Diego Rivera had two main passions in life – his artwork and his political ideas – and when he mixed the two together, fireworks were bound to go off. You see, Rivera was a hard-core Communist, and the passion of his ideals drove him to unleash them in vibrant, yet simple, scenes, displaying his frescoes for the working class public to understand (“Rivera”). He was driven by the desire to reach large audiences with his Marxist messages, themes of history, and the outlook of humanity (“Rivera”).

I like to imagine that it was a “controversial-fate” devil who brought Rivera in contact with the Rockefellers, an extremely influential family of the U.S. Pleased by his ability as an artist, as well as by his popularity, the Rockefellers commissioned Rivera to create a fresco for the new RCA building in the Rockefeller Center. The theme of the mural, “Man at the Crossroads Looking with Hope and High Vision to the Choosing of a New and Better Future,” inspired Rivera and he accepted the project. It was not until his sketches had been approved and significant work on the mural had been in progress that the fireworks began. Rivera unexpectedly added Communist leader Lenin to the fresco, and, in suit, was asked to remove such a statement from his work. Yet Rivera would not budge, “rather than mutilate the conception, I should prefer the physical destruction of the conception in its entirety, but preserving, at least, its integrity” ([American Experience](#)).

Little did he know that his comment would be taken literally, for soon the entire mural was torn down, only to build up further controversy. The controversy hurt both sides, as the Rockefellers were accused of cultural vandalism, and Rivera was left with a tarnished reputation. Yet perhaps some good came out his controversial works and lifestyle. The fact that Rivera left a major influence of the U.S.’s views of public art is undeniable, and some would even suggest that Rivera initiated Roosevelt’s ideas for the WPA program ([American Experience](#)). He remains one of Mexico’s greatest painters and his work is still renowned in international circles.

### **Michelangelo, 1475-1564**

Michelangelo’s work has wielded a great influence not only on the centuries of European art after his time, but even as far-reaching as today. This man would not limit himself to a single medium by which to focus his artistic expression, but rather constantly sought new challenges through mediums such as paint, architecture, sculpture, and poetry. He was fascinated by the movement of the body, particularly the male nude, and favored using techniques that required physical toil, like carving marble (“Michaelangelo”).

Michelangelo’s controversial fireworks began in the early 1500s, when he was commissioned against his will to paint the ceiling of the

Sistine Chapel. Though he desired to sculpt, as opposed to paint, Michelangelo submitted to the commission and began to tell a Biblical story through his elaborate decoration of the ceiling. He made the stories, such as Adam and Eve, Noah, and Genesis, come alive as he used bright and vibrant colors and realistic figures. Though his story closely imitated that of the Bible, the controversy was rooted in Michelangelo’s interpretations. He envisioned nudity as more correctly capturing certain Biblical events, such as the Last Judgment, which portrays hundreds of nude figures in the midst of the stern final judgement period of Christ.

Fierce criticisms of the morals of the enormous fresco broke out even before its unveiling. According to Vasari, Biagio de Cesena, the Vatican’s master of ceremonies, stated that “it was mostly disgraceful that in so sacred a place there should have been depicted all those nude figures, exposing themselves so shamefully, and that it was no work for a papal chapel but rather for the public baths and taverns” (“Michaelangelo”). Michelangelo was even accused of heresy and had a lengthy statement of charges drawn up against him by influential critics of the day. Luckily, the final decision was in the hands of the pope, who saw no final objection to the nudity portrayed on the ceiling of the Sistine Chapel. And so the fresco remained.

Though eventually, after Michelangelo’s death, the culture became more conservative, calling for the amendment of his work in the chapel, the artistic rights that Michelangelo cried out for still resound clearly today. The Sistine Chapel remains one of the greatest artworks of all time. Had Michelangelo been fearful of stirring up controversy, the world would now be void of the beauty that he created (“Michaelangelo”).

### **Berthe Morisot, 1841-1895**

Berthe Morisot was a woman and an artist. Perhaps I could leave it at that, but instead I will further illustrate her controversy. Born into a wealthy family in Bourges, France, Morisot was encouraged at an early age by her mother to study painting. This encouragement led Morisot to find her life’s passion, which eventually led her to be one of the most renowned painters of the world. Her background as part of the haute-bourgeois social class gave her both intellectual

and financial support to sustain her passion, as well as provide the subject material of most of her work (“Berthe Morisot”).

And the fireworks of controversy?

Though Morisot was even awarded the prestige of exhibiting in the Salon, she defied conventionality in her work, as well as sometimes in her wardrobe (she would sometimes wear no hoop skirt, but rather a practical blouse, skirt, and jacket, all giving more ease when painting) (“Berthe Morisot”). Furthermore, Morisot soon became involved with the great Impressionists of the day, such as Manet, and eventually exhibited with them, which was highly controversial at that time since the accepted works of the day were only exhibited in the Salon. Though the Impressionists were at one time shunned for their desire to create new interpretations of art, their ability to color outside the lines has, in time, brought them into the limelight as some of the world’s greatest artists. “Brought up in a culture that assumed female passivity and frowned upon women displaying professional skills, Morisot showed uncommon strength by her commitment to the Impressionist cause. Not only was she an equal of her colleagues, but a participant in the leading art of her time” (Bertha Morisot Biography).

Perhaps if we had heard the words,

“color *outside* the lines,” whispered in our ears during our elementary school art class, the world would now be full to the brim of Sistine Chapels, daring political voices, and void of gender lines.

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# First Place

## Humanities

**Melissa Chee**

“The Cultural Divide”

American Literature I  
Dr. Charles Nash

*To compose an essay that  
incorporates literary sources.*



---

I grew up in a household where two cultures formed one. My mother is Caucasian of Irish, French and German descent, and my father is a full-blooded Navajo who grew up on the reservation. It was my home; it was my norm. However, as I got older, I began to understand the cultural clash within my home.

My mother is the more accepted white American of Protestant background. My father, however, is different. English is his second language, his dad taught him to drink at the age of five and his grandfather was a medicine man. My father grew up in poverty. He never had the things I consider essential, like running water and electricity.

Perhaps leaving was his way of dealing with his culture. After my parents married, they moved from Arizona to Oregon. He moved from the heat to the cold and the desert to the forest. I wonder if he was seek-

ing the opposite of what he lived in. We've never really talked about his culture, but what I do know is that he wanted his children to grow up in the "white world." He didn't want us to have to suffer being stuck in-between two worlds. He wanted us to be successful.

I feel sad for him because he is stuck in-between two cultures, and he doesn't fit into either. Perhaps that is why he drinks, and perhaps the clash of cultures is what has caused so much pain. In American literature, some of the most moving pieces of literature are born out of tragedy, pain and the undeniable urge to release oneself from the limitations of the world. On paper, words can express the sadness of the heart. This expression is what I want to study. The Native American authors I have chosen to study can write exquisitely. Through Native American literature, we can learn about the clash of two

cultures within America's own borders.

For author Wendy Rose, writing was the only way to release her pain. She is mixed-blood, and her native roots are in the Hopi and Miwok tribes. Growing up in California, she never had a family that accepted her. Her parents didn't want her. Her grandparents preferred to care for her brother who looked white. In her autobiographical essay, "Neon Scars" she explains:

If I could look my childhood in the eye and describe it, I would not have needed to veil these memories in metaphor. If I had grown up with a comfortable identity, I would not need to explain myself from one or another persona. (95)

A person's family is his or her support system. They are supposed to be the people on whom one can always depend. Rose never had this. The white side of her family wanted nothing to do with the "Indian baby," and the Hopi side traced lineage through the mother so Rose had no true place in Hopi society. Neither side of Rose's family could overcome the cultural barriers enough to love a little girl who had no one else. As Rose reflected on her alienation, she wrote, "I go through the motions of living in society, but never feel a part of it" (97). She said that when her family threw her away "every human on earth did likewise" (97). It is so easy for people to become so self-absorbed that they can't see the issues that divide them. Rose experienced first hand what it is like to be in-between two worlds where neither is accepting - one world because of the color of her skin and the other because her mother was white. The clash of cultures isn't about fault: it's about value. What value is placed on humanity? Or do people only place value on people who are like them, who go to same church, wear the same clothes and speak the same language. Perhaps ignorance is bliss, but when one is the person stuck in-between two cultures one can't ignore it. Rose explained

that her writing is the only way she can go on. She sees that "the dirty laundry flaps in the wind, yet the alternative is to go on wearing it" (101). Writing about her past, childhood and culture is the way she finds peace. Through her words, she can be accepted as herself.

Today, as we look at cultural barriers, we also have to consider what created them. In the 1880's Captain Pratt wanted to help the Natives by educating their children. Luther Standing Bear wrote about his experience in Pratt's school in his novel *My People, the Sioux*. Later Bear introduced the novel by saying that he hoped "in reading the contents of this book the public will come to a better understanding" (33). Bear wanted to write about the "struggles and disappointments of the Indian" (33). Throughout Bear's education, he was not allowed to speak in his native tongue. Through this concept, "native languages were silenced as one of the wicked means of assimilation by decree in a constitutional democracy" (32). Pratt wanted to help, but by allowing the students to speak only English, forcing them to wear "white clothes" and cutting their hair, Pratt's school destroyed another culture. This plan was seen by many people as the only way to overcome the cultural barrier. The cutting of Bear's hair had a profound influence on him. He wrote, "Now, after having my hair cut, a new thought came into my head. I felt that I was no more Indian, but would be an imitation of a white man" (39). For Bear, writing his story was a way to communicate the "truth about the first Americans and their relations with the United States Government" (33). He wanted people to understand what happened to him.

In one of the first Native American autobiographies, readers meet William Apess who was abandoned by his parents and beaten by his grandparents. Then he escaped and became a slave. The family who took him in treated him as a part of the family. As Apess grew up, he was taught to fear Indians. In fact, he thought "it disgraceful to be

called an Indian; it was considered as a slur upon an oppressed and scattered nation, and I have often been led to inquire where the whites received this word" (26). Later in his life, he learned about the history of his tribe, the Pequots, and that "they were the objects of the first deliberately genocidal war conducted by the English in North America"(20). As a boy, he once saw Indians in the forest and ran out of fear. He remembered,

I heard of their cruelty toward the whites — how they were in the habit of killing and scalping men, women and children. But the whites did not tell me that they were in a great majority of instances the aggressors — that they had imbued their hands in the life blood of my brethren, driven them from their once peaceful and happy homes — that they introduced among them the fatal and exterminating diseases of civilized life. (27)

This realization led him to write about his experience. His autobiography *A Son of the Forest* showed his feelings of alienation and his "constant search for native identities" (21). His work stands out because he went on to become one of the earliest leaders in the native rights movement. His life story is an example of the alienation that plagues a person who doesn't fit in anywhere.

Native American literature is significant because there were 18 million people living on the North American continent before European explorers arrived. Each of these persons had his or her own unique culture. Some people pitied the natives. It was decided the best way to help was for the natives to abandon their culture and lifestyle for a white one. The society and tradition of the natives was cast aside. Oral stories that had been passed down for generations, were lost

as 25 percent of the native languages present at the European arrival were lost. "However, as Native Americans learned to speak and write in English, they began to record their tribe's histories, beliefs and stories" (10). The examples I have included in my research paper are only a sample of the countless records of the Native American people. It was a way to preserve their way of life. "Writing made it possible to preserve their traditions for future generations of Indians and to describe their rich cultures to non-Indians" (10). This is precisely the reason the natives felt compelled to write down their stories in English. It served as a way of communication with others who could not understand their language. Also, many of the languages were not written languages.

Today in the world, we are amidst a cultural clash. The Western world has realized that not everyone agrees with our culture. Conflicts in the Middle East are no longer just in that region. Last year there was a terrorist attack on American soil, and people realized that not everyone agrees with Western ideals. The very principles of freedom of the individual and capitalism that many hold dearest are not the cultural ideals of everywhere in the world. Through examining the past, we can see parallels with the present. I hope that we can look at American literature to learn about cultural differences and see its long standing affects on people.

Even today hundreds of years after the European explorers settled North America, my father stands as proof of a cultural divide that still affects people today. A person's identity is entwined with his or her culture. I hope we realize the ramifications of trying to force our cultural ideals on others and can look at our past to make better decisions this time.

# Humanities

# Second Place



**Julie Strassman**

“Silence is No Longer a Virtue”

Newspaper Practicum  
Prof. Melinda Rhodes

*To write a column commenting on a campus event or issue as a staff writer for the Cottey College student newspaper, The Spectrum*

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Vagina.

How does that make you feel?

How do you like seeing that word spelled out in your college newspaper?

Does it shock you?

Are you offended?

Or maybe it just gives you a nervous, embarrassed sensation deep in your gut.

If that's the case, have you ever wondered why you react so strongly to an anatomical term?

Earlier this year, Love Your Body Day encouraged students to be confident and proud of their distinctive physiques, yet one part of us is often ignored.

Vaginas just aren't talked about, unless they're included in a dirty joke or an insult.

Even thinking about the subject is enough to make many women blush.

This may be the age of American enlightenment, equal rights, sex education, birth control and Cosmo, but somehow women still aren't comfortable with themselves or their sexuality.

We're still being taught that our vaginas are filthy — things that aren't appropriate for discussion in proper society. When they are acknowledged at all, it's usually someone trying to exploit our uneasiness about them.

Whether for bikini waxes or scented douches, advertisements are constantly telling women that they need to change or disguise their natural state. We're so self-conscious, we even perfume our tampons.

Of course, we can't blame the media for all of our anxiety.

The sex education programs in many schools are insufficient and vague enough to keep us confused. Even our mothers often fail to teach us the intricacies of what being a woman entails.

While it's not necessarily their fault (many of them were raised by women even more repressed than our mothers were brought up to be), it doesn't help to break the chain of ignorance and inhibition.

On our own campus, students have referred to the idea of speaking openly about

their vaginas as “vulgar.” But if we can’t even talk about a vagina, how do we expect to make any progress?

Unfortunately, there are too many problems associated with our genitalia for us to be shy about it. Rape, domestic abuse, sexual harassment and child molestation are not subjects to be discreetly swept under the rug.

Too many women are so ashamed and afraid that they refuse to even seek help when they are victimized.

As a survivor of child molestation, I know that this silencing must not be allowed to continue. The feelings of humiliation, fear and helplessness can destroy a woman from the inside out.

Without some kind of emotional purgative or catharsis, it is nearly impossible to overcome those feelings. No one should be forced to suffer in silence simply because the subject matter is too delicate to deal with.

Furthermore, until we find the courage to face the violence taking place against women in our community, we are forced to ignore the injustices being imposed on women around the world. We must not do this.

Women are women, regardless of race, religion or culture. We cannot turn our backs, for their suffering is our suffering.

We cannot afford to be modest when we are faced with governments that use rape as a weapon of war and force women under burqas and out of the light.

We cannot afford to overlook societies that advocate the murder of brides whose dowries aren’t high enough and of girls who have shamed their families by being raped.

We can’t afford to turn a blind eye to female genital mutilation and forced prostitution.

We need to speak out! And in order to do so, we need to be comfortable with our bodies and our sexuality.

So, say it.

Vagina.

Don’t be afraid.

Don’t be embarrassed.

It connects you to your past and to your future, to your ancestors and your descendants.

It’s what makes you a woman. It’s part of who you are.

It’s you.

# First Place

## Science & Mathematics

**Cory Dack**

“What Little I Wrote About”

Introductory Chemistry  
Dr. Brenda Ross

*To read Otto Frisch’s autobiography, ‘What Little I Remember,’ and write a reflection paper that compared his life and the lives of other scientists to our own*



In his autobiography, *What Little I Remember*, Otto Frisch tells the story of his journey as a scientist through the years, peppering his book with humorous stories and hand-drawn sketches of people he held dear. So vivid a picture does Frisch paint while describing the lives of the scientists he writes about, that besides learning a great deal about the history of physics, I found myself equating certain scientists and their struggles to people or struggles I had encountered in my own life.

Some scientists in *What Little I Remember* humorously remind me of people in my family. Take for example the theoretical physicist Erwin Schrodinger: Frisch remarks that while Schrodinger was indeed a physicist, he “really meant to be a philosopher” (26). Since many philosophers often see science as trivial and regard it as something

that focuses on the menial versus the big picture, it is funny that one could jump from one career extreme to another. It almost gives a college student like myself some reassurance in the fact that right here is living proof that some one can “180” on their career choice and still come out on top.

Schrodinger’s career flip-flop also reminds me of my step-mom, Arna. Like Schrodinger, Arna pulled a bit of a 180: she was originally going to become a nun, but now she is a Buddhist. (Go ahead and laugh -- it’s pretty funny!) And like Schrodinger, she is doing just fine.

I also see shades of my mother and father in other people Frisch brings to life. In another tale, he tells of how fellow physicist Nernst “after a (scientific) lecture would get to his feet ... and, waving his hands, would say ‘but that is just what I said forty years ago!’”

(37). This recalls to me my mom, who happens to be the queen of the I-told-you-so mentality. This holds true not only when my brother and I make a mistake that she saw coming, but also concerning any new idea that pops into mainstream popular culture. You can almost guarantee that if it's new and exciting and currently making someone rich, my mom will swear up and down that she too had had that same idea years ago.

Yet another memory of Frisch's reminds me of my dad: Frisch tells a time he and his Aunt Lise were walking and skiing through the woods when suddenly "at one point ... [we] sat down on a tree trunk ... and started to calculate on scraps of paper the charge of a uranium nucleus" (116). The absurd yet humorous picture of two people so consumed by their passion -- in this case, science -- that they'll stop in the middle of a walk in the cold and the snow to do calculations reminds me of my dad's diligence in constantly playing his guitar. My dad is a recording artist (it's his "side job"), and ever since I was a little girl, I've had memories of him just walking about the house, doing things like cooking, cleaning, and playing with my three little brothers and me, all the while playing his guitar. It's that kind of devotion to what you really love that connects my dad with Frisch's aunt. It also teaches me that if you truly want to be successful in life, both personally and professionally, you have to find something you love to do and do it all the time. The more time you spend honing your skills, the better you get at what you do, which can lead to, at the very least, personal success. Both Lise and my dad have spent a lot of time throughout their lives devoting themselves to a passion (hers, science, his, music) and both have seen nothing but the fruits of their efforts because of it.

However, it is not just my family that I often reflected on while reading Frisch, but also myself. A lot of that has to do with the fact that I am class president this year and am

always trying to be a good leader. In *What Little I Remember*, Frisch talks about many leaders in the scientific world that he looked up to and who exemplified excellent leadership qualities. One quality of a good leader is modesty. This quality is an important one to me, because there is nothing worse than having an egocentric leader. My favorite story concerning a modest leader is probably the one that Frisch wrote about Einstein. At one point in his career Einstein was discussing a new idea of his with a group of people at a German Physical Society meeting when someone in the back raised his hand and (to the horror of everyone in the room) pointed out that there seemed to be a flaw somewhere amongst Einstein's equations. While the rest of the room seemed to be incredulous -- the thought that anyone dare to question Einstein's work -- Einstein himself merely stared at the board for a while before suddenly announcing to the room, "What the young man in the back has said is perfectly correct; you can forget everything I have told you today!" (36).

This is the most important of several lessons I have learned about character and personal integrity since being elected into office. It has been said that a good leader "takes only half of the credit when something goes right and most of the blame when something goes wrong," and that is exactly the kind of attitude Einstein portrays in his story. He is not so immodest as to always assume he is right, something he could easily do with such an impressive scientific career. He also openly admits when he is wrong and then moves on, rather than making excuses or refusing to believe that he may have made an error. This idea of accepting full responsibility when something goes wrong and not making excuses for yourself is one of the biggest things I have learned this year. I never knew before just how modest and honest Einstein was throughout his life, and I have gained even more respect for an already very re-

spectable man.

I also find myself relating to Frisch through his love of music and thirst for knowledge in general. Like me, Frisch came from a family with musicians in it (his mother was an accomplished piano player), which left in him with a special love for music. However, he had many other interests, too, and was somehow able to pursue science as a career without sacrificing his love for music. This area of his life strikes a chord with me (no pun intended) because right now I am a double major, majoring in both music and English. However, I'm not sure if I will continue to double major at my transfer school, or if I will major in English and minor in Music. I've been kind of reluctant to change either of my majors into a minor because I am really, really interested in both, and I am sometimes afraid that if I drop one major I will get so wrapped up concentrating on the one thing that I will end up sacrificing a passion of mine. This also ties into how I am interested in classes and courses that have nothing to do with either English or Music. Here once again I sometimes feel frustrated because it seems like most people want you to go to college to study only one thing, and I am simply not the kind of person who can do that. Frisch also remarks on how he is fascinated by a great many things that have nothing to do with physics and yet he never seems to feel like he has to be restricted to one area of learning. In this way Frisch is a bit of a reassurance to me, because Frisch is living proof that you can focus on one or two things in your life without sacrificing other interests, and that makes him a kind of role model for me.

Probably the most prominent thing throughout the book concerning all of the scientists that Frisch wrote about, the one thing that they've all come up against, is other people's mental blocks. Time after time throughout history someone would come along with a brilliant idea and often they were shot down and/or ridiculed. Other people

were so set in their ways that they refused to even consider new ideas, even if these new ideas suggested that the way we were thinking about the world was wrong. *Especiallly* if it suggested this. I'm sure all of us can think of about a thousand examples through out our lives where we've been in these situations. My most current example concerns traditions here at Cottey. At the beginning of the year, the organization I am president of was informed that we had to completely reform the Duck Game (due to charges of hazing and harassment that students had come up against while playing the game) or it would be banned from the Cottey campus forever. So we in Exec set to work trying to change the rules of the Duck Game so that hazing and harassment would no longer be an issue, while keeping its spirit intact. This job turned out to be more tedious than expected, because we basically had to try to get the entire campus to agree on a new way to play the Duck Game. As you can guess, trying to find one set of rules that would make *everyone* happy was nearly impossible. There were people who were anti-traditional and who wanted to see us lose the Duck Game altogether, people who were semi-traditional who didn't seem to really care, and still others who were super-traditional and who refused to support any sort of change to the Duck Game at all.

For a long time the problem we came up against was that other people had this set way in their mind of how they wanted things to be, and they absolutely refused to compromise on that idea, even just a little bit. But, like many of the scientists in *What Little I Remember*, we were very persistent in our quest for reformation, knowing that changing the game without completely getting rid of it was the right thing to do. Even though many parties did not want to hear that, we knew we were right and in the end everyone had no choice but to listen to what we were saying. Slowly more and more people came to see

where we were coming from and finally people began to give and take in the spirit of compromise. The end result was that we were finally able to form a new and improved Duck Game that satisfied most everyone on campus.

Now I know that something like reforming the Duck Game is not really comparable to the once new idea that the earth was not the center of the world, but the message and learning experience is one in the same. In both cases someone was in the right but had a hard time breaking through to others due to the general mental block of the public. And in both cases the party with the new idea stuck it out until people stopped yelling at them and really listened to what they were trying to say.

And finally, in the end, everyone was better off for simply getting rid of their mental blocks and letting themselves look at an idea in a new light.

And so, once I stopped to think about it, there were *many* experiences and people in Frisch's *What Little I Remember* that were similar to people and issues I'd come across in my own life. Even though I am not majoring in physics, it was funny to realize how much in common I actually did have with a with one of the most brilliant physicists of all time.

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# Science & Mathematics

# Second Place



**Melissa Chee**

“A World of Scientific Discovery”

Introductory Chemistry  
Dr. Brenda Ross

*To read Otto Frisch’s autobiography, ‘What Little I Remember,’ and write a reflection paper that compared his life and the lives of other scientists to our own*

The book *What Little I Remember* by Otto Frisch led me on a journey through the progress of science during one man’s life. The author’s clear narration made the book easy to understand and entertaining. I didn’t feel like I was reading a novel of scientific jargon, but a story of science and the people behind the discoveries. I enjoyed the autobiography because afterwards I could relate better to scientists and understand they are just regular people.

Frisch wanted to tell a story through his book. In the preface the author explained that he wanted his book to highlight the important people and events in his life. He did his best to include “as many anecdotes as possible” (ix). Storytelling has always been a part of human culture. It is important for people to connect with others through words. Normally, I wouldn’t think of a scientist as a storyteller, let alone a good one. However, Frisch’s autobiography taught me that my stereotypes are

wrong. I take pleasure in telling my friends a funny story or reading to kids. In the same way, it is natural for Frisch to tell his story. When Frisch worked with Niels Bohr, he learned a great deal about science and as a benefit Frisch also got to know Bohr. Their conversations “ranged from religion to genetics, from politics to modern art” and always were thought provoking (92). Through his book, Frisch introduces the reader to the people who are also professional scientists.

Many people strive to keep up to date in knowledge of their career field. As a scientist this is essential. Frisch had to keep up with the newest developments in the science world. One way he did this was by attending lectures. At a speech presented by Albert Einstein, Frisch knew “it was a great event for me” because it inspired him to meet with a peer who was also interested in Einstein’s relativity theory (5). During my senior year of high school, I was chosen to attend the Na-

tional 4-H conference where I was also inspired by leaders. I listened to amazing speakers who motivated teens to live out the 4-H motto and “make the best better.” At the conference, I met people from across the nation, all interested in making a difference. Even though the lectures we attended were different, Frisch and I both learned from leaders in a field that interested us.

Frisch had a natural talent for mathematics. My favorite subjects have always been the ones where I have talent. At a young age I also demonstrated strength in areas of art and music. A scientist may have a natural talent in problem solving like Frisch who had the “particular gift: [of] speed” when it came to math (11). I now realize that scientists enjoy problem solving just like I enjoy singing. It’s something that comes naturally to them.

I found it interesting to learn about Frisch’s learning style. A scientist isn’t necessarily a genius who is perfect at everything. For example, the author is an auditory learner and worked hard to overcome geometry where he had to visualize the shape in his mind. I am at the opposite end of the spectrum as a visual learner, but know I can also overcome obstacles with effort and determination (12).

Later in Frisch’s life, in 1930, he worked with the scientist Otto Stern. The author described this time as “among the happiest and most fruitful of my life” because he worked side by side with one of his role models (25). To Frisch, working with Stern was a dream come true. I haven’t yet had the chance to work with someone so prominent in my field of study, but hope that one day I will. I feel lucky to have Professor Melinda Rhodes as my journalism instructor because of her experience as an editor of a newspaper. I can only imagine the excitement Frisch must have felt working with Stern.

Are scientists fun? Well, they certainly play pranks on each other. The author has concluded that “a scientist has to be curious

like a child [and] perhaps one can understand that there are other childish features he hasn’t grown out of” (86). One scientist Gustav Hertz frequently drank tea in a chemistry lab. However “on one occasion he waved the tea aside with the remark ‘I am fed up with that stuff, give me the alcohol’ and got one of the students to hand him a bottle of absolute alcohol from the shelf. Lise Meitner was horrified. “But Hertz, you can’t drink that, it’s pure poison!” (37). Hertz went ahead and drank a glass. The sly prankster had a student fill the jug with water. I often think of chemists as serious people who would never dare play a prank or fool around, but this book showed me a different side of scientists. They are people who are sometimes silly and play jokes on their friends.

Scientists enjoy hobbies just like I do. One scientist that Frisch worked with was Stern whose second love to physics was the cinema. Stern often “complain[ed] that none of the Hamburg newspapers would employ him as a film critic” for which he was well suited since he went to the movies almost every night after work (46). I’ve never thought about the other side of scientists: what they enjoy in their spare time. My mental picture has always been a little man in a white jacket holed up in his lab constantly conducting experiments to make some magic potion of chemicals. However, chemists are just regular people like Stern who love to relax in the evening and maybe catch a movie.

The author had a passion for his work shown in his excitement as he recalled discoveries in science. Frisch wrote about the discovery of x-rays as “the greatest sensation of the century” and went onto to help the reader understand how it happened (57). I’ve never had a picture of a scientist as a passionate person, but rather a more studious type. A new picture of scientists emerged through this book. Scientists work so hard to understand the world: a life pursuit of knowledge. Every time a new discovery is made

they all celebrate together in what has been learned. In this career field people share instead of keeping information to themselves. They inform their colleagues by publishing their work in science journals so peers can experiment and validate findings. I think other career areas should follow science's example and learn to cooperate.

The author lived in many areas of the world as he studied. Frisch was forced to learn many languages to communicate with his colleagues in other countries. However, from his book I sense that he appreciated all that he learned about different cultures through his travels. As the author reflected on his time spent in other countries he realized, "I learned that the German way of life wasn't the only one" (80). This is a valuable lesson for anyone to learn. Even coming to school in Missouri from Oregon has taught me a lot about how important it is to live in various areas. Moving from a West Coast city to a Midwest small town has taught me that my way of life isn't the only one either. I can better understand others because of my experiences.

Many scientists in the book struggled with issues where their work and morals conflicted. Frisch and other scientists created the atomic bomb to end a war, but in doing so killed over 100,000 people. James Franck helped form a group of scientists who "urg[ed] the American government not to use the atomic bomb against a Japanese city ... Franck was not only a great physicist but a

resolute defender of human values" (97). Ethical dilemmas arise in situations every day. However, some scientists have dealt with huge issues that the average person never worries about. A scientist does his or her job, but he or she also grapples with the consequences of the work. It's not an easy job.

Frisch is often asked, "why [he] didn't abandon the [atomic bomb] project...why start on a project which if it was successful, would end in the production of a weapon of unparalleled violence, a weapon of mass destruction such as the world had never seen?" (126). He answer is simple: it was a war. However his statement does not mean he did not struggle with the idea of killing so many people. Scientists around him cheered when the bomb was successful, but all Frisch could do was stand there and think about what had just happened. Frisch recalls, "I still remember the feeling of unease, of nausea" as the celebrating continued around him (176).

I enjoyed my journey through the progress of science and am glad I met so many influential and unique scientists. Reading this book has helped me see a different side of science and given me a new perspective. I'm glad I know a little more about the scientists who helped shape the 21<sup>st</sup> century.

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Frisch, Otto Robert. What Little I Remember. Rev. Ed. Cambridge: Cambridge UP, 1997.

# First Place

## Social Science

Ashley Nichols

“Social Democracy: The Union  
between Socializm and Capitalism”

Introduction to Political Science  
Dr. Derek Rivard

*To study an aspect of political life in this country or abroad from a variety of directions and sources in order to gain a better understanding of that topic and how to go about a systematic study of politics. The paper must discuss the history of the subject, its different dimensions and complexities, and how it influences the political life of the human polity.*

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Socialism developed as an opposition movement to capitalism. It proclaimed that the free-enterprise system exploited the workers for the sake of prosperity. Karl Marx, who formed many of the fundamental elements of the socialist ideology, believed that economics controlled the world. One of his ideas presented in the *Communist Manifesto* states that the economy “affects virtually every other facet of human existence, including the type of government a country has and the predominant themes of its art and literature as well as its prevailing beliefs and social conventions.”<sup>1</sup> The prevailing ideas behind

capitalism create a struggle between the dominant and inferior classes. It causes a rift between the owners, the bourgeoisie class who thrives in this system, and the workers, the proletariat class who suffer in order to further the system.

Class division, which is based on the means of production, is the most important concept of socialism. Friedrich Engels who is a co-author of the *Communist Manifesto* wrote that all past history was the history of these class struggles and the future would continue to be so until the proletariat class staged a revolution.<sup>2</sup> This would result in the

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<sup>1</sup> Michael J. Sodaro, *Comparative Politics: A Global Introduction* (Boston, 2001), 294.

<sup>2</sup> Arthur P. Mendel, *The Essential Works of Marxism* (New York, 1961), 63.

creation of a more humane and just society. The early utopian socialists believed community and equality would then be the main priorities of the people. Private ownership would no longer exist. The people would collectively own the various businesses and work together to attain their goals.<sup>3</sup>

Socialism and capitalism have always placed themselves at opposite ends of the spectrum. Yet, is there a way to combine socialist attitudes with a free-market economy? If so, would they be equal partners? After World War II, social democracy became popular throughout Europe. One of the most well known social democratic nations is Sweden. The Social Democratic Labor Party (SAP), formed in 1889, was an organization that represented the interests of trade unions, political organizations, and health and burial funds.<sup>4</sup> During the early 1900's its platform centered on universal suffrage, an eight-hour workday, and disarmament. In 1911 a multi-party system came into existence and proportional representation allowed the Social Democrats to emerge as one of the three main parties. Seven years later, the party split and those who wanted to abolish capitalism decided to leave.

The party prevailed in the election of 1932, a time of great economic turmoil. "In 1930 the Social Democrats had put forward a comprehensive program for combating the crisis, featuring extensive employment relief programs and state unemployment insurance."<sup>5</sup> They were successful, had gained major support from the people, and were in

control of the nation's political direction. Sweden's neutrality during the War granted the country a prosperous post-war period. As in the United States, social welfare policies became a priority during this time. These included the implementation of the universal child allowance, obligatory health insurance, and the National Supplementary Pension Scheme.<sup>6</sup> The social security benefits offered help to every citizen, giving protection against job loss, old age, and illness.<sup>7</sup> The system of social security continued to progress throughout the 1970's. One of the major reforms allowed trade unions to be involved in important company decisions.<sup>8</sup> In the late seventies, the Social Democrats began to lose steam. Their support for gender equality and stricter environmental policies seemed unconvincing to much of the voting public, and in 1976 the government coalition consisted of the Conservative, Liberal, and Center parties. Four years later they staged a comeback with another promising economic plan. Voter support did diminish in the early 1990's, but many Swedes believe the SAP is once again gaining momentum.

An article by Ariane Sains argues that the party has changed considerably since WWII and may not represent what it did in the past. Sains writes that only a small percentage of industry is state-owned and even when it was higher the government permitted the company management to make most of the decisions.<sup>9</sup> Secondly, the medical system may actually act as a dictator, not allowing the patients to choose their own doctors.<sup>10</sup> This

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<sup>3</sup> Kay Lawson, *The Human Polity: A Comparative Introduction to Political Science* (Boston, 1997), 70-73.

<sup>4</sup> Klaus Misgeld, *Creating Social Democracy: A Century of the Social Democratic Labor Party in Sweden* (University Park PA, 1992), xviii.

<sup>5</sup> *ibid.* xxiii.

<sup>6</sup> *ibid.* xxv.

<sup>7</sup> *Compton's Encyclopedia* (Chicago, 1991), 729.

<sup>8</sup> Klaus Misgeld, *Creating Social Democracy: A Century of the Social Democratic Labor Party in Sweden* (University Park PA, 1992), xxvii.

<sup>9</sup> Ariane Sains. "Swedish Socialism Reviewed." *Europe*, October 1998.

<sup>10</sup> *ibid.*

raises two important issues concerning the efficacy of the party and the relationship between socialism and capitalism.

Shall welfare capitalism be defined as a government that merely implements extensive welfare programs or succeeds in producing major economic change? It is possible for social programs to *appear* to help the majority of the people, but to do little or to actually make the lives of the elite even better. Brazil, although it is not a social welfare state, is an example of a country that spends a decent amount of money on social programs that do very little if nothing for the average the person. Their Gini Coefficient, which measures the degree of socioeconomic inequality, is one of the highest in the world.<sup>11</sup> Thus, social programs may not be enough if the final result does not meet the expected goals. Sweden has undoubtedly been effective in certain periods of Sweden's history, however it seems that welfare capitalism may not be a permanent condition and their status as this type of state may need to be re-evaluated every few years.

Social democrats have always clung to a free-market economy because they feel democracy cannot exist without it. Yet, they insist they hold a "critical view" of it. According to Robert Taylor, "The European social democrats believe there are 'other human values besides those that govern the optimisation of profits.' They do not accept the view that education, health and culture can be left to market forces."<sup>12</sup> Many of their policies must be concentrated on the economy because when it is not thriving social welfare programs may suffer. The expansion of benefits has occurred when the markets were expected to

do well.<sup>13</sup> If economic success is the only way to achieve these goals then too much power may be given to the private industrialists. Then the interests of labor are no longer significant.

The people play a major role in subsidizing these programs. Sweden has the highest tax rate of any country in the world. The taxes support the programs, but it may undermine them as well by creating a conflict between the state and the people. According to Herman Schwartz, a government professor at the University of Virginia, "These taxes can create political opposition among both white and blue collar groups if they are disproportionate to the perceived benefits of the welfare state or alternate ways of reducing the risk of illness, accident, etc. In that case social democratic efforts to 'manufacture its own class base' through welfare reformism may backfire and generate an opposing coalition."<sup>14</sup> The Socialist Party of Sweden in particular cannot win a majority without the support of other groups besides labor. Again, the party must be careful to balance the interests of all socio-economic groups because if it fails then hope for any equality is almost out of their grasp.

The idea of social democracy and a welfare capitalist system is simple, but in practice it is quite complex. Establishing a solid relationship between socialism and capitalism is difficult because every country will mold the two into different creations. Paul Berman of *The New York Times* has another perspective in viewing the economic dimensions. He writes that "socialism has modestly shriveled into what it always should have been: an ethical orientation, not an economic

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<sup>11</sup> Michael Sodaro. *Comparative Politics: A Global Introduction* (Boston 2001), 791.

<sup>12</sup> Robert Taylor. "The Social Democrats Come Roaring Back." *New Statesman*, December 1999.

<sup>13</sup> Peter Cohen. "Sweden: The Model That Never Was." *Monthly Review: An Independent Socialist Magazine*, July/August 1994.

<sup>14</sup> "Social Democracy Going Down or Down Under: Institutions, Internationalized Capital, and Indebted States." <http://www.people.virginia.edu/~hms2f/social.html>

<sup>15</sup> Robert Taylor. "The Social Democrats Come Roaring Back." *New Statesman*, December 1999.

how-to-guide.”<sup>15</sup> It may have difficulties in determining its fiscal policies, but he points out that “Europeans vote the way they do because over the years Socialist-style programs have created, in an atmosphere of freedom, a substantial degree of social equality and well-being — in several material respects, more equality and well-being than we Americans have ever known.”<sup>16</sup> In many ways, their successes wash away tensions caused by the intermingling of socialism and capitalism because the people believe each is legitimate. One could argue that the country has thrived on the strengths and weaknesses of both ideologies.

The French Social Democrat leader, Lionel Jospin, believes socialist attitudes can manage the chaotic and overwhelming elements of capitalism. Taylor explains, “Like all social democratic modernizers Jospin accepts the role of the market but argues it is an instrument, not a value at the service of society ... Jospin evoked the ‘useful side of the methodology of Marxism’ as a way of looking at the capitalist system ‘to challenge it, to control it and to reform it.’”<sup>17</sup> Jospin, along with British Prime Minister Tony Blair, have succeeded in bringing the social welfare programs into the forefront of politics. In a speech to socialist leaders in Sweden, Blair proclaimed, “Our task today is not to fight old battles, but to show there is a third way — a way of marrying together an open, competitive and successful economy with a just, decent and humane society.”<sup>18</sup>

This quote summarizes the views of the Socialist International. This organization of socialists had delegates from 139 countries

at a conference in 1999.<sup>19</sup> The Socialist International’s goals of furthering democracy and social justice can only occur through global cooperation. They believe our futures are becoming one, that the socialist parties across the world must see our dependence on one another as an incentive for this cooperation.<sup>20</sup>

Global interdependence is a topic that has consistently been a part of our Political Science class. More than ever before, the policies of one nation affect the actions of others. This is one reason we study the different forms of governments and elections processes that exist elsewhere. Knowledge of ourselves does not suffice in today’s world. Social democracy is a topic that American students know little of because we lack a socialist party within our own system. The Red Scare and McCarthyism have produced an overall negativity towards anything that might be associated with socialism and communism. Yet, there are many positive aspects of socialism that social democracy has incorporated. The socialist values of a just and equal society are values that we also embrace. The difference is that Americans choose to integrate these values differently into our society because we place great importance on liberty and individualism.

It seems that our struggle to balance equality and liberty is just as difficult to maintain as the marriage between socialism and capitalism. The pieces do not have to fit flawlessly, but as we strive to reach this goal of perfect government, we continually progress and revise our own government. Thus, the struggle is always worthwhile.

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<sup>16</sup> *ibid.*

<sup>17</sup> Robert Taylor. “The Social Democrats Come Roaring Back.” *New Statesman*, December 1999.

<sup>18</sup> Warren Hoge. “Blair Urges New Way for Europe’s Left.” *The New York Times*, 7 June 1997.

<sup>19</sup> “World Socialist Leaders Accept Market Economy, not Market Society.” *Agence France-Presse*, 27 June 1999.

<sup>20</sup> <http://www.socialistinternational.org>

# The Writing Across the Curriculum Interest Group

The Writing Across the Curriculum Interest Group seeks ways to promote writing in and across the disciplines and to honor the good writing students do at Cottey. It comprises faculty and administrative personnel interested in student writing and writing instruction at Cottey. In pursuit of these interests, the group conducted a pilot writing portfolio project and developed the Cottey College Academic Writing Contest. It also supports the Writing Center located in the Academic Assistance Center of the Rubie Burton Academic Center.

## The Contest

The Merry Ann DeVaney Sauls Academic Writing Contest was developed to enhance the prestige of academic writing in the disciplines at Cottey. All students are invited to submit writing to the contest. Writing done for courses in each of the four divisions of the college and in composition courses is eligible. Off-campus judges, professors in the relevant disciplines at other colleges and universities, choose the best from the finalists. The authors are honored at a public ceremony, and the top essays in each category are published in these pages.

## The Judges

### **Social Science:**

Dr. Sarah Purcell, Assistant Professor of History, Grinnell College

### **Fine Arts:**

Dr. Ren Draya, Professor of British and American Literature, Blackburn College

### **Composition:**

Dr. Sally Canapa, English Department Chair, Concordia University

### **Humanities:**

Dr. Don Lawson, Professor of English, Lander University

### **Science and Mathematics:**

Thomas Plymate, Professor of Geology, Southern Missouri State University