

Midnight Oil:

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Midnight Oil: The Wheaton Undergraduate Review publishes outstanding student essays, chosen from essays nominated by members of the Wheaton College faculty. The review has been part of our tradition of recognizing undergraduate research since its founding in 1980. As has been our custom, other nominated essays are listed in the final pages of the issue.

The editorial board would like to thank the members of the Wheaton College Faculty who nominated their students' papers for this issue. We appreciated the opportunity to read some wonderful student work.

We extend our thanks also to Anni Baker for her advice on the production of this issue. And we could not have produced the issue without the support of the dedicated staff of Wheaton College, especially Elliot Brandow, Christopher Hyde, Lynda Marcoccia, and Nancy Milka.

Jerry Murphy offers a tip of the hat to Deyonne Bryant for mentoring the students in Political Science 398 in playwriting.

And finally, we regret that we were unable to reproduce the images for Amelia Chaney's Art History paper. Because some of the images are available only in ArtStor, which does not allow reproduction for any sort of publication, we have referenced all images by url only, even though we recognize that this method is by no means ideal for a paper in this discipline. We hope to find better alternatives for future issues.

As we approach the 30th anniversary of *Midnight Oil*, we return to using the original cover art, designed by Emily Bobbitt (class of 1983).

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“Shadows”

Ted Nesi

Course: Political Science 398, Writing Public Policy

Assignment: Write a multi-actor dramatic dialogue play on a public policy issue.

The Cast

AHMED, the guard

ALI, a Shiite

KAMARAN, a Kurd

OMAR, a Sunni

(Scene opens in the Baghdad morgue. The high walls are lined with grey drawers, nearly every one of which contains a body. There are scattered bloodstains on the walls and the floor. A heavy door slams shut and four men enter the room in silence. One is dressed in a uniform, the others in street clothes. Their faces are grim.)

AHMED. You have fifteen minutes.

OMAR. Fifteen! *(He looks around.)* But there are so many here. Why only fifteen?

AHMED. There are many more waiting to come look. We cannot let more down here. Fights break out. Fifteen minutes.

(AHMED exits.)

KAMARAN. Ridiculous country.

(There is silence as the three begin to open drawers, look quickly, and close them again. Despite the mutilated bodies, they barely grimace, having seen so much violence already. Omar quietly weeps. Kamaran notices. Ali remains aloof.)

KAMARAN. You are crying.

OMAR. Yes.

KAMARAN. Why?

OMAR. Why ask why? Look at where we are.

KAMARAN. Yes.

(There is silence again until Omar breaks the silence.)

OMAR. I am crying for my daughter.

KAMARAN. She is dead?

OMAR. I haven't found her. But I'm sure of it.

KAMARAN. How can you be sure?

OMAR. She always takes the bus, #27 — the bus they bombed today — she always takes that bus home from her job. I know she is dead. My heart knows.

KAMARAN. You never know. In this country you never know.

OMAR. I do. Those wicked Shia. They will never be happy until they kill us all.

(ALI suddenly breaks in from across the room.)

ALI. As Saddam tried to do to us!

OMAR. You are a Shiite?

ALI. Yes. And if your daughter is dead, she is paying for the crimes of your people! Saddam killed my father, and two of my brothers. He destroyed our lives. But you would not know that.

OMAR. Saddam was a tyrant. But he is gone now, and look what we have. Death! Every house is stained by blood! No water. No electricity. Fear. Hatred.

ALI. And we did not have those things under Saddam?

OMAR. It was better. Saddam was not perfect. But it was better.

ALI. You will never understand.

(KAMARAN, who has continued to look through drawers as the two men exchanged words, cuts in.)

KAMARAN. Stop. We will run out of time.

(There is some silence once again, and KAMARAN gets closer to ALI.)

KAMARAN. Who are you looking for?

ALI. My son.

KAMARAN. Was he on the bus today?

ALI. No.

KAMARAN. In the market with the truck bomb?

ALI. No.

KAMARAN. Then why do you look?

ALI. I look every day. I have looked every day for seven months.

KAMARAN. He disappeared?

ALI. Yes. I do not know if he is alive or dead. I cannot sleep or eat. All I do is look.

KAMARAN. Perhaps he fled? To Iran?

ALI. No. He is in a shallow grave, somewhere, in the countryside, I fear it. I feel it. I just want to know the truth of him.

(There is silence once again. Then OMAR slams shut a drawer and cries out.)

OMAR. How can there be so many dead, in one country! Are we humans or animals?

KAMARAN. I fear we are animals. We are all becoming animals.

OMAR. The Americans have done it. And the Jews. They want our oil.

ALI. It was your oil too long. Now it is our oil.

OMAR. Yes, our oil. Iraqis' oil.

ALI. No. Shiites' oil. It is in the south.

KAMARAN. And the north. That is the Kurds' oil.

OMAR. And what of the Sunnis?

ALI. You've had enough of it.

OMAR. Fool! We are Iraqis too.

ALI. There is no such thing as Iraqi. There is only Sunni and Shiite.

KAMARAN. And Kurd.

ALI. Kurds are Turks.

KAMARAN. No! Kurds are Kurds and will always live in Kurdistan.

ALI. There are only —

(Suddenly OMAR cries out in anguish. He has found his daughter's body.)

OMAR. In the name of Allah, no! My Amira.

(KAMARAN walks to OMAR.)

KAMARAN. It is your daughter?

OMAR. *(Through tears)* Yes.

KAMARAN. *(Truly saddened)* I'm sorry.

(There is a shorter pause, as OMAR cries.)

ALI. I will help you carry her.

OMAR. No. I will alone.

ALI. No. I will help.

(OMAR and ALI lift the body and carry it out the heavy door, as AHMED reenters. HE and KAMARAN watch the pair leave, then KAMARAN turns to AHMED.)

KAMARAN. How can you work here, among so much sadness, day after day?

AHMED. It is the one place where we are all still Iraqis. Here there is no Shia, Sunni, or Kurd. Here there is only death.

(THE END.)

Rhetorical Play between Marlowe and Raleigh

Alicia D. Fenney

Course: English 313, Early Modern English Poetry

Assignment: Compare two sixteenth-century English poems that use the carpe diem theme.

Most poets in Queen Elizabeth's court wrote about love by objectifying women; some poets ostracized them as superficial, materialistic and manipulative beings, while others preyed on them as ornamental, virtuous and submissive goddesses. Either way, or with any number of variations, the representation of most women in Renaissance poetry is in relation to a male gaze. This conventionally misogynistic view is challenged by courtier Sir Walter Raleigh in his poem "The Nymph's Reply to the Shepherd," a direct response to Christopher Marlowe's "The Passionate Shepherd to His Love." However, although Raleigh promotes an anti-misogynistic view which destabilizes the traditional framework of female representation in content, his intentions are visible in the poem's form. In his shrewd reply, he challenges Marlowe with rhetoric, a tool shared by the educated, and carefully concealed from others behind the often elaborate content of the poem.

The life of a shepherd offers an opposing parallel to the life of a courtier, so it is no surprise that Marlowe chooses the lowly shepherd as the speaker of his poem. Traditionally, a shepherd was of the lower class; his occupation required little skill and virtually no formal education, despite the difficulty and importance of his job. On the other hand, the courtier was of the upper class that often entailed both a formal education in Latin, Greek, and English grammar, and a mastery of the coveted skill *sprezzatura*, "manipulating appearances and masking all the tedious memorizing of lines and secret rehearsals that underlie successful social performances" (Abrams 577). A courtier would have viewed the shepherd's lifestyle as one of relative ease, and a shepherd himself would have been seen as a harmonious and humble man who lived a life of pastoral beauty. Marlowe uses the idealized pastoral scene to evoke a similar response from his readers, and more specifically, to persuade his female companion into a relationship which, like the poem itself, is not all it appears to be.

In the first quatrain of Marlowe's poem, the shepherd delineates an alluring pastoral scene, inviting a presumed woman to taste his lifestyle. He writes "And we will all the pleasures prove/ That valleys, groves, hills, and fields, / Woods, or steepy mountain yields," and tempts her with a haven from the regular courtly life (ll. 2-4). The shepherd offers this vast landscape to her as if it were his own, enticing her to try the pleasures of nature as he does daily. Using the ending consonance of "s", the list of boundless places the shepherd has access to seems limitless as the "s" rolls off the tongue seductively.

The consonance of "s" continues to create the pastoral mood in the second quatrain. Marlowe writes:

And we will sit upon the rocks,
Seeing the shepherds feed their flocks,

By shallow rivers to whose falls
Melodious birds sing madrigals. (5-8)

In this image of rest and relaxation, the emphasized “s” aurally simulates the hissing of running water portrayed in the poem’s pastoral content. Observation is key to the pastoral theme; the mood is complete when both the senses of the eyes, “seeing,” and the ears, “sing[ing],” are met in natural harmony. Even within nature harmony exists, literally, as birds sing melodies to the sounds of falling water.

Raleigh’s response to Marlowe is double-sided; upon first glance, he appears simply to favor realism over idealism, but beneath the content he is manipulating Marlowe’s shepherd with a clever syllogism. Originally introduced by Aristotle, a syllogism is an ancient form of logical argument consisting of two premises and one conclusion. The premises on which Raleigh forms his argument are the poem’s opening lines: “If all the world and love were young, / And truth in every shepherd’s tongue,” which he sets up to disprove Marlowe’s carefully crafted *carpe diem* scene (1-2). Raleigh, the true speaker cloaked beneath a female façade, insinuates that Marlowe’s intentions are purposely unclear. Time is the conceit here, with age as a signifier for wisdom. Raleigh suggests that the world and love are experienced with Marlowe’s sort and are wise to his artifice. When the nymph indirectly addresses Marlowe as a “shepherd,” Raleigh himself acknowledges that he sees through the veneer, and rather seems to be calling Marlowe a “wolf in sheep’s clothing.” In the conclusion of the syllogism Raleigh writes “These pretty pleasures might me move/ To live with thee and be thy love,” essentially disproving Marlowe’s entire argument based on the false premises (3-4). Only the educated would understand the purpose of the syllogism and the importance of Raleigh’s speaking through a female voice.

Raleigh’s speaker-choice of a “Nymph” in place of Marlowe’s “Love” is clever, since a nymph could be seen as “a prostitute; a woman regarded as a means of sexual gratification” (“Nymph”). By choosing to respond as a woman who knows from first-hand experience that the world and love are not ideal, Raleigh gives a common prostitute an authority which makes a powerful counterstatement to Marlowe. The very idea of a prostitute’s replacing Marlowe’s “Love” implies that Marlowe is using the woman he courts for sexual gratification. Raleigh manipulates his chosen speaker, the nymph, in the same way Marlowe that manipulates his chosen speaker, the shepherd.

In quatrain two, Raleigh works from a framework of realism to portray the effect of time’s passage on the idealized courting relationship Marlowe suggests. He writes:

Time drives the flocks from field to fold
When rivers rage and rocks grow cold,
And Philomel becometh dumb;
The rest complains of cares to come. (5-8)

Raleigh destabilizes the harmonious scene with alliteration similarly to the way Marlowe reinforces it; while Marlowe uses a similar sound throughout, Raleigh’s alliteration changes line by line, creating a separation of ideas. Using the destructive figure of “Time,” Raleigh draws on the seasons’ changing from spring to fall with a change in temperature, “grow[ing] cold,” and

flocks that are no longer grazing but are pent up. Philomela, a Greek mythological character who sings a mournful song in springtime, represents the death of Marlowe's idealized spring as she, literally, is no longer able to sing. Her silence could also represent the submissiveness of women, as according to myth she was raped and then silenced by her attacker, a possible analogy to Marlowe's overture to his love. In this sense, Raleigh is commenting on the two-faced shepherd, whose seemingly harmless temptations may result in the rape, silencing, and perhaps, ultimate rejection of his love.

In quatrains three through five, Marlowe's shepherd offers his love aspects of nature touched by the hand of man, which, although unrealistic, are suggestive of his idealized role. He writes "And I will make thee beds of roses/ And a thousand fragrant posies," a proposition which is paradoxical (9-10). On the one hand, a bed of roses and posies would make for fragrant relaxation; on the other hand, a bed in itself would be used by both the speaker and his love for sexual intercourse. By coaxing her with a tribute of a thousand hand-picked flowers he could presumably sway her into sexual intercourse, which suggests that she is a stereotypical female. Yet if the bed of petals doesn't win her over, her similarly stereotyped fascination with fashion will. He writes:

A cap of flowers, and a kirtle
Embroidered all with leaves of myrtle;
A gown made of the finest wool
Which from our pretty lambs we pull;
Fair lined slippers for the cold,
With buckles of the purest gold;
A belt of straw and ivy buds,
With coral clasps and amber studs. (11-18)

Each of these items would conventionally be desired by women: a cap, hand-embroidered gowns, slippers with gold buckles, and a belt with coral and amber buttons. Unfortunately, these propositions start at possible realism and plunge into certain idealism; although a poor shepherd would have some of these items at hand, like wool, flowers, and straw, for instance, the ready availability of pure gold, coral, and amber is improbable. However, this is an idealized scene: a courtier would have believed shepherds had free time to cater to their loves. Furthermore, the image created by hand-pulling the "finest wool" is enchanting as the shepherd has all the tools literally at his fingertips. Finally, Marlowe's shepherd seems to be prepared for Raleigh's suggested death of spring when he offers his love "slippers for the cold."

Again Raleigh replies with the destruction of "Time" but more specifically, the waning of love after the initial courting period is concluded. When he writes "The flowers do fade, and wanton fields/ To wayward winter reckoning yields," he is saying that flowers die, but love and devotion should remain in the heart long afterwards (9-10). Using a farming conceit, he suggests the shepherd's love will wither like an undisciplined field; in other words, he is interested while she interests him. Since the speaker fulfills the purpose of a prostitute, when Raleigh writes "A honey tongue, a heart of gall,/ Is fancy's spring, but sorrow's fall," he is suggesting that the shepherd is really manipulating the woman for his own sexual needs (11-12). In the spring, or beginning of courting attraction, the shepherd's tongue is like honey: his words are sweet and

persuasive. In the fall, towards the sad end of the courting love when their physical love has resulted in a “harvest,” to return to the farming conceit, or child, the shepherd’s heart becomes the bitterness of sorrow in his pursuits.

In quatrains four and five, Raleigh reiterates the items which Marlowe’s shepherd has offered his love and describes how time destroys them; he writes “soon break, soon wither, soon forgotten—/ In folly ripe, in reason rotten” suggesting that, again within a farming conceit, these materialistic items were foolish and unreasonable (15-16). In the final lines of quatrain five, the nymph directly replies to the shepherd, using Marlowe’s own words, and firmly states that none of these “pleasures,” referring to the shepherd’s pleasure in her, would convince her of his loyalty in love.

In the final quatrain of Marlowe’s poem, he returns again to a sensual scene enhanced by alliteration to finalize the pastoral mood. He writes “The shepherd’s swains shall dance and sing/ For thy delight each May morning,” and the alliteration of “s” ties together the senses of the eyes, “dance,” and ears, “sing,” in pastoral harmony (21-22). In this idealized scene it is springtime, and as the figure of “Spring” is the herald of love, it seems appropriate that Marlowe ends with this image. When he finalizes his plea with “If these delights thy mind may move,/ Then live with me and be my love,” he is using a shortened syllogism in courtly persuasion (23-24). However, the syllogism is rhetorical, because in theory an idealized pastoral scene is presumed to move the minds of all.

Raleigh ends with a formal syllogism similar to his first which adds symmetry to his poem. His premises, “But could youth last and love still breed,/ Had joys no date nor age no need,” use the image of destructive time again (21-22). He suggests that love is a function of age, decreasing with time, that pleasures such as Marlowe suggests have a terminal date, and that with age, more than courtly love is desired and needed by women. Since none of these things are true in the mind of Raleigh, he writes “Then these delights my mind might move/ To live with thee and be thy love,” essentially poking fun at Marlowe for suggesting such an outrageous idea by using his very words (23-24).

The poems of Raleigh and Marlowe reveal the court of Queen Elizabeth as the site of an educated interplay of ideas. To take a Renaissance poem out of its original context would not do justice to the *sprezzatura* required to execute such a witty task. The play with speakers, alliteration, and syllogism in both men’s poems is proof of such *sprezzatura*, and the poems themselves are social performances by the poets. These poems would have been read among members of the court and so challenges would resonate throughout the court since the readers knew the writers, thus amplifying the power of their arguments. Raleigh seems to be an exception to the male gaze in this Renaissance poem; however, beneath the surface he, like Marlowe, is a courtier glorifying himself through his shrewd use of rhetoric.

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Appendix A

Christopher Marlowe's "The Passionate Shepherd to His Love"

Come live with me and be my love,
And we will all the pleasures prove
That valleys, groves, hills, and fields,
Woods, or steepy mountain yields.

And we will sit upon the rocks,
Seeing the shepherds feed their flocks,
By shallow rivers to whose falls
Melodious birds sing madrigals.

And I will make thee beds of roses
And a thousand fragrant posies,
A cap of flowers, and a kirtle
Embroidered all with leaves of myrtle;

A gown made of the finest wool
Which from our pretty lambs we pull;
Fair lined slippers for the cold,
With buckles of the purest gold;

A belt of straw and ivy buds,
With coral clasps and amber studs;
And if these pleasures may thee move,
Come live with me and be my love.

The shepherds' swains shall dance and sing
For thy delight each May morning:
If these delights thy mind may move,
Then live with me and be my love.

Appendix B

Sir Walter Raleigh's "The Nymph's Reply to the Shepherd"

If all the world and love were young,
And truth on every shepherd's tongue,
These pretty pleasures might me move
To live with thee and be thy love.

Time drives the flocks from field to fold
When rivers rage and rocks grow cold,
And Philomel becometh dumb;
The rest complains of cares to come.

The flowers do fade, and wanton fields
To wayward winter reckoning yields;
A honey tongue, a heart of gall,
Is fancy's spring, but sorrow's fall.

Thy gowns, thy shoes, thy beds of roses,
Thy cap, thy kirtle, and thy posies
Soon break, soon wither, soon forgotten—
In folly ripe, in reason rotten.

Thy belt of straw and ivy buds,
Thy coral clasps and amber studs,
All these in me no means can move
To come to thee and be thy love.

But could youth last and love still breed,
Had joys no date nor age no need,
Then these delights my mind might move
To live with thee and be thy love.

Cassatt's Women in Entertainment Settings: Female Independence and the Subversion of the Male Gaze

Amelia Chaney

Course: Art History 276, Impressionism and Post-Impressionism

Assignment: Write a research paper of at least 10 pages on a topic of your choice pertaining either to Impressionism or Post-Impressionism. Focus on a major Impressionist painting or a group of related works.

Editor's Note: Urls for figures are listed on page 22.

While there are numerous Impressionist paintings of women in entertainment settings, Mary Cassatt's depictions of this subject matter are distinctly different from those of her male contemporaries. Her atypical paintings of actively engaged women in entertainment settings have been the focus of much art criticism on the gendered power relations of looking. In this essay, I will argue that while Cassatt's male contemporaries such as Renoir represented women as passive objects of a male gaze, Cassatt subverted this domination of the female subject. Like Degas and Renoir, Cassatt painted images of women in popular public entertainment settings such as the Opera. However, unlike the female subjects painted by her male contemporaries, Cassatt's figures reveal through their positions, expressions, and gestures a sense of self-confidence and independence. Her depictions of self-assertive female figures reflect her era's changing discourse on women's status in society. Cassatt painted during a period when new legal rights and educational opportunities for women contributed to their increased personal freedom. Yet at the same time such freedoms did not drastically alter women's long established roles as wives and mothers. As an unmarried and independent female artist, Cassatt defied the stereotypical gender roles of her time. Likewise the women in her paintings represent empowered females who thwart conventional expectations. Her depictions of women in public entertainment settings fail to conform to the stereotypical expectations of a male gendered gaze, empowering women while preserving their social respectability and propriety. *A Woman in Black at the Opera* and *Woman in a Loge wearing a Pearl Necklace* specifically illustrate assertive, confident, and self-sufficient women unhampered by a passive dependence on a man or objectification by a male gaze. In undermining the concept of a male gaze, Cassatt produced powerful images of women who embody female independence within a specific socially acceptable venue.

The male gaze is a frequently employed artistic convention that represents Western society's gender inequalities in which male artists are the active lookers and female models the objects of that gaze. Smith explains that the concept of the male gaze is founded on Freudian psychoanalysis in which the male infant is inherently attracted to his mother's body, but fears his father's sexual power and the possible punishment of castration.¹ He argues that most Impressionist paintings of women comply with this gendered viewpoint, portraying women as

¹ Paul Smith, "Impressionist Women and Women Impressionists," in *Impressionism Beneath the Surface* (New York: Abrams, 1995), 65-6.

objects who “answer to men’s interests and masculine desires, fantasies, and anxieties.”² Griselda Pollock positions this gendered gaze within a historical context, explaining that “nineteenth-century consumer capitalism generated new urban forms and spaces in which socially sanctioned voyeurism became the privilege of bourgeois men as ‘flâneurs’.”³ This sanctioned male gaze within a public setting is exemplified in Renoir’s depictions of women as passive decorative ornaments, a convention of representation that Cassatt directly challenged in her paintings of similar subjects.

Renoir’s *La Loge* (Fig. 1) illustrates a male gaze which objectifies the female subject and deprives her of the power of looking. A brief analysis of this work will clarify the ways in which females are represented by a male gaze and will make Cassatt’s alterations of this convention in her paintings of women more apparent. In Renoir’s painting the female figure is a mature woman opulently dressed in an overwhelmingly decorative costume. Iskin notes that as was the custom of seating in theater boxes, the woman in *La Loge* is situated in front of the man, thus drawing attention to the physical display of her body.⁴ In situating the woman towards the front of the picture plane her decorative display is emphasized. Renoir provides little detail of the surrounding atmosphere of the setting, focusing only on a pair of figures. These he isolates from the context of a larger theater audience, enabling the viewer to experience voyeuristic pleasure through apparent intimacy with the depicted woman. The female figure is dressed in a black and white striped dress, yet Renoir tempers the simple pattern with warm, rosy highlights. The flecks of white, cream, and pink soften the figure of the woman. The pinkness of the flowers on her bosom and in her hair is mirrored in the makeup of her rouged cheeks and painted lips. The rosy colors of the composition and the woman’s passive body position offset the sheer monumentality of the figure, emphasizing the submissiveness of the female subject. Her excessive decorative opulence, vacant expression and lack of an empowering gaze, all reinforce the portrayal of the woman as a passive object.

Although the woman in *La Loge* holds a pair of opera glasses, she is not portrayed using them, and they remain a decorative golden addition to her ensemble rather than a means of empowerment through the “gaze.” The man behind her, however, is shown using his opera glasses to stare at someone outside of the painting. Paul Smith has argued that the woman’s companion is most likely examining the other ladies on display, emphasizing his power through looking while the woman is deprived of this assertive ability. Additionally, he has argued that the fact that the woman is not receiving the attention of her male companion serves to legitimize the viewer’s male gendered gaze, as though through this viewpoint the viewer is paying the woman the attention that she deserves.⁵ This means of framing the male gaze naturalizes it, justifying it as the man’s duty to look at the women present because they are dressed and seated in order to be conspicuously visible. If one follows this line of thought it would be impolite not to objectify the woman through a male gaze because her sole function is deemed to be her physical display.

² Ibid, 59.

³ Griselda Pollock. “The Gaze and The Look: Women with Binoculars- A Question of Difference.” *Dealing with Degas: Representations of Women and the Politics of Vision* eds. Richard Kendall and Griselda Pollock (New York: Universe, 1991), 106.

⁴ Ruth Iskin, “Was There a New Woman in Impressionist Painting?” in *Women in Impressionism: From Mythical Feminine to Modern Woman*, ed. Sidsel Maria Søndergaard (New York: International Publications, Inc., 2006), 191-193.

⁵ Smith, 60.

Such an argument as made apparent through Renoir's work legitimizes a gendered gaze, seeking to logically justify a viewpoint while satisfying male pleasure in looking at a woman who is unable to respond in kind.

Cassatt's portrayal of a similar subject openly challenges Renoir's depiction of women as passive objects, yet it does employ some similar technical conventions and spatial elements. Cassatt, while creating works that expressed a different ideological outlook from those of her male contemporaries, did utilize spatial relations similar to those of other Impressionists. Iskin asserts that her use of balconies and the surrounding audience may have been influenced by Renoir.⁶ Renoir's *At the Theatre* (Fig. 2) for example depicts a young girl in profile within a theater box while other audience members in similar boxes are visible in the surrounding background. The young girl in Renoir's image appears enthralled in the spectacle of the theater in a childish and naïve way. She participates in her surroundings, but not with the mature self-confidence of Cassatt's women. Degas likewise placed female spectators within the context of the surrounding action. In *Dancer with a Bouquet* (Fig. 3) he uses a cropped female figure to draw the viewer's gaze to the stage setting. Both Renoir and Degas show the female spectator within her larger surroundings, but their paintings do not utilize these spatial relations to highlight women's active gazes as do Cassatt's works. Nonetheless, the similarity of spatial perspectives in Renoir's *At the Theatre* and Cassatt's *A Woman in Black at the Opera* illustrate that she was probably influenced by Renoir's use of a figure in profile within the surrounding space. In *Woman in Black at the Opera* she employs a similar compositional strategy that responds to Renoir's images, creating a mature and empowered woman. Her use of the surrounding audience emphasizes the power relations of looking and the public display of the entertainment setting.

Cassatt's *A Woman in Black at the Opera* (Fig. 4) illustrates a unique image of an independent female in a public setting, asserting her power visually through her gaze. In a letter from 1894 Cassatt was quoted as expressing her opinion "that women should be *someone* and not *something*."⁷ While this sentiment was expressed in 1894, well after she had completed her series of paintings of women at the opera and the theater, the attitude is clearly evident in these earlier works due to their subversion of a masculine gaze. The women portrayed in Cassatt's works emphasize forceful personalities and active gazes that maintain the female figure as a self-autonomous individual, a *someone* rather than a *something*. As in Renoir's *At the Theatre*, the figure in *A Woman in Black at the Opera* is seated in profile with curving balcony seats visible in the background. Yet, the woman is not an innocent girl, but a mature female dressed in a simple unornamented black dress. This more matronly looking woman asserts her active participation through her body language. She leans forward, one elbow on the ledge of the box. The most striking aspect of this work is Cassatt's emphasis upon the woman's use of the opera glasses. Iskin avows that while many other Impressionist artists included opera glasses in their images of women at the theater, Cassatt is the only one to have portrayed women actually using them.⁸ As in Renoir's *La Loge*, the opera glasses in the hands of women usually remain a prop, a symbol of gender relations in which men are the empowered lookers and women the subjects. Cassatt

⁶ Iskin, 195.

⁷ Nancy Mowll Mathews, ed., *Cassatt and her circle: Selected Letters* (New York: Abbeville Press, 1984), 254.

⁸ Iskin, 197.

drastically challenges this common depiction through her emphasis upon the woman's gaze through the opera glasses.

The woman's active looking through the opera glasses subverts the expectations of a male gaze by inverting the traditional power relations that a man looks and a woman is looked at. The opera glasses play an essential role in this subversion because they so prominently assert the woman's active gaze. Cassatt's other images of women using opera glasses tend to obscure the active gaze through decorative elements. Iskin has noted that in Cassatt's painting *In the Box* (Fig. 5) the assertiveness of the gaze is mitigated by the woman's white-gloved hands which obscure the opera glasses.⁹ The delicate positions of the women and the decorative elements such as the flowers and the fan temper the gaze which in *A Woman in Black at the Opera* is dynamically emphasized. Even in Cassatt's lithograph *At the Theatre* (Fig. 6) the opera glasses while in the same position as those in *A Woman in Black at the Opera* are not as large or as prominent. As apparent in a detail of *A Woman in Black at the Opera* (Fig. 7) the woman's hand is cupped around the unseen side of the glasses so that in profile they are clearly visible. The profile position, the stark outfit of the woman, and the somber colors all draw attention to the serious assertive gaze of the woman through the opera glasses.

The woman additionally subverts a masculine gaze through her self-reliance and disregard for the gaze of the man in the background. The woman sits in profile and thus denies a male viewer any erotic pleasure from a full view of her body. Also she acknowledges neither the gaze of the viewer nor that of the man in the background. She is not passively submissive to the man's gaze as is the woman in Renoir's *La Loge*, rather she is unperturbed by such a gaze because she is actively intent in looking at her surroundings for her own pleasure. She is self-confident and does not mitigate her gaze through decorative elements. Her fan remains closed on her lap and is held in an aggressive grip, rather than in the languid position of the fan in Cassatt's lithograph *At the Theatre*. The woman is monumental and slightly intimidating due to her assertive gaze and lack of feminine decoration. The male gaze is relegated to the background in the form of a minuscule male spectator in another theater box (Fig. 8). Although he represents the gaze which seeks to objectify the woman his power within the composition is limited. He represents the presence of a masculine gaze, which the woman defies, remaining assertive and active through her own gaze. She is the dominant element of the painting and is portrayed as sufficient in and of herself, a woman able to exercise her independence through active looking.

The independent female in Cassatt's *A Woman in Black at the Opera* reflects the increased female independence of the era, yet maintains her social respectability. Iskin has asserted that "during the decades in which the Impressionists held their independent exhibitions, changes were taking place in the discourse, legal status, educational opportunities, and daily practices of women."¹⁰ She adds that "the first French women's rights congress "Le Congrès International des Droits des Femmes" took place in 1878."¹¹ She further states that the Republican Camille See law of 1880 enabled women's higher education. While in 1881 women gained the right to control their own personal financial accounts and in 1884 women gained the right to file

⁹ Ibid.

¹⁰ Ibid., 189.

¹¹ Ibid.

for divorce.¹² Thus around the time of Cassatt's paintings of women in entertainment settings women in her own society were at least theoretically gaining increased independence through new laws and educational opportunities. Some scholars such as Judith Barter have suggested that *A Woman in Black at the Opera* portrays a woman attending a matinee or afternoon performance which women were able to attend alone and for which they wore more modest high-collared outfits.¹³ Yeh states, "Appearing in the 1850's, popular by the 1880's, and an institution by 1900, the afternoon matinee owed its existence to the increasing financial autonomy of women with interests like Cassatt's opera-goer."¹⁴ Although it is unclear whether she is entirely alone in her loge, the woman's attitude in this painting does suggest self-confidence. Her dress likewise implies that the woman may be attending a matinee alone in which case she is asserting her independence by going out by herself while exercising this freedom in a socially acceptable fashion.

Despite the new legal and educational freedoms, the attitudes towards women remained rather inflexible and many men maintained that women belonged within the domestic sphere. While Paul Smith acknowledges that ideologies of gender are never static and should not be viewed in simplistic binaries he does claim that "it is true...that by and large nineteenth-century French ideologies held that the domestic environment was the natural habitat for respectable women, while it placed no such restrictions on men."¹⁵ He elaborates, stating that such an ideology "was inseparable from facts like the increase in wealth among the capitalist bourgeoisie, and the fact that the family (including the faithful wife) was increasingly being defined as an ideal mechanism for men to pass on their wealth to legitimate offspring."¹⁶ Thus, although there were theoretical freedoms it was often difficult for women to exercise them due to the prevailing attitudes that women should remain confined to the domestic sphere and motherhood, through which they would function essentially as a means of exchange between men.

This contradiction of both new freedoms for women within Cassatt's time period and a reassertion of their traditional confinement to the home is apparent in the differing opinions of two nineteenth century writers on women's roles as independent artists. May Alcott Nieriker argued that one

making the tour through the studios of Americans of both sexes, and carefully examining the work found there and at the Salon consecutive seasons, cannot but admit that in many instances that [the artwork] of women is far superior, and what is somewhat surprising, is far stronger in style than most of that done by men.¹⁷

Thus women were well represented in prominent artistic exhibitions and progressive women were very proud of their efforts. Yet while Nieriker praised such accomplishments and

¹² Ibid.

¹³ Judith A. Barter, "Mary Cassatt: Themes, Sources, and the Modern Woman," 47.

¹⁴ Susan F Yeh, "Mary Cassatt's Images of Women," *Art Journal*, 35 (Summer 76), 360.

¹⁵ Smith, 64.

¹⁶ Ibid.

¹⁷ Nancy Mowll Mathews, ed., *Cassatt: A Retrospective* (Hugh Lauter Levin Associates, Inc., 1996), 87.

independent initiative the male author George Moore denounced and scoffed at them. Discussing women's ability to produce artwork he asserted that

in their own costume they have succeeded as queens, courtesans, and actresses, but in the higher arts, in painting, in music, and literature their achievements are slight indeed—best when confined to the arrangements of themes invented by men—amiable transpositions suitable to boudoirs and fans.¹⁸

Thus, women who sought to assert their independence as Cassatt did as an artist faced obstacles of ideologies of sexual difference or inferiority, which Cassatt particularly attempted to counteract in her paintings of women.

Additionally, George Moore's writing created analogies of women's art as a decorative costume likening it to the purpose of women as objects of pleasure for a male gaze. He stated that

in her art woman is always in evening dress: there are flowers in her hair, and her fan waves to and fro, and she wishes to sigh into the ear of him who sits beside her. Her mental nakedness is parallel to her low bodice, it is that and nothing more. She will make no sacrifice for her art; she will not tell the truth about herself as frankly as Jean Jacques.¹⁹

While this opinion was expressed in 1893 it was likely held during the previous years in which Cassatt made her images of women in entertainment settings. As a female artist she clearly asserted that women and the artwork that they produced were not merely decorative and shallow. In her painting *A Woman in Black at the Opera* she rejects the notion of women and their art as decorative because the woman herself is starkly represented in somber black. Cassatt's palette is much darker than Renoir's and she does not linger on decorative aspects of costume and jewelry. Even in her works that appear to comply with male desires for representations of attractive females, she subverts the male gaze and challenges such gendered concepts of women's superficiality while maintaining the female figure's social respectability.

Cassatt's *Woman in a Loge wearing a Pearl Necklace* (Fig. 9) illustrates a different type of female subject, which nonetheless subverts the masculine gaze through body language and expression. While this image may at first appear more appealing to a male gaze it nonetheless portrays a vibrant and engaged woman not a passive object as in Renoir's *La Loge*. The woman dressed in light pink and adorned with flowers in her hair and on her bodice presents a more understated decorative costume than Renoir's woman in *La Loge*. While she is on display in front of men, Cassatt's figure is engaged and enjoying her surroundings. Her body language implies self-confidence. She leans slightly forward on her chair as though interested in something outside of the picture plane. Her smile expresses enthusiasm and her gaze appears to be centered on someone to her right. She seems involved not only in observing the events around her, but also in relating to someone beside her. Barter argues that the vivid colors which contemporary critics both admired and were shocked by contribute to the energy of the

¹⁸ Ibid.

¹⁹ Ibid., 88.

painting.²⁰ These colors and lights reflecting around the woman make her glow with vibrancy. The mirror behind her reveals the sea of people surrounding her, yet the woman's assertive posture illustrates that she is not intimidated by the crowd.

Although the woman is attractive the image does not imply that she is a passive sexual object. Harrison states that her attractiveness is not couched in terms of fulfilling a masculine pleasure in the female body, but rather expresses her own appreciation of her self worth.²¹ Iskin adds that in showing the woman enjoying this entertainment "she suggests the woman's experiences of herself."²² This image defines the woman as happy with her self, enjoying her surroundings and her own participation in them, in short a self confident and independent female.

However, while both *A Woman in Black at the Opera* and *Woman in a Loge wearing a Pearl Necklace* subvert a male gaze the figures remain socially respectable women, exercising freedom in an appropriate sphere. Barter has argued that "by depicting her female protagonists in such a way that more often than not they look away, Cassatt may have intended to illustrate their social respectability."²³ The women are assertive within the setting of the entertainment world, but they do not overthrow the etiquette of their society. The female in *A Woman in Black at the Opera* is able to attend the theatre alone because different etiquette applied to afternoon shows and she was a mature woman not a young girl who would most likely have attended the theatre with a companion. The figure in *Woman in a Loge wearing a Pearl Necklace* is less overtly decorative than Renoir's, but nonetheless complies with social expectations that women wear elegant and revealing evening dresses.

Also their gazes are assertive, but not violently aggressive. Iskin notes that the woman in black is shown in profile looking to the side, a more polite and socially acceptable gaze than a direct stare.²⁴ She further declares that during this era independent women were often characterized in magazines and cartoons as hard, unfeeling females who neglected their children and wifely duties.²⁵ In presenting assertive yet dignified women Cassatt demonstrated that female independence could exist within the realms of social propriety and need not threaten established moral codes. Iskin claims that "the women in Cassatt's work on the theme of spectators in a loge express a modernity that fits the artist's own perspective as a new woman. They are fashionable and respectable yet, unlike the caricatures of *la femme nouvelle* they are not characterized as unfeminine or transgressing the parameters of bourgeois mores."²⁶ Her images avow that women can be self-empowered rather than subjugated by a male gaze. However this independence does not overstep the bounds of socially acceptable manners. Cassatt's images display a female independence which subverts the male gaze without violently opposing social propriety, creating images of active, independent, and respectable women.

²⁰ Barter, 51-2.

²¹ Charles Harrison, *Painting the Difference: Sex and Spectator in Modern Art*, (Chicago: University of Chicago Press, 2005), 140.

²² Iskin, 194.

²³ Barter, 50.

²⁴ Iskin, 197.

²⁵ Ibid. 189-90.

²⁶ Ibid. 197.

Images may be found at the following urls:

(Figure 1) Pierre-Auguste Renoir. *The Theatre Box* [La Loge] (1874). Oil on Canvas; 80 x 63.5 cm. Courtauld Institute Galleries, London.

<http://www.southern.net/wm/paint/auth/renoir/loges/loges.jpg>>. Date retrieved: 4/20/07.

(Figure 2) Pierre-Auguste Renoir. *At the Theatre* [La première sortie] (1876-77). Oil on Canvas; 65 x 49.5 cm. The National Gallery, London.

<http://www.artstor.org/artstor/nexaweb/ShowImageViewer>>. Date retrieved 4/29/07.

(Figure 3) Edgar Degas, *Dancer with a Bouquet* (c. 1877-80). Pastel and chalk over monotype; 400 x 500 mm. Museum of Art, Rhode Island School of Design; Gift of Mrs. Murray S. Danforth. <http://www.artstor.org/artstor/nexaweb/ShowImageViewer>>. Date retrieved 4/29/07.

(Figure 4) Mary Stevenson Cassatt, *A Woman in Black At the Opera* (1879). Oil on canvas; 80 x 64.8cm (31 x 25 in.) Museum of Fine Arts, Boston. The Hayden Collection.

<http://www.humanitiesweb.org/gallery/7/7.jpg>>. Date retrieved 4/20/07.

(Figure 5) Mary Stevenson Cassatt, *In the Box*, (c.1879) Oil on Canvas, 43 x 61 cm. Private collection. <http://www.artstor.org/artstor/nexaweb/ShowImageViewer>>. Date retrieved 4/29/07.

(Figure 6) Mary Stevenson Cassatt, *At the Theatre* (1879/ 80) Lithograph on Paper; 29.1 x 22.2 cm. S.P. Avery Collection, Miriam and Ira D. Wallach Division of Art, Prints and Photographs, The New York Public Library.

<http://www.artstor.org/artstor/nexaweb/ShowImageViewer>>. Date retrieved 4/20/07.

(Figure 7) Mary Stevenson Cassatt, *Woman in Black at The Opera: detail: Woman's Head* (1879). Oil on canvas; Entire work 80 x 64.8cm (31 x 25 in.) Museum of Fine Arts, Boston. The Hayden Collection.

<http://www.artstor.org/artstor/nexaweb/ShowImageViewer>>. Date retrieved 4/29/07.

(Figure 8) Mary Stevenson Cassatt, *Woman in Black at the Opera: detail: Audience, top left* (1879). Oil on canvas; Entire work 80 x 64.8 cm (31 x 25 in.) Museum of Fine Arts, Boston. The Hayden Collection.

<http://www.artstor.org/artstor/nexaweb/ShowImageViewer>>. Date retrieved 4/20/07.

(Figure 9) Mary Stevenson Cassatt, *Woman in a Loge, Wearing a Pearl Necklace* (c.1879). Oil on Canvas; 80.2 x 58.3 cm. Philadelphia Museum of Art.

http://www.artchive.com/artchive/c/cassatt/cassatt_in_a_loge.jpg>. Date retrieved 4/20/07.

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Playing by the Rules: The Game of “Coming Out”

Jillian Hall

Course: Anthropology 350, Gender and Social Organization

Assignment: Write a five-page response paper that forms a critical appraisal of a set of readings to be presented for class discussion.

Introduction

In the opening half of her book, *Families We Choose: Lesbians, Gays Kinship* (1991), Kath Weston creates a compelling portrait of the emotional and social trials facing homosexual men and women. Using San Francisco, the hub of the United States’ gay culture, Weston draws upon an impressively diverse group of interview subjects to amass commonalities within the gay community. Rather than detract from her legitimacy, the diversity of her subject group enhances the credibility of her theories. While her informants range considerably in age, race, religion, political party, and economic class, Weston is able to find similarities that cross all these dividing boundaries, similarities that comprise the fundamental structures of a gay identity.

The foremost similarity between her informants is the experience of “coming out” as a homosexual. While individual coming out experiences are as diverse as the subjects themselves, the event or series of events is universal in gay and lesbian society. Functioning as a sort of cultural rite of passage, grappling with coming out (how, when, why, to whom) signifies self-acceptance and the start of an openly gay or lesbian lifestyle. Within this set of experiences, there are certain structures at work that form what it means to come out. Some are flexible, such as whom to come out to and when, as well as motivations for coming out. Others, such as who does the coming out, are not. Such rules construct the coming out experience as a kind of dance or game; while each story is unique, all share fundamental commonalities.

Rule 1: Coming out necessitates a direct statement.

Weston notes that, “Coming out to others required a direct statement that acknowledged gay identity, ... nonverbal hints intended to convey the same information ... did not qualify” (1991:48). For those coming out, a direct statement seems to be important as a marker of acceptance, confidence and pride in their identity. Informing others through accidental discovery or inference does not count as coming out, even if it is clear the second party understands that the subject identifies as a homosexual. In light of this, it becomes overwhelmingly clear that the focus and benefits of coming out belong almost solely to the individual. Coming out is not so much about alerting others to one’s identity, as it is centered upon attaining a level of self-acceptance that allows for a public identity that is consistent with the private one. Nevertheless, it is important to those coming out that the objects of their declaration understand and acknowledge their identity. On this note Weston reports that, “Those who had come out often reported seeking verbal confirmation to prevent relatives from ‘explaining away’ their identity or practicing ‘denial’ by refusing to admit something already known” (1991:48). It appears then,

that the person coming out does so from a place of self-acceptance and seeks affirmation and acknowledgement of that identity from others as the primary objective.

Rule 2: No one can come out for anyone else.

This is the fundamental rule for coming out into gay and lesbian society. “For a statement of sexual identity to be classified as coming out,” Weston writes, “a gay or lesbian subject must be its author” (1991:49). This rule exists for two reasons. First, it reaffirms the ideology that the act of coming out should be initiated as a result of personal acceptance of one’s own homosexual identity. Simply put, if you can’t come out yourself, you shouldn’t be coming out at all. Second, according to Weston, “The importance placed on taking the initiative in disclosure was also evident in an ethic that discouraged one gay person from coming out for another” (1991:49). This functions as a built in defense mechanism within gay society. It most likely originated in the era previous to gay liberation when coming out was literally gambling with one’s life. Those who came out even as late as the early 1970’s risked being jailed or sent to insane asylums. It makes sense then, that the gay community would construct a socially upheld rule against “telling” on each other, to protect them from possible censure from the outside world and to foster a sense of communal solidarity.

Theme 1: Coming Out is a Way of Constructing a Continuous Sense of Self.

Coming out is often seen as a way of reconciling the public self with the private. The idea of having two opposing selves is common among “closeted” members of the gay community or among those who are closeted among family members and heterosexual friends. Weston explains, “Implicit in most of the coming out stories I heard was a division between an authentic inner self and a surface presentation directed toward an outer world” (1991:49). The subject is forced to play two roles, that of the real, inner, gay self, and that of the outer self or assumed heterosexual. Coming out is a reconciling of the two identities so that the outer self is lost and the inner gay self is created as the sole source of identity. Weston illustrates through metaphor the deep emotional bearing that coming out has on the self, saying, “Coming out bridges this gap by ripping off the mask (in the Enlightenment sense) to reveal hidden truths” (1991:49).

Theme 2: Coming Out Means Battling with the Procreative Ideal.

Time and again Weston confronts the dichotomy between homosexuality and procreation. In society, she argues, homosexual is to no family as heterosexual is to family. This ideology is so engrained, Weston claims, that even many homosexuals fail to consider family as a possibility within the parameters of a gay lifestyle. Much of this, Weston says, is linked to the mainstream demonization of the gay community as being “anti-family.” While this may be true, detailed consideration of this theme is beyond the scope of this paper. More at issue here is the tension these assumptions cause when coming out to heterosexual parents as well as the forced reconstruction of family ties that it precipitates.

In a way, coming out to a parent seems to deny the process by which the gay subject was “made.” Certainly, it challenges the cultural assumption that parents produce children with the

expectation that they too will produce children, continuing the genetic family line. Underlying all of this is the fact that notions of family are predicated upon genetic ties. “By defining these chosen families in opposition to the biological ties believed to constitute a straight family, lesbians and gay men began to renegotiate the meaning and practice of kinship from within the very societies that had nurtured the concept” (1991:35). So, in coming out to one’s parents, gay subjects not only put themselves in direct opposition to the greater construction of family in society but also directly within their own family. In order to create a viable lifestyle for themselves, gay and lesbian individuals must deny the lifestyle that created them.

Common Reasons for Coming Out

There are many reasons a man or woman may choose to come out to their family. For many, the inner dichotomy is a predominant motivator. When asked why they came out, many gay and lesbian individuals said things like they were “tired of lying.” In any event, the general theme seems to be family. Many come out in response to a change in family dynamics, either change in their biological family or in their chosen family. Weston interviewed several subjects for whom location in relation to family was a key factor. These people chose to come out either because they were moving away from biological family or because their biological family was coming to visit. In other cases, homosexual individuals disclosed their sexuality because of the entrance of a permanent or long-term partner into their lives. For them, coming out signified maturity and stability, as well as a desire to include their lover in their biological family and vice versa. Whatever the specific reason, family dynamics seem to provide the primary impetus for deciding to come out.

What Is at Stake?

Overwhelmingly, the fear of the ‘dissolution’ of blood ties creates anxiety over coming out to family. This is ironic in that even though biological connectedness cannot be dissolved, for many people the meaning of family resides in the emotional relationship rather than the genetic relatedness. Thus, there is some irony in the belief that emotional disturbances can alienate blood relations when so much emphasis is placed on the indestructibility of genetic ties. Weston articulates, “Coming out to a biological relative put to the test the unconditional love and enduring solidarity commonly understood in the United States to characterize blood ties” (1991:43-44). The possibility of losing connection with blood family is very threatening, especially considering the high value placed on family relationships in the US. The overwhelming presence of this fear may also be attributed to a historically based model of rejection in which homosexual individuals were often sent away or institutionalized by family members unwilling to accept their gay identities. According to Weston, “the vast majority reported *fears* of being disowned and losing family, even when rejection did not ensue” (1991:62).

Concepts of Coming Out: Establishing a Continuity of Self as a Means for Acceptance.

In direct response to these fears, many gay and lesbian individuals adopt a philosophy of a “continuity of self” when coming out to family members, especially parents. Where society has largely accepted that homosexual individuals do not “choose” their sexual orientation, this

philosophy is valid. In essence, it says “this has always been my identity, if you loved me as a child you can love me now because I have always been gay.” This ideology of sameness is utilized as a means of gaining acceptance and reinforcing positive identification between families and gay individuals. Weston notes, “In the context of coming out to relatives, preserving continuity of self served to counter the implication that being gay transforms a person into something alien, devious, or monstrous” (1991:79). Additionally, “There are indications that biographical continuity can be equally important to blood kin attempting to come to terms with a relative’s sexual identity” (1991:79). In this way, blood relatedness serves as a reason or “excuse,” for lack of a better term, for accepting the gay family member. Phrases such as, “you’re still my...” act as a rationale for acceptance of a gay identity. So, while genetically bound relationships may be tenuous, the importance that society places on them can be used as a source of appeal for acceptance of a family member’s gay lifestyle.

Conclusion

The coming out experience is fundamental to the formation of a gay or lesbian identity. While individual experiences vary considerably, they all share certain characteristics in common. Certain structural rules define a coming out experience and how one should come out. Each person who comes out must grapple with similar themes and ideologies concerning families and what it means to be related.

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Midnight Oil 2007 Finalists

Tales of the Tikongs

Delilah Griswold

Written for Donna Kerner's Anthropology 285, Stability and Change in the South Pacific

Flirtations with The Truth: The Shock of Manet's Olympia

Kendra Lawrence

Written for Ann Murray's Art History 276, Impressionism and Post-Impressionism

Belle Paris: Fashion as an Indicator of Modernity in Impressionist Art

Megan Reid

Written for Ann Murray's Art History 276, Impressionism and Post-Impressionism

Strategic Irony in the Wife of Bath and Pardoner's Prologues

John T. Rowe

Written for Michael Drout's English 306, Chaucer

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Eve's Sensitive Temptation and Adam's Logical Explanation

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Written for Katherine Conway's English 401, Senior Seminar

Cassatt's Women in Entertainment Settings: Female Independence and the Subversion of the Male Gaze

Amelia Chaney

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Eaves-Dropping Eve: Renaissance Woman, Fallen

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Rhetorical Play between Marlowe and Raleigh

Alicia D. Fenney

Written for Katherine Conway's English 313, Early Modern English Poetry

Playing by the Rules: The Game of 'Coming Out'

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Written for Donna Kerner's Anthropology 350, Gender and Social Organization

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(Late) Capitalism, Migrant Workers, and Nationalism: The Social Construction of the U.S./Mexico Border and the Social Construction of Race

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The Franklin and Wife of Bath's Tales and their Illusory Ideals

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Shadows

Ted Nesi

Written for Jerry Murphy's Political Science 398, Writing Public Policy

Belle Paris: Fashion as an Indicator of Modernity in Impressionist Art

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Written for Michael Drout's English 306, Chaucer

"Am I Normal?": A Comparison of the Value of Kinship in Baatombu Society and the United States

Sarah Traub

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Play

Jessie Woodyard

Written for Jerry Murphy's Political Science 398, Writing Public Policy