THE ACORN

First-Year Spotlights on Writing and Communication

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The Acorn: First-Year Spotlights on Writing and Communication
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The Acorn is CMU's undergraduate journal that showcases excellence in writing and communication projects from first-year courses at Carnegie Mellon. The journal provides an opportunity for students to publish their best work from their first year, regardless of course, and gain valuable experience with the author-editor relationships that scholars and researchers rely on.

Kevin Haworth

Emma's essay for 76-102 analyzes the way that literary and cultural scholar Edward Said deploys evidence in his classic work *Culture and Imperialism*. In writing we often ask, "What are the stakes here?" or "Why does this matter?" and Emma makes clear that Said's critique of British imperialism stands on the way that he uses the empire's own words to indict its colonialist activity. In cataloguing the many ways that evidence is used in the work, she shows herself to be a thorough and attentive reader, very much in Said's own image.

Emma Kwan

The Categorization of Evidence in Edward W. Said's *Culture and Imperialism*

In the second chapter of Edward W. Said's *Culture and Imperialism,* "Consolidated Vision," Said describes the ways in which British imperialist policy shaped the representation — or lack of representation — of "empire" and colonized people in British literature. He makes the argument that the entirety of the British canon and its critics should be held accountable for their role in upholding colonialism as an institution, as British authors' portrayals of colonial characters silence the suffering of the colonies and further marginalize affected populations. Throughout his essay, Said emphasizes the far-reaching implications of his argument, and his ability to generalize trends for the canon as a whole stems from the exhaustive volume of evidence he presents. In his selection of evidence, he at times sacrifices depth for breadth, a necessary and effective choice that bolsters his credibility to the reader by proving the literal manifestation of "empire" across novels and critics in British literature. Said's varied evidence — a mix of groupings of relevant contributors to his argument space, sources that are directly or indirectly concerned with colonialism, and "case studies" of varied length — serve to strengthen his characterization of colonialism as "a universal concern."

Given the sheer amount of textual evidence that Said employs in his argument, the reader must have some degree of trust in Said's portrayals of both the novels themselves and subsequent criticism. In his first paragraph alone, Said mentions seven novels, including Jane Austen's *Mansfield Park*, Charles Dickens's *Great Expectations*, and Charlotte Brontë's *Jane Eyre*, and each novel is described in one sentence solely through the lens of colonialism. When Said mentions that issues of colonialism appear "nowhere with more regularity and frequency than in the British novel," he demonstrates that literally, mentioning nine more authors concerned with empire at the end of his opening paragraph (62). Said's brisk and focused treatment of references to the canon is a double-edged sword; it allows him to present only the most relevant evidence in an efficient manner, but it also can contribute to a sense of confusion or incompleteness. The reader must trust that Arthur Conan Doyle, Joyce Cary, and T. E. Lawrence — mentioned in the same sentence with no contextualization of specific novels — truly incorporate empire as a "crucial setting." Similarly, he quickly groups critics into simplified ideological camps, separating four critics whose "mode is essentially narrative and descriptive" with three others who have made "generally theoretical and ideological contributions" (65). For the purposes of his argument, Said is less interested in what specific critics have to say and more of how the common themes of their criticism bolster his claim about accountability for critics as a whole. Once again, Said's purposeful grouping of evidence is to emphasize the universal influence that colonialism has on British literature without detailing specifics that are less relevant to his central claim.

Said's volume of information also contributes to greater accessibility to his arguments for the reader. When discussing the novel's dependence on British institutions of power, Said mentions a common theme of "protagonists' accession to stability … usually in the form of marriage or confirmed identity," naming Jane Austen, Charles Dickens, William Makepeace Thackeray, and George Eliot as examples (71). His groupings then provide an opportunity for a reader who may have only read one of the mentioned authors to draw connections across the canon, assuming an inherent trust in Said's categorization in the first place. Overwhelmingly, Said's most persuasive evidence is his grouping of authors in association with themes, because it reinforces his credibility on the scope of British literature.

Additionally, Said presents his evidence as either directly or indirectly mentioning empire, specifying that depictions of empire in British authors' writing have changed over time. Said outlines the authors he considers to have only tangentially mentioned the colonies, such as Charles Dickens and Charlotte Brontë, and names authors where "empire [was] a principal subject of attention" such as Rudyard Kipling and Arthur Conan Doyle (74). This categorization is useful in several ways. First, Said is able to return to his discussion of accountability for the entirety of the British canon. Evidence of the continuity of colonial suppression in literature is crucial to this argument; as Said states, "the spatial differentiations so apparent in late-nineteenth-century novels do not simply and suddenly appear there as a passive reflection of an aggressive 'age of empire,' but are derived in a continuum from earlier social discriminations already authorized in earlier historical and realistic novels" (78). By specifying that Jane Austen's *Mansfield Park*, for example, is compliant by its subtle characterization of colonization as an extension of British order, Said provides a compelling reason for why accountability should extend to authors less directly involved with colonialism. Second, this grouping further supports his argument on universality, as Said demonstrates that indifference to empire is evident across the canon and inherent to British literature and society. The connection between these authors, he argues, is because "all these novelists' works belong to the same cultural formation" (75). While Said mostly uses groupings of authors and critics, he does incorporate a few extended case studies, mostly to prove statements that are less immediately accessible to the reader. In particular, Said spends significant time analyzing Joseph Conrad's *Heart of Darkness*, because his analysis hinges on the interaction of the content of the novel and the context in which it was consumed and written. This is markedly different from some of his other shorter, simpler examples; Said, in self-described "rapid illustration," proves the connection between "the holding of power and privilege abroad with comparable activities at home" through "Sir Thomas Bertram's plantation in Antigua" in *Mansfield Park* (76). In the example of *Heart of Darkness*, Said is aiming to make a more complex point — that as a medium, the British novel is a simplification of reality and wholly dependent on the exploitation of the colonies, and that within the text itself, this exploitation is expressed through "a justificatory regime of self-aggrandizing, self-originating authority interposed between the victim of imperialism and its perpetrator" (69). In order to prove this point, Said separates his analysis into the context surrounding the novel, describing the development of *Heart of Darkness* into an all-encompassing representation of Africa for Europeans. He then proceeds to analyze the content itself, including a passage on self-justifying redemption and salvation as displayed in the character Marlow. His in-depth case study allows for multiple conclusions to be drawn from the same source, as Said is interested in both the influence of the content of the novel and the novel as an institution itself.

Ultimately, Said's consideration of evidence is his strongest asset in *Culture and Imperialism*, allowing him to gain credibility by leveraging his extensive knowledge of the British canon and its critics while bolstering his argument on the extensive implications of colonialism. His groupings of authors and critics continue to rely on the trust of the reader to accurately portray the purpose of the individual work and how it contributes to a greater theme or trend within the canon. It is through this trust that Said creates the sense of universal accountability that is essential to his argument. He outlines, through his categorization of examples, the extent to which people influential in British literature have contributed to a colonialist mindset, and the subsequent "novelistic process, whose main purpose is … to keep the empire more or less in place" (74).

Acknowledgements

I would like to thank Professor Rebecca Wigginton for her help in discussing Said as I was developing my essay. I would also like to thank my classmates in 102 for interesting class discussion and peer feedback. Finally, a special thanks to Anna Li and Ivana Lin for their support in the early stages of my draft.

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Rebecca Wigginton

Joan Song's contribution essay, submitted as her final project for 76-102, argues that the escapism of early Gothic literature may have held special appeal for queer women. In particular, Song suggests that lesbian panic and the overall suppression of female sexuality were key factors in shaping women's relationships to Gothic texts. This argument is anchored in smart close analysis of important Gothic novels and innovative synthesis of reader response theory and gender & sexuality studies, and ultimately suggests we reexamine the Gothic's role in LGBTQ literary history.

Joan Song

My Strange and Beautiful Companion: Lesbianism in Gothic Literature

Abstract

      Although queer theory and women's studies have created vibrant academic conversations about literature, they can still be exclusionary: the majority of queer literary discussions revolve around relationships between gay men, while gender studies typically uplift only heterosexual female sexuality. Gay women and lesbian sexuality in historical and contemporary writing have often been overlooked by academics, even erased, despite our enduring presence throughout history.

      In particular, lesbian themes flourished during the provocative and subversive age of Gothic literature, which still draws attention today (e.g. Netflix's recent adaptation of The Haunting of Hill House and its follow-up series, the Haunting of Bly Manor, which was wildly popular among queer female fans). Gothic writing may have served as an important form of escapism for queer women from that era whose voices were stifled by cultural and societal bounds, and it's time that more literary research explores literature's function then and now for our understudied, underrepresented community. By completing close reading analyses of two early Gothic novels and conducting research into lesbian themes identified in these analyses, I've identified that the two key factors of suppression of female sexuality and lesbian panic were most influential in shaping gay women's response to and relationship with Gothic literature.

Introduction

      The Gothic has been characterized by many critics as a genre of "excess", where fantastical romances, supernatural terrors, and provocative pleasures reign supreme throughout the plot. However, the Gothic cannot simply be dismissed as sensationalist writings with no connection to or impact on the historical context they were produced in; many Gothic novels deeply examine and provide commentary on sociopolitical issues from their respective time periods, such as Jane Eyre's reflections on feminism and the controversy and discussion that
its publication incited. Gothic novels also served to highlight cultural standards and suppression of female sexuality, especially female homosexuality; not only was homosexuality both illegal and widely perceived as immoral during this era, but women were also legally and socially controlled by the men in their lives, preventing their independence in many aspects. The stifling weight of these intersecting factors may have spurred gay women to read Gothic literature as a form of escapism from their own sexually suppressed lives, seeking the more open, less stigmatized discussion of female sexuality that Gothic novels provided.

      However, while there is research on how women in general and how gay men interacted with Gothic literature as both authors and readers, there is little research on how gay women were affected by lesbian themes or relationships depicted in prominent Gothic novels such as Carmilla and Dracula. By conducting a close reading analysis of each book and examining outside sources and research in the current academic conversation, I argue that suppression of female sexuality and lesbian panic significantly influenced how gay women found refuge in writings that allowed them to vicariously express socially condemned sexualities.

Terminology and Ethical Considerations

Throughout this paper women with homosexual attractions will primarily be referred to as "lesbians" for the sake of conciseness. Not all women who are attracted to the same gender are necessarily lesbian, as other sapphic sexualities such as bi- or pansexual exist, and the designated terms are not intended to minimize or erase sexualities that are not strictly monosexual. However, authors in queer theory more frequently use "lesbian", and the long history of the term, dating back to the 1800s (the time period the two Gothic texts I analyze were written in), make it a more fitting option than using other, more recent terms.

The Reader's Space and Escapism

The academic analysis of how readers' unique experiences affect their relationship with writing supports my claim that Gothic literature is an effective form of escapism. In "The Death of the Author", Roland Barthes argues that the multiple cultural, historical, and personal contexts that an author infuses into their writing only become focused when their work is read, the reader becoming "that someone who holds together in a single field all the traces by which written text is constituted", an idea that lays the foundation for my analysis (Barthes 148).

Barthes' claim that the reader's interpretation is required to fully bring a work to fruition supports Teresa Goddu's claim in the book Gothic America, arguing that despite Gothic literature's reputation as "thrilling tales of horror that seemingly have no relation to reality," these stories are in fact effective and appealing because they are "intimately connected to the culture that produces them" (Goddu 2). Norman Holland and Leona Sherman's paper "Gothic Possibilities" supports this idea as well, arguing that Gothic literature is so popular because "each human being re-creates an experience from a fiction in terms of his or her particular style, character, or…identity", meaning each reader interacts with literature differently, with the same text serving as a uniquely intensified or augmented reflection of each reader's real-world experiences (Holland and Sherman 280).

In addition, Gothic literature's escapist efficacy is further promoted by the inherent human nature to crave stimulation, which is abundant in Gothic literature's characteristic dramatic story arcs. These imaginative, sensationalist plots allow readers to experience thrills that may be absent from their own lives; supporting this claim, Holland and Sherman note that the reason Gothic motifs in particular, such as the ubiquitous haunted castles, romance, and maidens-in-distress, stimulate excitement and readership is because audiences seek to experience the heightened emotions related to those themes: "fiction is not the cause but the means by which writers create and readers re-create an experience. Novels do not have emotions — people do" (Holland and Sherman 279). Gothic literature's sensationalism works in conjunction with the aforementioned human tendency to project our own experiences and emotions onto writing to create a uniquely accessible reader's space, which makes it such a potent form of escapism.

Lesbian Panic and its Relation to Gothic Literature

Gothic literature and its sexual themes may have particularly appealed to women because of the historic repression of female sexuality and independence, especially for gay women. In "Cultural Suppression of Female Sexuality", Roy Baumeister and Jean Twenge argue that factors such as surgical procedures; societal double standards of sexual morality for men and women; historical legal and social ownership of women by their husbands, fathers, and brothers; and women's self-suppression of sexual desires to avoid pregnancy or to retain their market value of chastity have all contributed to the sexual suppression of women throughout the centuries (Baumeister and Twenge 167).

This idea of certain female traits possessing "market value" is an important idea in extending a deeper analysis into how the self-suppression of female homosexuality impacted lesbians' relationship with Gothic literature. Sarah Parker discusses the idea of women as "exchange commodities" in a socioeconomic system where women are merely the goods or objects in an exchange, not one of the trading partners, thus arguing that female homosexuality was seen as more subversive than male homosexuality. In fact, lesbian sexuality threatened the cultural order so much that women actually suppressed their own homosexual desires in a phenomenon she labels "lesbian panic" (Parker 6). When two women are drawn to each other, Parker argues, lesbian panic arises from the "fear of losing one's meaning and value in the patriarchal system" (Parker 6), whereas male homosexual relationships are less transgressive because men still hold individual power in this system even when not in straight relationships.

The extreme societal suppression of female homosexuality and ensuing lesbian panic may have strengthened lesbians' relationship with Gothic literature. For example, Gayle Rubin questions what occurs when a woman questions this patriarchal exchange system: "What would happen if our hypothetical woman not only refused the man to whom she was promised, but asked for a woman instead?" (Rubin 42). The disruptive potential of female homosexuality is greater than male homosexuality in current socioeconomic systems, Rubin argues, because women have long served the economic role of unpaid value-adding work, such as housework and the crucially exclusive duty of bearing and raising children. Thus when two women develop a homosexual bond they are not only refusing ownership by men, but are also refusing to conform to the dominant patriarchal system and perform their duty of fertility: "as long as men have rights in women which women do not have in themselves, it would be sensible to expect that homosexuality in women would be subject to more suppression than in men" Rubin succinctly states, demonstrating how the societal suppression of lesbian sexuality could increase the necessity and desire for lesbians to seek relief from these oppressive bounds in literature (Rubin 42).

However, not all women are willing or able to transmute the societal structures around them, exemplified in the lesbian panic that characterizes the Gothic novel Carmilla. The narrator, Laura, states that Carmilla's advances "embarrassed, and even frightened [her]", often backing away and refusing to respond to or reciprocate Carmilla's affection, despite frequently commenting on Carmilla's beauty and recognizing her advances as not mere friendship but "like the ardor of a lover" (Le Fanu 16, 24). Laura even wonders if Carmilla were really a man in disguise, reinforcing that Laura recognizes her approach as characterized by sexual and physical desire, not simply a social bond: "was there here a disguise and a romance?…What if a boyish lover had found his way into the house, and sought to prosecute his suit in masquerade?" (Le Fanu 16). Laura's lesbian panic causes her to sometimes describe Carmilla's love as hateful and abhorrent; however, the primary diction used to describe her feelings toward Carmilla are terms such as embarrassed or ashamed, further indicating that an internal conflict of desire prevents her from expressing her true emotions. Laura's usage of disdainful language and behavior towards Carmilla serves not only as a rejection of her advances but also as an attempt to mask her own attraction, themes that many societally suppressed lesbians at the time may have related to.

The analysis and significance of lesbian panic, however, has been hotly contested, especially in the academic conversation establishing a "continuum" of female homosocial and homosexual relationships. For example, Parker argues in support of lesbian panic's existence and its influence on female relationships; she states that the greater ubiquity of female homosocial relationships contributes to the self-suppression of female homosexuality, discussing how women's tendency to be physically or emotionally affectionate with each other even in nonsexual relationships may cause women to self-suppress or miscategorize their own lesbian desires as "just friendship" (Parker 5). However, Eve Sedgwick argues that lesbian panic

does not exist at all, writing extensively on male homosexual panic while dismissing lesbianism as a valid category of analysis because of the lack of cultural or ideological distinction between homosocial and homosexual bonds in women: "The diacritical opposition between the 'homosocial' and the 'homosexual' seems to be much less thorough and dichotomous for women…an intelligible continuum…links lesbianism with the other forms of women's attention to women," Sedgwick writes, before minimizing lesbianism as akin to parental, sibling, or professional relationships (Castle 535).

However, the lack of cultural distinction between female homosocial and homosexual relationships that Sedgwick bases her claim upon is, in fact, a direct product of the negative factors that suppress women's sexuality in the first place; Sedgwick's failure to recognize or at least attempt to uncover the reality of lesbianism behind the multiple societal factors seeking to oppress it—while writing a whole book on male homosexual relationships—speaks to how deeply patriarchal systems are ingrained in even progressive female feminist's minds.

Sedgwick's idealized "continuum" of women loving women is, however well-intentioned, ultimately a counterproductive idea, limited by its inability to acknowledge lesbian sexual desire and thus further limiting discussion around lesbian panic and its relation to Gothic literature.

Lesbian Sexuality and Escapism

Although Gothic literature tends to reflect society's negative attitudes towards female sexuality, it also contains positive depictions of lesbianism, providing ample material for gay women drawn to using Gothic novels as a form of escapism due to the key factors discussed above. For example, the close homosocial bond between Lucy and Mina in Dracula could have been interpreted by lesbians as an intimacy not possible in their own lives, whether as a result of legal restrictions or self-suppression of their attractions, as the study of lesbian panic suggests. The two women frequently exchange letters and exhibit a tight-knit bond, which they share with no other significant male or female friends throughout the entire novel: "I am longing to be with you, and by the sea, where we can talk together freely and build our castles in the air," Mina writes in the very first letter Stoker includes in their correspondence (Stoker 79). Mina also often comments on Lucy's beauty, frequently describing her as "sweet" and "lovely", noting that "she has got a beautiful colour since she has been here [at Whitby]" (Stoker 94).

In addition, Mina makes two significant remarks that show that she recognizes Lucy's appeal and desirability, not merely in a homosocial context, but in a pointedly homosexual context. As she watches Lucy sleep, Mina comments that "if Mr. Holmwood fell in love with her seeing her only in the drawing room, I wonder what he would say if he saw her now," establishing more firmly the homosexual attraction that had been hinted at earlier throughout the novel (Stoker 130). She makes a similar comment after Lucy's sleepwalking incident: "that sweet, puckered look came into her forehead, which Arthur…says he loves, and indeed I don't wonder that he does" (Stoker 142). These comments draw a parallel to Carmilla, with both narrators using familiar heterosexual relationships to frame their attractions: Laura wonders if Carmilla were really a man wooing her in disguise, just as Mina phrases her admiration from the viewpoint of a man. Both women are only able to come to terms with their own desires when conforming to a heteronormative framework, returning to the key factor of lesbian panic as Laura and Mina assign themselves and their romantic interests to roles of "man and woman" in an attempt to justify their own subversive inclinations.

This heteronormative standard later irrevocably alters Mina and Lucy's relationship, as seen in the letter Mina writes to Lucy after her marriage to Johnathan, which reads like a breakup letter: "Lucy dear, do you know why I tell you all this? It is not only because it is all sweet to me, but because you have been, and are, very dear to me. It was my privilege to be your friend and guide," Mina writes, with a solemn tone that seems as if she would never write again, or perhaps never write again in the same manner as before (Stoker 153). In the last

section of her letter, Mina describes her marriage as a duty and frequently repeats her claims of happiness, almost as if she doesn't believe them herself: "I want you to see now, and with the eyes of a very happy wife, whither duty has led me, so that in your own married life you too may be happy…I do hope you will be always as happy as I am now. Goodbye, my dear," Mina writes with finality (Stoker 153, 154). Despite Mina's clear love and affection for Lucy, she ultimately conforms to heteronormative ideals and chooses marriage to Johnathan over a more ambiguous and less socially acceptable friendship and romance with Lucy. Notably, Mina signs her letter as "Your ever-loving 'Mina Harker'", the first time throughout their entire correspondence that Mina has signed her letter as "ever-loving"; this perhaps indicates that despite her marriage to a man, her love for Lucy would never change (Stoker 154). Her new last name further conveys the finality of the occasion. Mina's decision deeply influences Lucy's ensuing unhappiness, as seen in Lucy's letters and first diary entry. In her letter responding to Mina's announcement of her marriage, Lucy longingly writes "I wish you were coming home soon enough to stay with us here" in the second sentence, while she fails to mention that Arthur is with her until the eighth sentence and doesn't even mention their wedding date until the P.P.S. (Stoker 154). In addition, Lucy writes in her diary that "I wish [Mina] were here with me again, for I feel so unhappy," while her concerns about Arthur are limited to wanting to cheer herself up, "or else I know he will be miserable to see me so" (Stoker 157, 158). This suggests that although Lucy deeply misses Mina and trusts her to be able to alleviate her sadness and weakness, she doesn't believe Arthur is even capable, hiding her fear and depression rather than discussing it with him.

However, despite its unusually progressive and tender depiction of Lucy and Mina's homoromantic relationship, *Dracula* does ultimately condemn female sexuality and portrays sexual and "impure" women in a very negative light. The scene where the crew stumbles in on Mina being forced to drink from Dracula's breast is comparable to forced oral sex, describing Mina as kneeling on the bed while the Count grips "her by the back of the neck, forcing her face down" (Stoker 404). This action leaves her feeling "unclean" and in great distress, but despite Mina's clear agony over the nonconsensual event, she is ostracized from the group, not allowed to learn of their proceedings, and is cornered into eventual death if she begins "turning".

Although Mina seemingly preserved her societal value by marrying Johnathan rather than maintaining her nebulous relationship with Lucy, her value was ultimately compromised anyways, reflected in other characters' changed treatment. In addition, the sensual vampire sisters are characterized in a similar negative light; although described by Johnathan as voluptuous and attractive, he also finds their behavior repulsive and frightening, an effect further intensified to the reader when the sisters fall upon and consume a human child.

Critics in the established academic conversation may argue that this analysis is nothing more than just grasping at straws, or cherry-picking evidence to justify a premeditated conclusion. In fact, that is exactly the case — returning to the ideas introduced in Goddu's *Gothic America* and Holland and Sherman's "Gothic Possibilities", the very nature of escapism is such that readers project their own histories onto a writing, creating unique experiences and fantasies that may not be directly supported by the text's conclusion or an author's statements about a work. As readers, we purposefully and enthusiastically "try to match from the literary work our characteristic strategies for achieving pleasure in the world and avoiding unpleasure…we shape and change the text until…it is the kind of setting in which we can gratify our wishes and defeat our fears," Holland and Sherman argue (Holland and Sherman 280). Even if small details in Lucy and Mina's communication or the representation of their relationship are not readily evident to a straight reader, to a lesbian audience they may have been the most enticing aspects of a novel, granting an opportunity to fantasize and escape the oppressive norms of their time without actually drawing persecution. Escapism allows "the momentary breaking out of suppressed instinct and emotion" without real life consequences (Le Fanu 16); although a lesbian analysis of Gothic novels may be uncommon, it's not unjustified to believe that many others have read and interpreted these books in the same way.

Conclusion

Lesbian themes and relationships seeded in these early Gothic novels continue to be prevalent in modern writings as well, still providing refuge to many gay women. Though the authors of Carmilla and Dracula are long dead, their work and legacy live on as new generations of readers continuously reinvent their words, creating a wealth of academic discussion and spaces where diverse opinions and interpretations can thrive. How would Stoker have known that one day his novel would be interpreted as a wilted romance between Lucy and Mina, suffocated by Dracula's oppressive desire for female bodies? And yet it is not an impossible or unjustified analysis. As Laura narrates in Carmilla, "I suspect, in all lives there are certain emotional scenes, those in which our passions have been most wildly and terribly roused" (Le Fanu 16); it is a blessing that in these moments we have novels, films, and other forms of media to turn to in an attempt to identify our own sufferings elsewhere, to seek out something to empathize with and allow us to transform its fluid boundaries to best soothe our own situation.

Even now, although gay marriage has been legalized and many of the social restrictions on women have been lifted, gay women trapped in homophobic households, in conservative work environments, or in the struggle of accepting themselves are still learning to love, hurt, and heal through writing that depicts queer themes and relationships. This is exemplified in recent data collected by Booknet Canada, which shows that although the number of distinct books categorized as LGBT fiction with sales in each calendar year has decreased over the past seven years, the overall sales of these books have increased over the same time period, despite the decreasing variety in offerings (Millar).
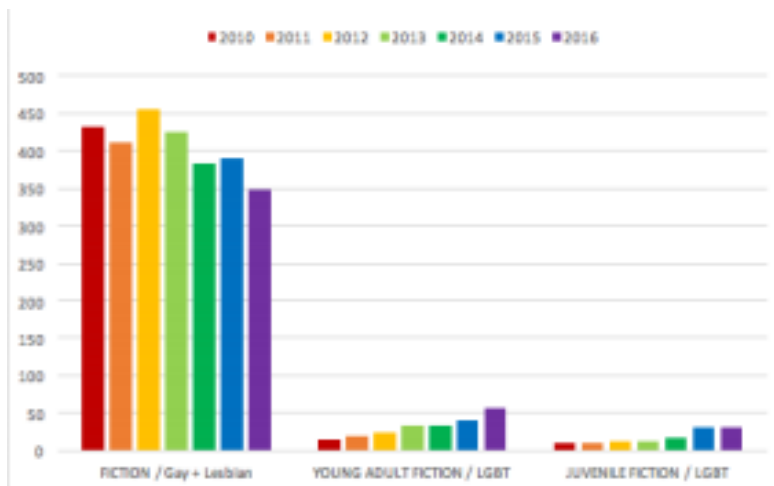
Figure 1: Number of distinct LGBT books with sales in each calendar year declining
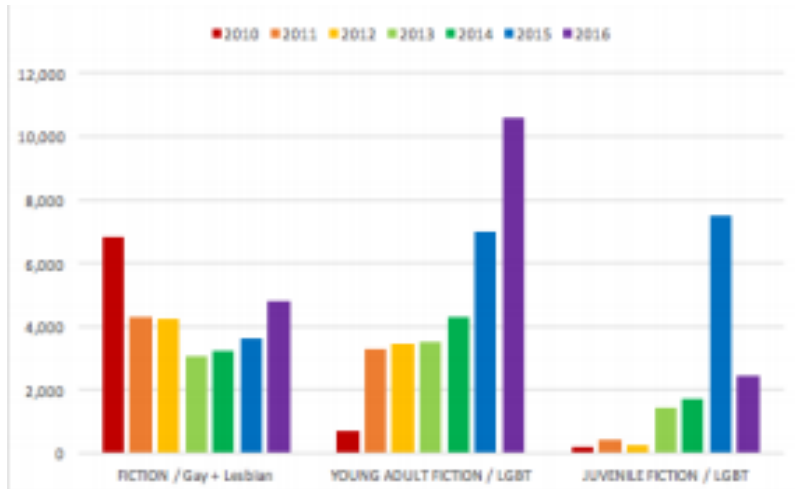

Figure 2: Overall sales of LGBT books in each calendar year increasing

This data indicates that the growth in sales of LGBT books is not due to a higher volume of LGBT books being published, but an increase in the audience consuming this literature.

Though these are modern books, not Gothic literature, I firmly believe that the unique themes explored in Carmilla and Dracula may have helped pave the way for LGBT literature to become more accepted and prevalent in modern society. Laura and Carmilla, Mina and Lucy may simply   be fictional characters, but their impact and relevance to both 19th-century women and now, indirectly and directly, to 21st-century women, are very much so reality.

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[1] This is not the source I originally used to read the article. Between the time I read it and the time I was making my works cited page, the PDF was taken down and the original source I used is no longer available. I cited the work using an alternate source instead.

Heidi Rachel Wright

This paper on the different types of jobs humans do is elegant in its transparency. The descriptions of the three different types of work and the problem of how to make blue-collar work meaningful are plainly stated, carefully detailed, and logically organized. The author then finishes the piece by offering a possible (if unexpected) solution, leaving the reader to wonder if humans can be taught to value and respect all forms of work.

Maria Guo

The Relationship between Economic Practicality and Meaningful Work:
A Comparison of White-, Blue-, and Pink- Collar Workers

ABSTRACT

The current field of knowledge on the prevalence of meaningful work focuses on its existence within well-paid white-collar fields such as management and medicine. However, the ability of blue-collar jobs to be meaningful is generally denied. This classification of blue-collar jobs as meaningless is harming the field's ability to obtain and retain the next generation of workers, known as the blue-collar labor shortage. Alternatively, pink-collar work is low-paying yet highly meaningful, and stands as an example that professions can retain workers without being high-paying if they emotionally fulfill their workers. This contribution explores the motivation of work by collar designation to investigate how blue-collar reliant companies can solve the blue-collar labor shortage, and to what extent meaningful work can be implemented in blue-collar fields, as well as the economic effects of implementing meaningful work in blue-collar professions.

INTRODUCTION

The US Bureau of Labor Statistics defines white-collar work as "office, clerical, administrative, sales, professional, and technical employees" (Abraham 74). It identifies blue-collar work as "manual workers, usually those employed in production, maintenance… and paid by the hour" (6), while pink-collar work is defined by the Cambridge Dictionary as jobs that are "traditionally done by a woman," such as nurses, florists, baby-sitters, and day-care workers ("Pink-Collar Worker").

Currently, blue-collar fields are experiencing a scarcity in new workers as their workforce begins retiring. Generation Z is consistently warned off of blue-collar work from the societal stigma and stereotype that blue-collar work is boring and a dead-end route (Lucas 5). If the meaningfulness that is applied to white-collar jobs is expanded to blue-collar work, these occupations will have a higher chance of attracting new workers. The lower salaries of blue-collar work does not disallow it from providing meaningful work, as demonstrated in the overall perception of pink-collar work as impactful. Thus, by identifying how work can be made meaningful and then implementing those strategies in blue-collar professions, blue-collar professions can potentially achieve a level of meaningfulness to obtain new employees without expanding their budget.

DEFINITION OF MEANINGFUL WORK

Martela and Pessi define meaningful work as being made up of three main components: work significance, broader purpose, and self-realization. (1) This paper focuses on broader purpose and self-realization. These terms refer to the value of the work to society or the "greater good", and the intrinsic value that the work has to the individual respectively. Additionally, Steger provides a method to measure meaningful work through the Work and Meaning Inventory (WAMI). The two main categories of statements in the WAMI align with the components identified by Martela and Pessi. 6 of the 10 statements ask the individual about the impact of their work on themselves. For example, one of these statements is "I understand how my work contributes to my life's meaning" (Steger 1). The individual then assigns a number to the truthfulness of the statement in their experience, 1 being absolutely untrue and 5 being absolutely true. The remaining 4 statements refer to the impact of the work on the larger population. For example, one of these statements is "I know my work makes a positive difference in the world" (1). Thus, the meaningfulness of work is defined as both the impact of work regarding the individual's personal interest and the interest of the "greater good."

PSYCHOLOGICAL IMPACT OF MEANINGFUL WORK

A meaningful life is recognized as a vital aspect of psychological well-being, as defined by Maslow's hierarchy of needs, which identifies the five-tiers of human needs. Self-actualization and esteem, which are defined as "to find self-fulfillment and realize one's potential" and "to gain approval and recognition," fill the upper two levels of Maslow's pyramid (Huitt 1). Work plays a large part in self-actualization, as the workplace is where the majority of adults spend one-third of their adult lives (Robinson 1). Thus, adults derive a substantial portion of achievements and fulfillment from their jobs, and having meaningful work is vital for the facilitation of self-actualization.

ECONOMIC IMPACT OF MEANINGFUL WORK

The effects of impactful work extend beyond the psyche of the individual worker. Meaningful work has also been found to increase productivity and job retention with economically significant benefits. According to O'Connell, workers who view their jobs as "highly meaningful put in an average of one extra hour per week." In terms of economic gain, this heightened productivity leads to an additional "$5,437 per worker, per year" (1). Employees who find their work highly meaningful are also "69% less likely to quit in the next six months," lessening turnover costs from replacing the positions of workers who quit (1).

Blue-collar fields are particularly susceptible to turnover due to lack of meaningful work. In 2018, 20% of blue-collar workers quit (Devine 1). Of those, 78% quit because of "lack of engagement… and scant opportunities for career advancement," or other non-wage factors (Zeisloft 1). The cost of replacing one blue-collar position is $3,328 (Boushey and Glynn 2). By implementing strategies to enhance meaningful work in blue-collar fields, companies can lower the high turnover rate and prevent significant economic loss.

UNMEANINGFUL WORK WITH SUBSTANTIAL PAY

According to Black, all work is unmeaningful. He defines work as "forced labor" or "compulsory production," and claims that "work is never done for its own sake, it's done on account of some product or output that the worker…gets out of it" (Black 2), presumably income. Black's perspective is that work is only done to produce the money that is necessary to live, and thus forced. This perspective, while dramatic, is shared in part by current-day researchers as well, such as Graeber, who asserts that "as much as 40% of the workforce… [are] stuck in these pointless jobs" (Semuels 1). Graeber particularly targets white-collar fields, arguing that "there are more useless office jobs than ever before," and criticizing "managerial feudalism," which he defines as companies adding more and more supervisors and white-collar workers for little reason (Graeber 126). Some white-collar workers share Graeber and Black's sentiment, with 37% of white-collar workers polled replying that their jobs make no "meaningful contribution to the world" (11).

Yet white-collar jobs are not experiencing scarcity of new workers, but thriving. White-collar jobs represented 41.2% of the US workforce in 2018, and companies have no trouble filling their white-collar positions (BLS 1). The average white-collar worker makes about $66,820 a year, compared to the $30,524 of an average blue-collar worker (Doyle 1). More and more people go through higher education to join the population of prospective white-collar workers each year, with the promise of higher pay and intellectual work (Kovacs 1). This decreases the pool of prospective blue-collar workers, leading to the scarcity blue-collar fields are experiencing today. While the obvious gap between white-collar work and blue-collar work is the pay, the example of pink-collar work demonstrates that high pay is not necessary for meaningful work.

MEANINGFUL WORK WITHOUT SUBSTANTIAL PAY

Meaningful work without substantial pay consists of pink-collar work such as daycare workers and senior center caregivers, as well as certain professions that do not neatly fit into the collar designations, such as zookeepers. A similar feature of the jobs that are in this category is that most of them involve caretaking. Workers in these jobs usually report a high level of passion for their work despite low wages and at times manual labor.

Zookeepers are a prime example of passion motivating undercompensated work. According to Weir, 80% of zookeepers have college degrees, yet they are paid less than $25,000 per year (39). This is comparable to the wages of food service and retail workers, the majority of which do not possess the same level of education. Bunderson observes that zookeepers not only work for low wages, but at times no wages. The way most zookeepers obtain paid positions is through being zoo volunteers for months to years at a time (Bunderson and Thompson 42). With little to no money on the line, zookeepers are motivated to continue working due to what Bunderson and Thompson characterized as a "sense of calling," the feeling that zookeeping is what these people are meant to do with their lives (37). Healthcare professionals that are paid a similar yearly wage of $20,000 - $25,000, such as personal care aides and home health aides, report a similar "sense of calling" that keeps them at their jobs (54). According to Weir, workers that feel "called" to their work are more likely to find their work highly meaningful (39). People that experience and live out their calling feel a sense of personal satisfaction that fulfills the individual aspect of meaningful work. In addition, professions involving caretaking also allow workers to make a visible impact on others. Bunderson and Thompson point out the conservation and rehabilitation aspects of zookeeping, in which zookeepers care for endangered species and feel themselves making an impact on the world (57).

Despite their similarly low salaries, pink-collar work is not experiencing the same scarcity as blue-collar work. In fact, according to Howe, blue-collar fields are "shrinking… while pink-collar fields are surging" (1). According to a Pew Research study comparing pink- and blue-collar fields by job growth from 1990 to 2015, pink-collar fields such as healthcare and education grew 99% and 105% respectively whereas blue-collar work such as construction and mining grew 30% and 2%. Manufacturing lost 30% of its jobs since 1990, the worst performance of all fields represented in the study (1).

Wages do not set blue-collar and pink-collar work apart, as they have been found to be highly comparable to each other. The aspect of pink-collar work that has led it to thrive while blue-collar work has dwindled is the ability of pink-collar fields to provide its workers with meaningful work.

UNMEANINGFUL WORK WITH UNSUBSTANTIAL PAY

The downfall of blue-collar fields thus far is that not only do blue-collar fields fail to provide substantial wages to their workers, they also cannot fulfill their "calling" or need for meaningful work in the way that pink-collar work can. Thus, blue-collar fields cannot attract enough workers to fill open positions.

According to Rapoza, the shortage is so severe that companies relying on blue-collar workers will have to "relocate to areas with a greater availability of blue-collar workers" (Rapoza 1) Employers of blue-collar professions are forced to "pay higher wages to secure such workers" or "move their operations overseas, where blue-collar workers are more plentiful" (Wilkie 1). Most of these companies choose to outsource labor as this is most profitable for the individual company; in 2015 US companies employed 14.3 million workers overseas (Amadeo 1).

This turn to outsourcing to handle the blue-collar shortage has demonstrated that companies are unwilling to increase wages to attract US workers. Thus, the only feasible way to prevent companies from moving out of the US towards cheap and abundant foreign labor is to implement meaningful work in blue-collar fields, allowing blue-collar professions to attain a similar position as pink-collar jobs.

METHODS TO BOOST MEANINGFUL WORK IN BLUE-COLLAR FIELDS

Meaningful work, as defined earlier, is derived from two main areas: the impact on the individual and the larger world impact. Focusing first on the individual, Steger's WAMI presents patterns regarding how an employee may derive individual meaning from work, including "contributing to personal growth" (1).

In relation to the aspect of "personal growth," one common complaint amongst blue-collar workers is the lack of an immediate job ladder in which senior workers can be involved in higher level decision-making. Entry level white-collar workers can trace their job ladder and have an attainable "goal" position that offers attractive tasks involving more creativity and authority than their current position. For example, an entry-level mechanical engineer will be involved with the direct manufacturing of their particular company. They then have two paths for job advancement - technical, in which they are involved in the higher-level thinking of their company's product (the why and the how) or the management side, where a white-collar worker can begin managing their own projects and leading other mechanical engineers. An engineer can become an engineering manager with four years of entry-level experience (Brown 1). On the other hand, many blue-collar workers are working without a visible goal in mind, and even upon attaining a promotion, the difference in intellectual work is not as significant as in white-collar jobs. Implementing a similar job path in blue-collar work would be beneficial to both the individual and the company. By facilitating discussion between the white-collar and blue-collar employees of a company through shared decision-making, companies can contribute to the personal growth of the individual worker while also receiving the valuable perspectives of blue-collar workers in decision-making.

Steger's WAMI also demonstrates how meaningful work is viewed from the "greater good" perspective. Primarily, the way a worker measures how meaningful their work to the world is through the "difference to the world" their work makes or through serving a "greater purpose" (1). For pink-collar jobs like nursing and white-collar jobs like practicing law, the world impact is easily definable: caring for the sick and upholding justice. However, how do blue-collar fields like construction and manufacturing define their "greater purpose"?

One method to promote a sense of greater purpose is through placing a heavier emphasis on the final product throughout the work process. Blue-collar jobs are primarily broken apart step-by-step. For example, in the construction of a cathedral, there are individual workers that work on different parts of the cathedral. When asked what they were doing, one said he was laying bricks. The other said he was putting up a wall. The last man said he was building a cathedral - a "house of God" (Weir 1). The man who understands the bigger picture of his work can also derive the most meaning from it. Laying bricks has no deeper meaning, but building a cathedral is building a place for peace, creating an art piece, and even contributing to a religious calling. By enforcing the view of blue-collar work as contributing to a larger project, blue-collar workers will be able to more easily attain meaningful work.

PROJECTED OUTCOMES AND CONCLUSION

Meaningful work in blue-collar fields is possible with the proper strategies, such as emphasizing personal growth and the bigger picture of work, and its implementation can lead to great economic and psychological benefits. Through the implementation of meaningful work, companies will be able to attract workers without drastically increasing wages, which will gradually work towards solving the blue-collar labor shortage the US is currently experiencing. Increasing meaningful work will also benefit companies by increasing productivity and lessening turnover costs. In general, promoting meaningful work as an objective for blue-collar employers will benefit the company and its employees as a whole.

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Jungwan Yoon

Erica's paper explores the impact of sports on students' self-perception of their strengths and confidence as well as gender stereotype in sports. By conducting a survey on college students with varying degrees of experience in sports, Erica provides insight into how sports could play a significant role in countering the dominant discourses that emphasize women's physical weakness and inferiority. More importantly, through a critical analysis of previous literature on media portrayals of female athletes, she convincingly makes the case that we need to provide more support and encouragement for female athletes as a way to reverse the deeply ingrained gender stereotype.

Erica Chiang

The Relationship between Sports and the Gender Gap in Society

Abstract

Despite significant movement towards gender equality over the past century, gender bias and stratification are still prevalent, manifesting in general disparity in the way males and females are treated, along with more fear of violence among women even when reports do not suggest higher rates of violence against them. Previous studies suggest that the institution of sports has played a large role in establishing and reinforcing this concept of male superiority, sparking much research on the topic of female athletes' roles in changing this dynamic, as they inherently defy the weak, submissive gender role assigned to them. So far, past research has indicated that female athletes are often still objectified and judged heavily on aesthetic features like beauty and gracefulness, suggesting that society continues imposing gender roles on female athletes, preventing them from drastically overturning gender roles. This paper aims to approach the impact of sports on gender roles from a different perspective, considering the connection between sports and participants' perceptions of their own strength.

A total of 86 college students over the course of this study answered questions about their self-perceived individual strength and vulnerability for a total of 7 strength- and power-related questions, indicated their opinions on topics such as the appropriateness of certain sports for males and females for a total of 4 gender gap-related questions, and then described their experience with sports. Their answers to the strength and gender gap questions were encoded into numerical values and compared to their sports experience. The study found that individual perception of strength did correlate with sports experience and especially surged for collegiate athletes. Additionally, the perceived difference between genders (such as what they would consider to be gender-appropriate sports) decreased with increased involvement in sports but then peaked with collegiate athletes. These findings suggest that participation in sports does, in fact, have a strong correlation with an athlete's perception of gender equality and individual strength.

Introduction

Historically, women have been assigned to a caretaker role, characterized as nurturing, weak, emotional, and dependent. Males, not bound to the home, have dominated physically and claimed most of the influential roles in society. These gender expectations have established strength and sports as a male-dominated domain, keeping women out of sports because of society's expectations that they are not or should not be strong. As such, sports coverage and media perpetuate the idea that the female body is not meant for physicality but rather for childbearing and housework, a concept that many women accept and internalize. These expectations, as discussed in Gender Stereotyping in Televised Media Sport Coverage by Nathalie Koivula, create a gender stratification early on in life and set men up for physical domination, not taking into account whether or not there is an actual gap in physical ability between individual young boys or girls. As opposed to boys who are raised from the beginning to use their bodies, most girls are discouraged from engaging in overly physical activities and lack the opportunity to develop strength in this way.

This cycle perpetuates the reality of female weakness, which proves to have ramifications further down the road. For instance, women consistently express higher levels of fear regarding physical vulnerability, even when reports do not substantiate these fears (Hollander 84). This shared sense of women's vulnerability and inferiority to the strength of masculinity is deeply ingrained in everyday conversation, and these beliefs persist in part because people tend to accept the beliefs they are founded in and fit into the expectations that are in place (Hollander 84-85).

Female athletes, however, reject the gender roles assigned to them, and over the course of hundreds of years, they have slowly earned the ability to compete in a multitude of sports. While they may

not compete in the context of opposing gender stereotypes, the physical and mental skills that they develop in sports nonetheless develop strength in females where they are not expected to have it. The biological pattern of men being stronger than women has contributed to misconceptions about this phenomenon, pushing an overly-simplistic narrative that men are strong while women are weak and curbing discussions about female potential for strength if given equal opportunities to develop it.

In this study, I explored whether physically enabling young girls and emphasizing the value of their strength through participating in sports has the potential to reverse deeply ingrained gender stereotypes and power dynamics within society as a whole. Much research has already been conducted on the role of sports in society. An overarching idea from many of the articles I have examined is that sports have historically played a large role in establishing and maintaining male superiority not only in sports, but also in society in general (Galily 58; Jones 359). The idea that men should be strong and women should be weak dictates our interactions and conversations, leading to many scenarios similar to one that Karen Blumenthal describes in *Let Me Play*, where women like Dr. Bernice Sandler, a prominent women's rights activist known for the creation of Title IX, have been dismissed for coming on "too strong" or been brushed aside as negligible assets to society, not taken seriously for their abilities or knowledge (Blumenthal). This phenomenon then emphasizes the power of female athletes to challenge gender roles in ways that extend far beyond the realm of sports. When women are viewed as nonthreatening or overly threatening, society has typically blocked them from positions of power, but female athletes gain respect for their strength and power, a domain which men have historically used to dominate.

Evidently, studies have shown that men feel threatened by women in sports. A study by Amy Jones and Jennifer Greer explored men's and women's responses to various female athlete pictures, and whether the picture made them interested in an article about the athlete. For the volleyball players, men were much more likely to be interested in the article if the athlete looked more feminine than masculine. As the authors describe it, "men respond more favorably to female athletes who conform to gender stereotypes for their sport" (Jones and Greer 358). On the other hand, women were more interested in the more masculine female volleyball players, demonstrating that they favor power in female athletes no matter what the sport is (Jones and Greer 358). This was not the only study that came to conclusions along the lines of favoring stereotypical depictions of women and strength; another article found that the media tends to depict female athletes much more negatively than men unless they are participating in stereotypically feminine sports, such as figure skating, gymnastics, and synchronized swimming, all of which emphasize the aesthetic use of the female body (Galily 58). Another found that much of televised sports media discusses female athletes not in terms of their sport skills, but in terms of the "aesthetics" of their performance: whether they are graceful, feminine, or perhaps not feminine (Koivula 591). While these findings are based on observations of conversations, the multitude of evidence and sources reveals a problem in the way that female athletes are perceived in society.

By impressing standards of beauty and often giving more coverage to the attractive, feminine female athletes regardless of ability, as one study found (Bernstein 415), society undermines female athletes' strength and minimizes their act of rejecting gender roles. These portrayals of female athletes are alarming because of the roles that female athletes fill in society. Female athletes, by virtue of participating in what is seen as men's competitions, are pioneers and role models for those who follow them. When the media strips them of the strength and hard work that got them to where they are, they are also stripped of their power to inspire young girls to value those same attributes. A study completed by Vikki Krane et al. explores this idea of the power of female athletes to inspire younger females, in which young girls had to choose which female athlete photos they liked best and explain why. The girls were all drawn to pictures in which they found the athletes to be focused, mentally strong, and authentic (Krane et al. 760).

While all of these studies share insight on external perceptions of female athletes, there has been little research on the direct impact of athletic experience on the female athletes themselves. This paper aims

to explore the internal impact of sports on female athletes in terms of their own perception of their strength and confidence, as a means of further understanding how sports may empower women in ways that extend beyond the direct sports they compete in.

Methods

The discussions below are based on data from a survey that circulated among 83 college students (27 male, 57 female, 2 non-binary) aged 18-23. The survey was circulated throughout different communities at Carnegie Mellon in the Fall of 2019 with the intention of reaching as diverse of a population as possible. The participants came from a wide range of backgrounds in sports: those who have competed since childhood, those who picked up sports later in life, those who compete at the Varsity level, and those who have never been involved in sports. By combining their highest level of sports experience with the number of years they competed, a "Sports Experience" score was calculated and used to place participants into one of five categories: None, Recreational, Club/High School in late childhood, Club/High School level for entire childhood, and Collegiate Varsity.

First, participants were asked about their tendency to perform certain actions involving either physicality or boldness (Strength Perception Questions), and about their concurrence on a variety of statements that touched on gender roles (Gender Gap Perception Questions) (see Appendix for details). A second part of the survey collected information on respondents' involvement in sports throughout life. These questions came after all of the strength and gender gap questions, so as to avoid influencing answers as much as possible.

All of the questions were formatted as Likert-Scale based questions, so responses were then encoded into numerical representations of three traits: strength/power perception, gender gap perception, and sports experience. Responses were each encoded on a scale from 1-7, with 1 representing the lowest indication of strength or gender gap perception and 7 indicating the highest. Scores across the "Strength Perception" questions were added together (for a total of 42 points), and differences in agreement levels for pairs of statements such as "Gymnastics is a more appropriate sport for females" were used to calculate a "Gender Gap Perception" score. More specifically, level of agreement with questions regarding whether a certain sport is more appropriate for males or females were encoded on a scale from 1-7, and then added to the absolute difference of their level of comfort with males and females. By grouping the results based on ranges of sports experience scores, I was able to examine the correlation between individuals' sports experience and their perceptions of gender differences and limitations and perceptions of their own strength.

Results

As seen in Table 1, the correlation between athletic experience and both strength and gender gap perceptions followed similar patterns among female athletes and male athletes; there was a particularly strong pattern of increase in strength perception with an increase in athletic experience across the board. The strength perception numbers among non-athletes, recreational athletes, and athletes who started sports after the age of 10 were all very similar and did not experience a strict increase across categories, which could either be the result of low sports experience having minimal impact on strength perception, or outliers within a relatively small sample size. In general, however, we see a positive correlation between increased sports experience and individual strength perception, which aligns with the research discussed earlier in this paper, such as work by Galily and Jones. It seems possible that significant participation in sports, especially when starting at a young age, does have the potential to increase the tendency for self-perception of strength and gender equality.

Table 1: Cumulative Average Results

Sports Experience		None	Recreational	Club/HS level in late childhood	Club/HS level for entire childhood	Collegiate Varsity
Strength Perception	F	20.18	20.40	20.00	20.81	25.40
	M	24.00	26.3	25.5	26.25	33.5
	All	20.5	22.95	21.93	22.62	26.75
Gender Gap Perception	F	4.36	6.00	4.66	3.68	5.50
	M	5.00	6.30	6.80	6.00	7.50
	All	4.42	6.00	5.06	4.46	5.83

* F denotes females and M denotes males.
* Higher strength perception scores indicate more comfort and confidence with oneself in situations not related to sports
* Higher gender gap perception scores indicate more of a tendency to differentiate between males and females in situations related to strength or athletic performance

Additionally, we see that among the middle three categories of sports experience, increased sports involvement did correspond with a substantial decrease of Gender Gap scores. It is interesting, then, that the non-athlete and collegiate athlete groups deviated from this pattern, but a preliminary explanation for this pattern is that non-athletes may not value physical strength to the extent that the society tends to. Likewise, I hypothesize that collegiate athletes may be so specialized and immersed in direct comparisons between men's and women's sports that they are more susceptible to internalize the general trends and media portrayals of gender that sports involvement seems to diminish among other athletes.

Overall, there seems to be a prevalent pattern between increased sports involvement and increased self-perception of strength and gender equality. This is encouraging because, although society and the media have still been found to objectify female athletes and take them less seriously than men, the individual experiences and skills gained from competing in sports may still play a role in increasing gender equality over time. These findings suggest that there is great value in encouraging young girls to join and continue playing sports.

Discussion
This study looked at the relationship between sports experience and a more general perception of one's own strength and confidence, as well as perceptions of differences between males and females when it comes to sports and physical strength. Ultimately, I found an evident positive correlation between participation in sports and athletes' self-perception of strength. This suggests that there is great value in investing in the involvement and retention of females in the field of athletics, as a way to raise females who develop and value their own strength in both athletic and non-athletic settings. However, it is important to note that of the 74 respondents who are no longer competing in sports, 54 reported that a major reason they stopped playing sports was in order to devote more time to schoolwork or other activities. With competing demands on time and energy, the natural tendency is to focus in on endeavors that provide the most value; given the notable correlation between sports experience and self-perceived strength and confidence, it seems that supporting and encouraging young people in their athletic pursuits could have beneficial impacts on society as a whole.

While it is difficult to know for sure whether the patterns of increased sports experience and perception of one's own strength is certainly a causation, or if there is simply a correlation between the

sorts of people who stay involved in sports, it is clear that there is a strong relationship between the two. I would be interested in further research which addresses this idea of how sports directly influence strength and gender perceptions among all people, especially young children.

Acknowledgements

Appendix

Strength Perception Questions

How likely are you to look forward to high-pressure situations?

To what extent do you agree with the following statements?

- I am physically strong
- I am easily swayed from what I want by discouragement or disapproval
- It would be dangerous for me to walk home alone at night
- People respect me and what I have to say
- I often wish I were someone else

Gender Gap Statements

Gymnastics is a more appropriate sport for females

Soccer is a more appropriate sport for males

It would be dangerous for me to walk home at night with a female friend

It would be dangerous for me to walk home at night with a male friend

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Rachel Kravetz

Samuel Leong's "Insidious Eugenics" proposes that its theme appears as a subtext of George Saunders's novella *Bounty* (1996). The premise of this "lens essay" is that applying scholarly knowledge can make new dimensions—and new significance—appear in a work of fiction. This essay employs concepts from a disability studies text by Lennard Davis as an analytical framework. Through astute close reading, the writer shows how elements of the novella's dystopian world reflect and respond to historical ideas about disability.

Samuel Leong Chee Weng

Insidious Eugenics: Fighting back against the "Bounty" dystopia

In the novella *Bounty*, the author George Saunders describes a dystopian American society where "Normals" discriminate against disabled individuals called "Flaweds," treating them as subhuman beings. The story explores multiple themes, including slavery, discrimination, stereotyping, dignity, and, as I discuss, eugenics. According to Merriam-Webster, eugenics is "the practice or advocacy of controlled selective breeding of human populations (as by sterilization) to improve the population's genetic composition" (Merriam-Webster Inc., 2019). It might not be obvious from the outset that the novella has anything to do with eugenics; however, when *Bounty* is seen through the lens of Lennard J. Davis' commentary on society in his article "Disability, Normality, and Power," it becomes increasingly clear that eugenics is indeed a major theme of the novella. In fact, when viewed from the lens of Davis, we can see that *Bounty* depicts the horrible effects which eugenics engenders, as manifested in the way that its society stereotypes, classifies and dehumanizes people with disabilities, and suggests that the only way to stop it is to fight back against misinformed classifications and construct new values.

According to "Disability, Normality, and Power" by Lennard J. Davis, the concepts of what is "normal," and consequently, "abnormal," are not universally defined, but rather social constructs, with normality highly encouraged and deviations looked down upon. A similar dichotomy is observed in *Bounty's* dystopian society, but with the split taken to the extreme. It is this split that allows for increasing elements of eugenics I discuss in the later part of this essay. From the very first page, Saunders establishes to his readers that in this society, individuals are classified into one of two types: "Normals" and "Flaweds," although it is unknown to the reader throughout the story exactly how society was split this way. Davis explains that historically, the dichotomy between normal and abnormal has been "bound up with eugenics" (10). According to Davis, eugenicists popularized this dichotomy during the nineteenth century in an attempt to construct a more normalized, utopian society by eliminating the deviations from statistical averages. With this in mind, one begins to consider the possibility that in *Bounty's* dystopia, too, citizens have been imbued with a eugenic philosophy and taught to view society as split into "Normals" and "Flaweds" (the deviants). Interestingly, the narrator puts forth no clear definition of what counts as "flaws"; in fact, in the story, Judith (the leader of a rebellion against the government) is supposedly able to blend in with the "Normals" despite having an amputated arm (22). Even though the amputation is later revealed to be fake, the fact that this did not raise suspicion amongst the other "Flaweds" corroborates the point that the dichotomy is indeed an arbitrary social construct.

Deeper analysis of *Bounty* through the lens of Davis reveals even more evidence of a eugenics-driven society. *Bounty's* dystopia exhibits a strong obsession with genetic purity, and the elimination of the inferior gene pool: "out there genetic purity is highly valued and Flaweds are generally considered subhuman trash" (1); and again: "'KEEP THE AMERICAN GENE POOL PURE!' The sign says. 'If You Must Fuck A Flawed, Wear A Rubber' someone's scrawled over it" (8). This is a clear allusion to an underlying eugenic philosophy, which, by definition, aims to "improve the population's genetic composition" through "controlled selective breeding" (Merriam-Webster Inc., 2019). Davis elaborates that this desire for genetic purity extended to "eugenics' obsess[ion] with the elimination of 'defectives,' a category which included the 'feebleminded,' the deaf, the blind, the physically defective, and so on" (Davis 11). In *Bounty,* these "defectives" are clearly the "Flaweds," whose very name suggests some form of defect (flaw), and whose heavy persecution indicates the elites' desire for their complete elimination. Indeed, this attempt to eradicate the "Flaweds" in *Bounty's* society is seen in two ways. Firstly, the state passes the "Slave Edict", which legally permits "Normals" to take "Flaweds" as slaves (3, 24); this effectively dehumanizes the "Flaweds" and reduces their societal status to nothing. This law recalls the discriminatory Jim Crow laws in the U.S., and this invocation includes an implicit connection to eugenics, as these laws included anti-miscegenation laws. Secondly, "Flaweds" who were not enslaved are essentially left to die off; this is seen in the narrator's description of the "Flaweds" as "legions of the sick wait[ing] to die along the shoulder." Moreover, the narrator highlights the added presence of "wandering

undercover bureaucrats whip[ping] out clipboards and assess[ing] odd taxes—bridge taxes and sleep taxes and taxes for if they catch you eating weeds without permission," which seem to be legal means of expediting the death of these sick "Flaweds" (9). Thus, one can see how state action against the "Flaweds" in *Bounty* reveals the eugenic philosophy of genetic purity and legalized extinction.

Yet perhaps the most striking and unexpected eugenic characteristic which Davis discusses, and that appears in *Bounty's* dystopia, is that of criminalization. Davis notes that through fingerprinting, "deviance from the norm can be identified and indeed criminalized, particularly in the sense that fingerprints came to be associated with identifying deviants who wished to hide their identities" (14). Amazingly, this ostensibly tiny detail of identifying people who do not wish to be identified is found in *Bounty*; however, instead of fingerprints, which require analysis, "Flaweds" are involuntarily identified with highly visible bracelets that cover almost the "entire forearm" (8). These segregating bracelets are instrumental in helping to criminalize the "Flaweds" based on fallacious associations. The protagonist in *Bounty* observes that "what used to be exit signs are covered with government propaganda banners. One shows a smiling perfect blond girl flipping a burger. Sneaking up on her is a *lustful hunchback wearing a Flawed bracelet*" (emphasis added), which shows a "Flawed" (notably identified by a bracelet) being unfairly branded a criminal (in this case, a rapist). I suggest that through this, the narrator demonstrates the discriminatory consequences of the imbuement of eugenic philosophy in larger society. After all, as Davis notes, "it is important to realize that eugenics was not the trade of a fringe group of right-wing, fascist maniacs. Rather, it became the common belief and practice of many, if not most, European and American citizens" (18).

Indeed, the narrator's comments suggest the recognition that when a eugenic mindset creeps into the popular consciousness, prejudice and discrimination results. The narrator highlights this by juxtaposing how differently the "Flaweds" are treated before and after the enactment of the discriminatory "Slave Edict" law, which heralds the advent of a eugenic-driven dystopia. Early in the novella, the main protagonist (a "Flawed") is talking to the mayor (a "Normal") whom he once "got along so well" with, and who "was always saying how much he envied and admired [him], and telling [him] long personal anecdotes about his love for his daughter." However, after the "Slave Edict," the mayor completely changes his impression of the protagonist, as evidenced by his reaction to finding about his flaw: "I been standing here talking to a goddamned Flawed as if he had a lick of sense. Offer withdrawn. Get your infectious ass out of here and hit the road. Now. Jesus. Disgusting." And: "Did you hear me, shithead?... What's your Flaw, big balls of wax in your ears? No wonder nobody respects you people. Hit the road, freak. Be thankful I'm too busy to have you rebraceleted." This shows the explicit discriminatory treatment of the "Flaweds," solely based upon their identity as "abnormal" in society, and that this discrimination even transcends past friendships. Similar discriminatory treatment towards the deviant "Flaweds" occurs when the protagonist is cruelly treated by a slave dealer. Even though the slave dealer claims, "I do not dislike you and, if truth be told, do not for an instant buy into the idea that you and your kind are somehow inferior to me, or deserving of subjugation," his actions prove otherwise. The slave dealer is revealed to later subject the protagonist to unnecessary and cruel torture, which includes dehumanizing acts of caging, beating, burning, and food and water deprivation (16-17). Through this, the narrator is implicitly highlighting that those who claim that they are not prejudiced may still harbor discrimination towards others notwithstanding, and their underlying ideologies eventually surface in the way they treat others. *Bounty* thus contains a warning about the insidious nature of a eugenic philosophy, and how it translates into the discriminatory and dehumanizing treatment of individuals in society who are considered abnormal.

I suggest that the novella takes the warnings further, by also suggesting a deeper call to action—that is, to actively challenge society's definition of normalcy, and construct a new society. It is interesting to note that throughout *Bounty*, each attempt to help the "Flaweds" that continues to submit to society's definition of normalcy, ends disastrously. First, the narrator introduces "Blay," a man who attempts to help the "Flaweds" by purchasing "Flawed" slaves, as was society's norm, but treating them as if they were friends rather than slaves (10-13). Yet, the

narrator later discloses that he ends up having his things stolen: "The mob strips the barge clean. Buddy and Mike weep. I feel so bad. Poor Blay. No wonder Normals don't trust us. We're always screwing them over" (14). A similar attempt to offer assistance appears in the example of "Doc Spanner," who tries to tackle the "fingerprinting" element of society by helping the "Flaweds" (in this case, the protagonist) remove "Flawed bracelets" (8). Ostensibly, this is of great help to the "Flaweds," but it is merely superficial, and does not tackle the real root of discrimination. Once again, the narrator hints that such help results in undesirable consequences. Under interrogation by his cruel slave master, the protagonist "immediately implicates Doc Spanner. [The slave driver] scribbles Doc's name down and pledges to get it to the proper authorities" (16). Towards the end of the story, the narrator describes acts of explicit rebellion against society's construct of normalcy, which notably does not have unfavorable results, as before. This is first revealed in the example of "Judith," a "Normal" directly challenging society's normal by being part of a movement rebelling against the government. The narrator then writes about Corbett (a "Normal") and Connie (a "Flawed") starting a family, and giving birth to a baby with "Corbett's eyes and Connie's vestigial tail." This is yet another direct challenge to normality, which finds the intermarrying of "Normals" and "Flaweds" taboo, and recalls the taboo-breaking interracial marriage of Richard and Mildred Loving in American history (Loving v. Virginia, 1967). Finally, the story concludes with the protagonist finding and joining a "rebel cell recruiting down in Talpa" (24). The novella ends with a cliffhanger, as if to leave readers hoping for change through this rebellion. Interestingly enough, a similar call to action is embedded in Davis' article "Disability, Normality, and Power," which concludes that "one of the tasks for a developing consciousness of disability issues is the attempt, then, to reverse the hegemony of the normal and to institute alternative ways of thinking about the abnormal." Notably, according to Davis, "the novel form, that proliferator of ideology, is intricately connected with concepts of the norm" (37). Indeed, works of literature like *Bounty* are more than just creative stories, but instead carry deeper meanings with regards to their take on society's ideologies. *Bounty* is a clear example of one such work of literature which aims to challenge the norm; in fact, *Bounty* seems to contain an overarching message—that the only way to stop the hegemony of normality and prevent the unfair discriminatory treatment of "abnormals" in society is to actively challenge society's notion of normality.

Davis' text has been instrumental in providing insight into the analysis of *Bounty*, specifically with regard to its relation to eugenics and the hegemony of normality. However, *Bounty* is loaded with so many themes that Davis' singly focused article is insufficient for a full, in-depth analysis. *Bounty* contains multiple allusions to the events leading up to the American Civil War, such as a split along racial lines leading to the enslavement of African-Americans, a civil uprising, and movements challenging the norm, as pointed out briefly in the previous paragraph. *Bounty* also mentions several ways wherein religion was used (and abused). For example, religion was used by the protagonist's father in an attempt encourage his "Flawed" children after the vote for the "Slave Edict," and abused to influence people's thinking via a "Bible with fallacious pro-slavery sayings of Christ pasted into the Sermon on the Mount" (24). Davis' text is limited in providing insight for analyzing both the racial and religious perspectives in *Bounty*. That being said, despite its limitations, "Disability, Normality and Power" was imperative in unpacking the eugenic elements found in *Bounty's* dystopian society.

When read in isolation through the lens of Davis, deeper analysis of this novella reveals unexpected themes of normality and eugenics. Davis helps make clear that *Bounty* is a work of literature that can ultimately challenge the way we think about society. Indeed, *Bounty* is part of a larger commentary on the insidious presence of a eugenic philosophy in society and the horrifying effects it engenders. When one considers the novella from this perspective, one cannot help but be challenged by the narrator to prevent the spread of discriminatory ideologies by actively challenging society's definition of normality, and seeking to construct a new, more inclusive, society.

Peter Mayshle

Justin's final contribution essay, submitted for ENG76-101, examines the impact of New Brutalist architecture on higher education discourse. By engaging with recent studies on the impact of New Brutalism on college campuses and conducting his own multimodal discourse analysis on CMU's Wean Hall, including interviews with both students and faculty, Justin attempts to bring together the methods of spatial rhetorical analysis and discourse analysis to bear on his questions. What ultimately stands out in Justin's work is his data collection and discussion of the implications of that data, both of which are evidence of a tenacious researcher in the making.

Justin Zhang

New Brutalism: The Ugly, the Concrete, and the Way of Higher Education

Abstract

A modern college experience is defined by a meritocratic environment among a diverse student population, where one's work defines one's ability to succeed. For higher education to provide this experience, the physical environment, namely the architecture of college campuses, must be designed to encourage students and faculty alike to partake in such an academic discourse. A modern and thoughtful architectural style called New Brutalism has been undergoing a resurgence, and while recent research has studied New Brutalism's popularity in a general context, its rising prevalence on college campuses is overlooked. Through a survey of the general Carnegie Mellon University population and interviews with an undergraduate underclassman, upperclassman, and faculty, I analyze the effect of New Brutalism on modern higher education, applying Gee's Big D Discourse tool and multimodal discourse analysis on Carnegie Mellon University's Wean Hall. My findings suggest that New Brutalism is a valid response to the ever-changing college population without sacrificing higher education ideals.

Introduction

Brutalism is an architectural style born out of the mid-twentieth century. Derived from the French word for concrete, Béton brut, Brutalism was characterized by its use of steel and concrete. Many government buildings were built using Brutalism, and thus, the style has been deemed totalitarian in nature, fitting the "Brutal" part of its name. Moreover, a general sentiment about Brutalist structures is that they are undeniably and unfathomably ugly. These are the reasons that Brutalism fell to obscurity soon after its conception. However, Brutalism is reemerging as an architectural staple around the world, and many academics are interested in why. Research has shown that New Brutalism is appealing to our current societal values because it represents permanence and transparency in our chaotic, harrowing world. Brutalist structures are simple in concept and, thus, the general public see them as vulnerable and down to earth. However, the revival of Brutalism and its implications in an academic setting have been largely overlooked. For example, documentation of recent Brutalist structures on the campuses of the University of Illinois at Chicago and Somerville College mostly discuss what Brutalism means to their school culture rather than education as a whole.

In my research, I explore the implications of New Brutalism on academic communities by synthesizing prior research on Brutalism, specific applications of Brutalism on college campuses, and a personal case study of Carnegie Mellon University's Wean Hall. By comparing New Brutalism on our campus as opposed to other campuses, the full extent of Brutalism in the academic setting can be understood.

My paper proceeds with traditional IMRaD structure. The Background section is split into three sections: Discourse Communities, New Brutalism, and New Brutalism on College Campuses. The first introduces the theory of discourse and higher education discourse communities, the second builds understanding of New Brutalism architecture, including its apparent weaknesses, and lastly, the third synthesizes these ideas with examples of current Brutalist structures on different college campuses. The basis of my research is thus established, and I proceed with the methodology section by introducing the Carnegie Mellon campus and Wean Hall. Then, I create my research design of how Wean Hall affects the CMU campus under the techniques established by Gee's Big D Discourse tool. I move onto deliberating the results of my research and conclude with a discussion of said results.

Background

I.   The Discourse of Higher Education

The study of societies depends on the theory of discourse. Discourse is a system characterized by the interactions of individuals, their actions, and the text around them. Discourse exists as a response to a text, object, or an idea and can only persist through people who partake in the discourse and their interactions (Krippendorff).

The discourse of higher education is centered around a selfless pursuit of knowledge. Harvard University exemplifies this in its age-old mission statement: "Whatever the style or technique, teaching at its best can be a generative act, one of the ways by which human beings try to cheat death-by giving witness to the next generation so that what we have learned in our own lives won't die with us" (Delbanco 11). Understanding this mantra in the discourse context, college can be split into the community of those who teach and those who learn. The dignified teachers therefore form deep interactions with those taught. However, no matter how intricate the relationship between student and teacher may be, there is always a tangible temporariness. In his research, Professor Andrew Delbanco notes "one of the peculiarities of the teaching life is that every year the teacher gets older while the student stays the same age" (Delbanco 9). There will always be a time where students must move on, and there will always be new students. This passage of time and generations is a somewhat bittersweet experience for the teaching community, as their academic purposes remain while the students' purposes rapidly develop.

Understanding the student discourse community is just as important. Elizabeth M. Lee of Saint Joseph's University finds that in modern higher education, the makeup of the student population consists of much more than the traditionally aged college student. For example, there are older, commuter, and online students, to name a few (Delbanco 12). The increased variety fosters comradery as students learn from the experiences of other students, cultivating a central culture of cooperative effort. "Rather than understanding college as a birthright or a taken-for-granted activity, college attendance for the respondents fulfilled other kinds of symbolic expectations, such as being a way "out" of difficult family circumstances, a way of leading a "better" life or "making it" (Lee 58). Clearly, "college is supposed to be a time when such differences recede if not vanish" (Delvanco 14).

II.   Multimodal Discourse Analysis of Higher Education through Architecture

Architecture as a medium of discourse is properly analyzed by a multimodal approach. While academic discourse can more obviously be studied through active mediums such as student magazines, college specific messaging boards, and public statements from college community members, Boeriis et. al. provide insight on how even architecture may influence academic discourse. "One example of this [in the 1980s]] is the way the dominant materials of [the University of Southern Denmark's] buildings – concrete, glass and cor-ten rusted steel – lean on and realize an industrial discourse, signaling 'modern' and perhaps also 'functionalist'" (Boeriis et. al. 78). Boeriis et. al. argue that there exists a natural discourse perpetuated by campus architecture. The discourse exists in the form of material intention: a statement and promise that the university provides a modern education, carved out of concrete, glass and steel. Notably, this analysis of material perpetuation of academic discourse is particularly relevant to our study of New Brutalism on college campuses, and these ideas will be further expanded on in the following sections.

Boeriis et. al. further develop the formation of discourse through campus architecture through other considerations such as design. "By focusing in particular on the different discourses that the buildings appear to realize: from 'equality' (equal status of entrances and same size of offices) and 'immersion' (old classrooms and offices) to 'hierarchy', 'privileged places' (the main entrance,

the campus square, different size offices), 'openness', 'comfort' and 'perceptual freedom' (new classrooms and offices) …" (Boeriis et. al. 96). Discourse is naturally created through the intention of the setting. Boeriis et. al. argue that the architecture of these different settings define sub-focuses important to the overall academic discourse.

With the introduction of discourse with an academic focus and how campus architecture may invoke such discourse, we now consider New Brutalism as the proper architectural style for academic discourse ideals.

III.   Brutalism

Brutalism had undergone a rebranding of sorts into what is known today as New Brutalism. Reyner Banham in his research defines "the movement in three theses: 1. Memorability as an Image; 2. Clear exhibition of Structure; and 3. Valuation of Material 'as found'" (Banham 1). It is clear from this definition that New Brutalism is not completely distinct nor completely equal to its preceding movement. Reyner explains the discrepancy through an examination of the Modern Movement that led to the creation of New Brutalism. He categorizes architectural styles that came out of the Modern Movement into two groups: labels and banners. Labels are "a recognition tag…to a body of work which appears to have certain consistent principles running through it" while banners are slogans and "polic[ies] adopted by a group of artists" (Banham 1). In this way, New Brutalism retains its physical characteristics from Brutalism while gaining new political perception from the "New." New Brutalism is meant to derive communal and equality values from the Communism movement to altercate the existing Brutalism definition as humble constructions made to serve the public. This eradicates the totalitarian undertones of its original conception and allows New Brutalism to retry as a newly distinct entity.

A.   Study on Ugly

Notably, the "ugliness" of New Brutalism still remains a pressing issue. Will negative public opinion on New Brutalist structure detract from its purpose? Timothy Hyde's research on the public perception of the New Brutalist South Banks Art Centre in London was initially controversial. Citizens described the building as "surly, bunkerlike, dank…and bleak" (Hyde 67). This hatred dissipated as Londoners became more acquainted with the building; the centre was a central part of many people's commute, and the general consensus transformed into adoration. Caroline O'Donnell's research on exactly what "ugly" is sheds light on this phenomenon. Rather than seeing ugly as the opposite of beautiful, O'Donnell describes it as "something fundamentally unplanned, unexpected, not *supposed* to be" (O'Donnell 96). In this way, the South Banks Art Centre subverted the Londoners expectations with simply functional architecture. This subversion was drawn out as commuters would pass it daily, until it became normalized and thus beloved. New Brutalism is subversive in nature and takes time to get acclimated to.

I synthesize the established and cited works above to create the basis of my research: how can New Brutalism continue the modernization of higher education discourse and what effects does it have on a learning environment? I hypothesize that because New Brutalism has a large focus on function, New Brutalist structures create a discourse that emphasizes free thought and comradery already seen in the learning community.

B. Brutalism on Modern College Campuses

Generally, the ideals of New Brutalism line up well with college discourse communities, which are wholly communal; students live, learn, and graduate together. It is no surprise that schools such as the University of Illinois at Chicago and Somerville College of the University of Oxford have integrated Brutalism into their campuses.

In 2017, the Art and Architecture Building at UIC was reconstructed with New Brutalism architecture. Scott Utter, a project manager for the building, believed that the "style had a holistic aesthetic and cultivated an image of safety in an area previously burdened by overcrowding and urban blight" (Utter et. al. 54). The simplicity of New Brutalism allowed for a more free and open academic space. Moreover, the building was organized under function, a defining trait of New Brutalism, rather than department. Utter hoped that this would allow departments that would normally be isolated from each other to interact, increasing transparency and unexpected breakthroughs.

The construction of New Brutalism into Somerville College holds a different context and reason. Contracted in 1956, architect Phillip Dowson was tasked to modernize large parts of Somerville College. The choice of architecture Dowson chose was New Brutalism. Academic Alistair Fair reasoned that this choice was economically driven as much of the campus was undergoing modernization. Many modern architecture techniques were completely new and came with hidden faults such as leakage or cracks. This would nullify the reason for modernizing in the first place, so Dowson saw the simple construction of New Brutalism as a cheap and reliable solution. New Brutalism is able to facilitate learning environments in a simple and efficient manner, which shows its potential in modernizing education.
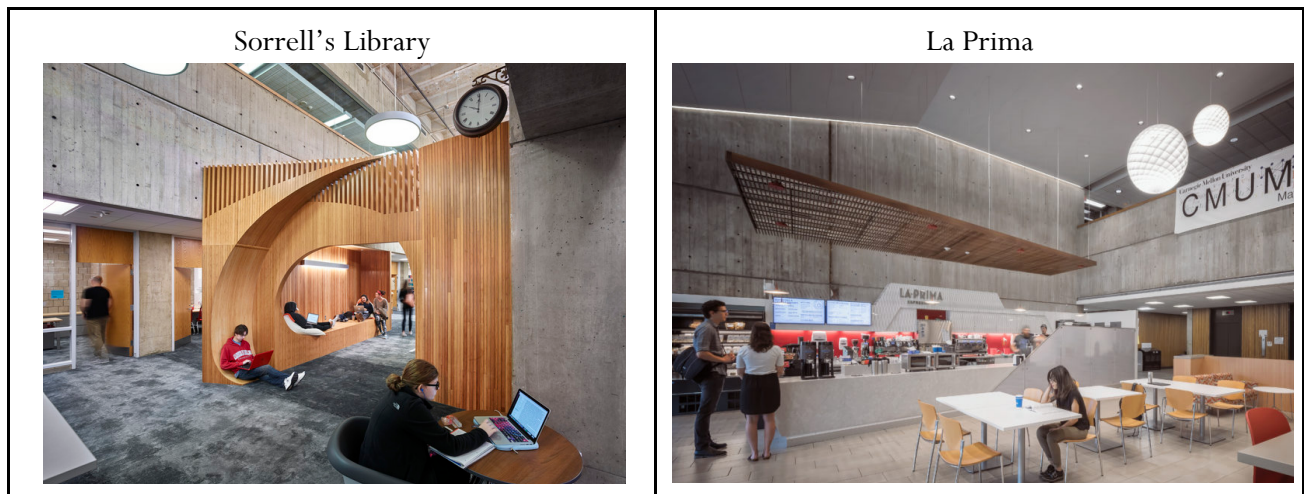
Method
   I.   **Setting**

This paper seeks to analyze the effect New Brutalism has on the modernization of higher education through a case study of Wean Hall on Carnegie Mellon University campus. CMU is a world-renowned research facility, specializing in many fields such as data science, computer science, architecture, and drama (Carnegie Mellon University). The institution is inherently interdisciplinistic, leading to the development of new and exciting fields. CMU is known for its innovative education and thus is a leader of modern higher education. Likewise, this innovation spreads to many other parts that make up CMU such as the campus. From the College of Fine Arts (CFA) building to Gates Center for Computer Science, there are over forty academic buildings, all with their academic specialties and physical additions to the innovative nature of the campus (Figure 1). Wean Hall is one of these buildings.

College of Fine Arts	Gates-Hillman (GHC)	Wean Hall

Figure 1. Buildings of Carnegie Mellon University Campus
Carnegie Mellon University. "Locations - Computing Services - Carnegie Mellon University."

Wean Hall was built in the early 1970s in the style of New Brutalism. Its original purpose was to house the Computer Science department, faculty offices, and a library named Sorrell's library ("Wean Hall"). Since then, it has undergone many renovations to improve the existing structure as well as to add to its interior. For example, in 2017, Sorrell's library had been renovated to "bring warmth to a concrete Brutalist building and help turn it into a place for active learning…prefabricated glass and metal modular work rooms were added to the space" (Maggiora). Another notable renovation was the opening of La Prima. In 2018, "Wean Lobby and La Prima Espresso, located on the fifth floor of Wean Hall, were renovated this summer and have reopened to the community. The goals of the project…[was] to improve the customer experience, support community, and encourage social interaction" (Carnegie Mellon University). Clearly, a common theme between the places in Wean Hall is engagement in the community of CMU.

The consideration of providing students a truly modern education was the central motivation for the creation of Wean Hall and the decision to use New Brutalist architecture. This paper seeks to measure the success of Wean Hall's effect on the definition of a modern education at CMU.

Figure 2. Places in Wean
Maggiora, Martita Vial della

II.   Design

In order to analyze Wean Hall's discourse community, I proceed with a method of survey and interview under the framework of Gee's Big D Discourse Tool. Gee analyzes discourse by researching "both language and people's actions, interactions, values, beliefs, and uses of objects, tools, and environments within social or institutional settings" (Gee 186). By using survey data along with interviews, I can adequately understand discourse through Gee's method.

I seek to understand the general discourse perpetuated by Wean Hall using the objects (language, action, interactions, values, beliefs, use of setting) described by Gee through a survey (Table 1). First, I classify the survey responders by different types of students or faculty members to create a sample makeup of the Wean Hall discourse population. The purpose of my questions is summarized below.

Table 1. Survey Questions by my Intent of Understanding

Questions	Intent of Understanding
Are you an underclassman, upperclassman, or a faculty member?	Classification (for interviews/data analysis)
Do you classify as a commuter student, older than traditional age student, veteran, or any type of "nontraditional" college student? If you are a faculty member, please state your employment at CMU.	Classification (for interviews/data analysis)
1. What do you use Wean Hall for? (Class/Office Hours, La Prima, Sorrell's Library, Meeting with Friends) *	Interaction/Action/Use of setting
2. Wean Hall is … (Finish the sentence and state whether you say this with a positive or negative connotation)	Language (Positive or Negative Connotation)
3. Is Wean Hall ugly? (yes/no)	Beliefs
4. What do you value most in an ideal college? (Education, networking, partying)	Values

* - Choose all that apply

III.   Data Collection

I distributed my survey online in multiple CMU Facebook groups and the CMU reddit message board to get relatively diverse responses. I collected data for a week before closing my survey. Overall, 40 students and 1 faculty member. In the student group 28 were underclassmen and 12 were upperclassmen. There were 2 "nontraditional" upperclassmen who classified themselves as commuter students. The one faculty member is a postdoctoral physics researcher.

IV.   Data Analysis

Following conventional survey data analysis, I reproduce the method used by Erickson in his analysis of National Survey data. I will use simple exploratory data analysis on the survey data, creating proportional bar graphs and visually inspecting them, to gain an elementary understanding of the discourse community. Following this, I message individuals in my data I deem to represent different groups within the Wean Hall discourse community for an in-depth interview. The questions of the interview are catered towards the differing individuals. I transcribed interviews afterwards. Using the interviews and survey data as a supplement, I can fully understand the Wean Hall discourse community and how it interacts and overlaps with other CMU discourse communities.

Results

In his research, Delvanco saw that college discourse was less about individual differences and more about similarities. "College is supposed to be a time when such differences recede if not vanish" (Delvanco 14). To this, my results generally support this claim because upperclassmen responses to the survey

questions were much more affirming than underclassmen. The percentages of upperclassmen responses mostly occupied one answer. I continue to explore data analysis to understand further the effect of New Brutalism on college discourse.

The survey data (Figures 3-6) shows that upperclassmen generally saw Wean Hall is a more favorable light than underclassmen. The faculty member chose class/office hours and La Prima as their Wean Hall use, said "Wean Hall is home (positive connotation)," believes Wean Hall is ugly, and values education most in a college degree. The following analysis is of student data.
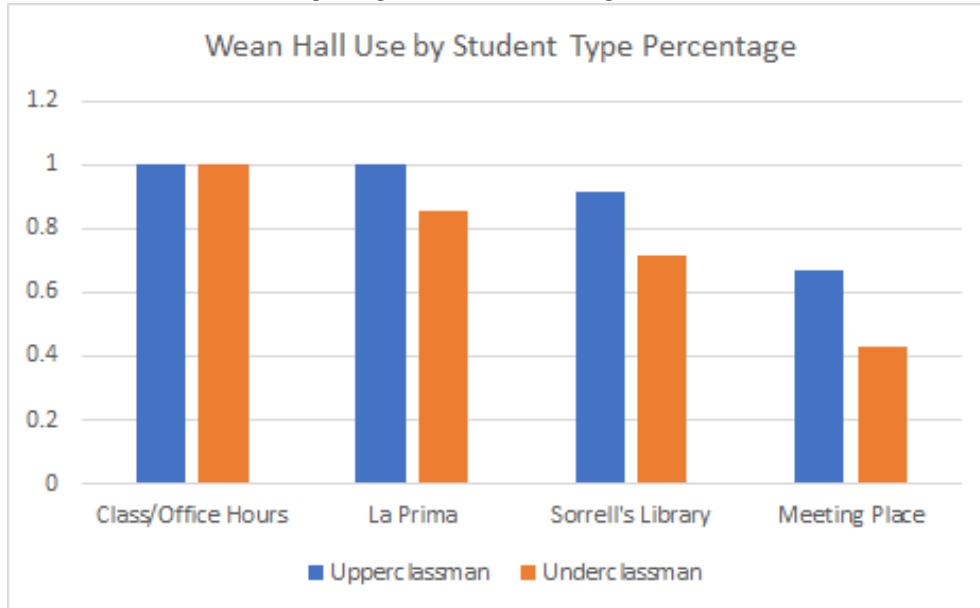
Figure 3. Results of Question 1:
A higher percentage of Upperclassmen use Wean Hall across four types of usage

As shown, upperclassmen show a greater percentage use of Wean Hall overall. Although both student groups all have some class or office hours in Wean Hall, the other functions of Wean are less used by underclassmen. Most notably, there are about 20% more upperclassmen who use Wean Hall as a meeting place than underclassmen. I judge that this disparity may be due to underclassmen being less familiar with Wean Hall, so, in return, they either do not know of these functions or have not built a preference to use Wean Hall for these purposes. For example, an underclassman might solely go to Hunt Library because they have never been in Sorrell's Library.
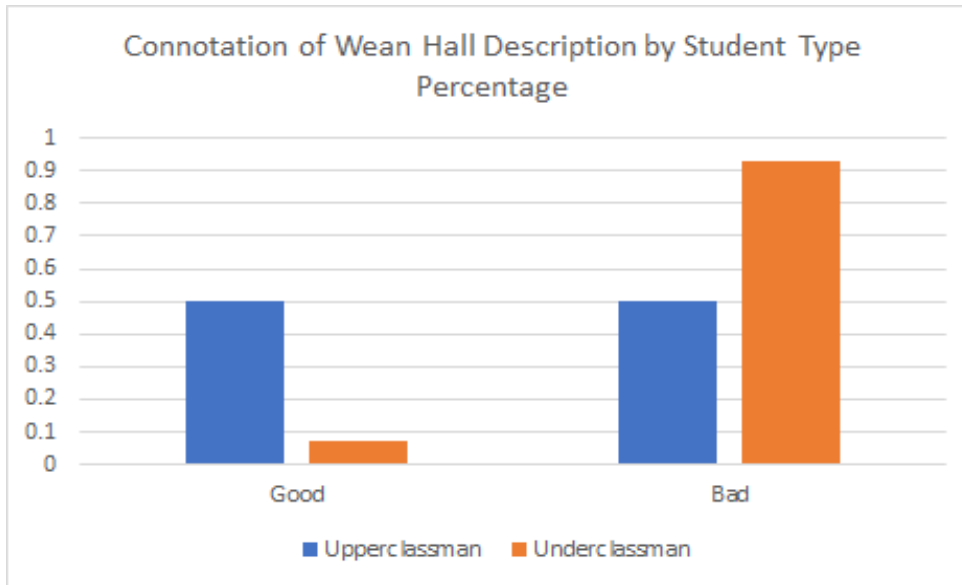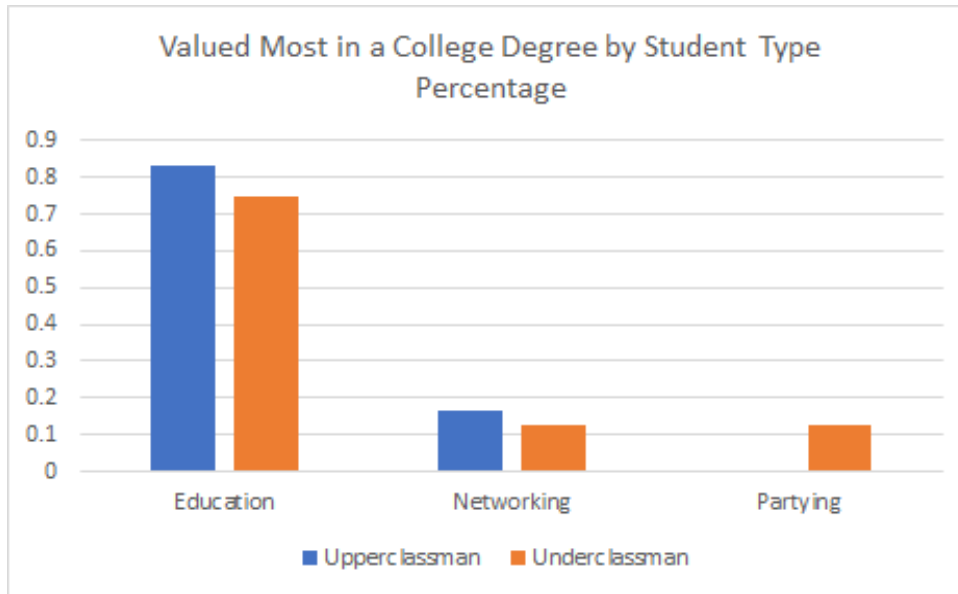
Figure 4. Question 2:
Percentage of "Good" connotation significantly higher with upperclassmen

In the second question, there is a much larger disparity between student groups. More than 90% of underclassmen described Wean Hall in a negative connotation. Some phrases used were, "Wean Hall is horrendous," "Wean Hall is not the greatest," and "Wean Hall is bad, bad, bad." There were very few positive words about Wean Hall from the underclassmen. The only 2 good connotation responses were, "Wean Hall is productive," and "Wean Hall is good coffee." However, the split between good and bad connotations for upperclassmen was 50/50. Although I must take into account sampling error (Erickson 60), there is an apparent increase of positive choice words from upperclassmen. To note, many of the negative responses were relatively milder than the underclassmen responses and more positive than the underclassmen responses. For example, one said, "Wean Hall is meh," and another said "Wean Hall is love. Wean Hall is life."
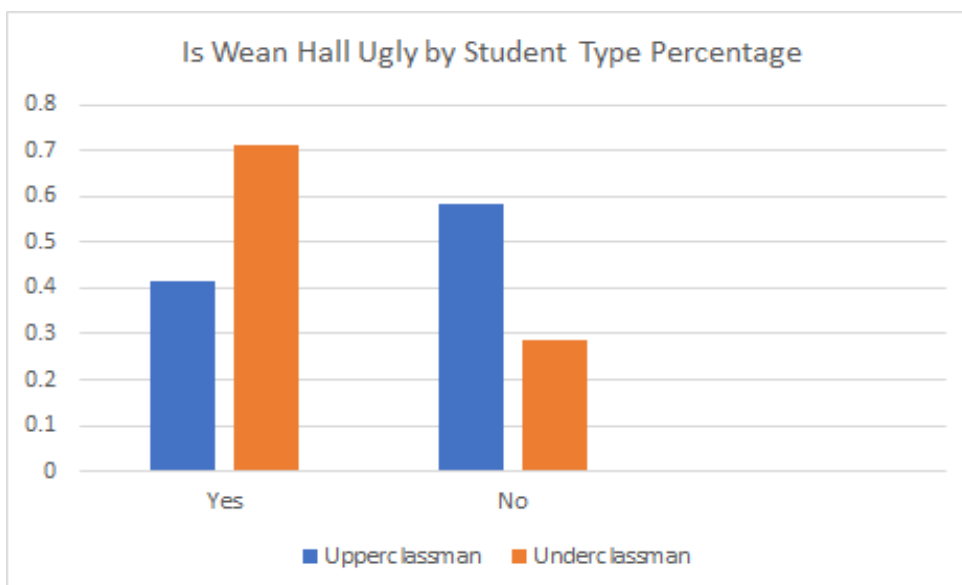
Figure 5. Results of Question 3: A higher rate of upperclassmen say Wean Hall is not ugly

The results for whether students thought Wean Hall was ugly generally follows the trend of connotation (Figure 5) albeit with less stark results. A larger percentage of underclassmen thought Wean Hall was ugly, while a larger percentage of upperclassmen did not agree that Wean Hall was ugly. However, a greater overall percentage of students believed that Wean Hall was ugly, which supports previously stated aesthetic biases about New Brutalism (Conti).

Figure 6, Results of Question 4: Value shifts from Underclassmen to Upperclassmen

Both student groups saw education as the most valuable factor of their college degree. I form an understanding that CMU discourse has a mostly academic basis, which makes sense considering the research foundation at CMU. The students that believe networking or partying to be the most valuable part of their college education are in the minority, but represent a disparity between the values of upperclassmen versus underclassmen. I hypothesize that this is caused by the expected immaturity of underclassmen values, which should mature over the course of a student's university career.

After the survey, I located, messaged, and successfully set up interviews for three individuals I thought to accurately represent the CMU discourse community. I chose to interview an underclassman who followed most of the general underclassmen trends, an upperclassman who followed most of the general upperclassmen trends, who is also notable a commuter student, and a postdoctoral physics researcher (Tables 2-4). These interviews will help me understand the underlying discourse communities within CMU (Gee).

Can you introduce yourself?	"I am a freshman this year in the chemistry major. I guess I'm also interested in getting a business minor…" "I am a member of Tri Delta [sorority]…"

What is your usual day in Wean Hall like?	"I have recitation most days in Wean, also I go to office hours like a lot" "Most days I have an hour gap between classes, and I finish at around 4 pm, so I stay at La Prima or Sorrell's quite a bit"
Where do you go to most often in Wean Hall?	"Unexpectedly, Sorrell's library…I am not a library person. At least I wasn't before now" "There is just something about it that I vibe with" "It's a working environment…"
"Can you elaborate on why you thought Wean Hall was ugly?"	"Have you seen it?" "It's just so concrete and glass, like ugh" "You look at Gates Center, and you think, "what were they thinking?""
You said, "Wean Hall is crowded." Can you elaborate further?	"Yeah, the entrance [in front of La Prima] is always crowded…effort to get to class" "I guess now that I think about it, it's only crowded during peak hours… like the library is justifiably full in the afternoon" "…I wouldn't hang out here with friends"
What do you like most about Wean Hall? *	"I am always productive in Wean… because of the atmosphere of it all" "Strangely, I don't feel alone, like all of us here are working on something" "People are respectful of others when working"
Do you believe Wean Hall to be an important part of the Campus? *	"This is like a what if scenario, but if Wean was gone from campus one day, I'd definitely wouldn't have a place where I could do so much… like I can study at Hunt, but I can't go to my class right away…" "There would just be more hassle"

	"Do I think Wean is important? I guess I do. Do I like Wean? Eh."
	"It might grow on me"

* - Individualized question

Table 2. Summarized Question and Answer for Underclassman Interviewee
Underclassmen may not realize their appreciation for Wean Hall due to their initial impressions

       Through my interview with an underclassman student, I understand the underclassmen CMU discourse to be developing. While the student had a strong opinion that Wean Hall was ugly, their opinions on the value of Wean Hall to CMU campus indicated uncertainty, as they acknowledged the versatility of Wean Hall, but struggled to synthesize that with their initial impression of Wean Hall. This supports my hypothesis in figure 6 that underclassmen will have an expected immaturity in their values. Thus, while higher education seeks to mature these values explicitly through classes and professor student interactions, Wean Hall offers an implicit supplement: the valuation of superficiality against functionality. Higher education would want students to tend towards the latter during their time enrolled, which is evidenced by my next interview with an upperclassman, commuter student.

Can you introduce yourself?	"I'm a junior in mechE, and hopefully I'll finish my cs double major this year."
	"I am a large nerd, well not physically"
	"This year, I live a little past Squirrel Hill…like the far side of Frick [Park]"
What is your usual day in Wean Hall like?	"My TA hours [for Calculus II] are on the seventh floor every Tuesday, Thursday"
	"I chill near La Prima…just hanging out with friends"
Where do you go to most often in Wean Hall?	"My office hours… if not that, I kind of don't have a place where I visit more often than the other"
	"…all the places are actually really nice"
"Can you elaborate on why you thought Wean Hall was not ugly?"	"I was a little torn… it isn't pretty per se"
	"It's kind of just incomparable [to anything else on campus] …"
	"…but it is definitely nice to see, it's hard to not admire Wean"

You said, "Wean Hall is underrated." Can you elaborate further?	"Kind of what I was saying before… like I am sure everyone uses it…"
	"I always hear people talking [poorly] about it, and it actually gets me mad sometimes"
	"Wean is for the students"
As a freshman, did you have different opinions about Wean Hall than you do now? *	"…I was one of the Wean haters, sadly"
	"Now I am reformed, and I love it, I love it actually"
How do you think being a commuter student affects your perspective? *	"I stay on campus a lot more than usual… in the empty classrooms [of Wean] with friends"
	"I've become more productive [than previous years]?"
	"Time is just more valuable to me"
Does Wean Hall add to CMU culture in anyway? How so? *	"If you look past the stress culture, I think Wean does a good job at promoting healthy productivity" "…makes motivation… like [Andrew Carnegie] says, "my heart is in my work.""
	"Wean is another option… Hunt is great, the UC is great, and Wean is another a great addition"

* - Individualized question

**Table 3. Summarized Question and Answer for Upperclassman Interviewee:
A commuting upperclassman realized their underappreciation for Wean Hall as a work and study place**

The upperclassman I interviewed had a more definite answer to how they felt about Wean Hall. She saw Wean Hall as synonymous with CMU's overall academic beliefs because it promoted "healthy productivity." Despite the heavier workloads and stress that CMU students tend to take on, the upperclassman student felt that she could handle those stressors better because she could use the vacant classrooms productively cooperate with friends while still having a distinct part of the building, La Prima, as a more casual hangout location. Moreover, because the student did not have the luxuries of a traditional college student (dorming), she has a larger valuation of time, which Wean Hall's multifunctionality of productive workspaces and casual break areas (at La Prima) greatly optimizes.

After being a part of CMU discourse for multiple years, the upperclassman is able to fully comprehend their struggle between their initial impression of Wean Hall and their appreciation of Wean Hall's functions. She is able to overcome her initial bias in distinguishing Wean Hall's value to CMU culture amongst the other campus buildings. This indicates that students do indeed mature throughout their career

at CMU and supports our claim that Brutalist structures on campus can increase productive higher education discourse.

With a better understanding of how Wean Hall has affected the student population, I proceed with an interview with a CMU postdoctoral student in the physics department to further understand how Wean Hall affects the faculty members of higher education discourse.

Could you describe your position and experience at CMU to me?	"I am a postdoctoral student, and I have been at CMU for…6 years now" "My undergrad was at Cornell" "…somedays, I am [mostly] in my office in Wean for office hours and paperwork."
What is your usual day in Wean Hall like?	"I sit in my office…. A lot of students are always passing by" "…handful of students stop by and talk about the class, my research, or just to chat, which is nice!"
Where do you go to most often in Wean Hall?	"La Prima… I'm a coffee addict" "I go down and up the stairs constantly for coffee, so I get good exercise!"
"Can you elaborate on why you thought Wean Hall was ugly?"	"See, I wasn't sure… on a scale of 1 through 10 I would have given it a 4 [on the ugly side]" "I do think it's ugly. It is ugly, but I can see why people would like it… simple… clean"
You said, "Wean Hall is home." Can you elaborate further?	"My home away from home" "When I'm done teaching, it feels like I am going home, which is my office" "I'm comfortable… is it because of Wean? Probably." "It's a straight shot [from Doherty] to my office. I basically just walk straight and I'm home!"
What about the faculty experience of Wean Hall is different or similar from a student experience?	"Honestly, I don't think there is much of a difference" "We are all adults… we walk the same halls, talk

	to others as equals"
	"You can't tell that I'm older if we pass in the hallways, nor can I distinguish you without prejudice"
As you described, Wean Hall does a good job providing a space which encourages collaboration and learning because everyone is equal here. Do you think it has anything to do with the architecture? *	"It feels like it might… I mean we all know what we are doing in Wean… despite being to do so much, it's definitely not overwhelming"
	"You wouldn't expect this by just looking outside of Wean; you don't expect anything, yet here we are"

* - Individualized question

Table 4. Summarized Question and Answer for Faculty Interviewee:
A 6-year faculty member at CMU sees Wean Hall as a "home away from home"

The postdoctoral physics student saw his office at Wean as his "home away from home," (Table 4) because of how separated yet close Wean Hall is from the other teaching buildings. However, this faculty member also felt "indistinguishable" (Table 4) from other students while in Wean Hall, as if the split between student and teacher did not exist. He felt that physical traits such as age did not immediately incur judgement and there was respect and equality between people within Wean Hall.

Discussion

The populations studied all have distinct needs which are fulfilled by Wean Hall. For the green underclassmen who are being introduced to academic discourse, Wean Hall offers a supplementary intuitive view of the established academic environment. The transition from high school to college is often difficult due to the increase in difficulty and expectation. Wean Hall provides a 'snapshot' into these expectations, where spaces, such as Sorrells library, are filled with studying students and other spaces, such as La Prima are used for recreation. Here, the idea that students are encouraged to commit time towards understanding their studies is exemplified along with the converse that students should also feel free to rest and enjoy themselves as well. Notably, the clear separation of these spaces, a characteristic of Brutalism, allows underclassmen to see clearly what is required to do well in an academic environment. Wean Hall allows for these ideas to be easily digestible. Thus, higher education can utilize Brutalism to support the introduction of new members into Academic discourse.

As students become more accustomed to academic discourse, their focuses and needs shift to the optimization of their time as the expectations of their work are significantly higher. Wean Hall has shown to serve upperclassmen, who embody these more matured members of the college community, equally as well. The challenges that college campuses face is the inclusion of all of its members with limited resources. Wean Hall's ability to accommodate both underclassmen and upperclassmen in parallel implies that Brutalist structures provide an efficient solution to this challenge. I suppose that this is due to explicit separation of functions within Wean Hall that allows a diverse set of uses without conflict from its parts.

Next, the faculty view of Wean Hall provides both a matured opinion on Wean Hall's value as well as insight towards what settings optimize academic exploration. The "indistinguishable" nature of Wean Hall described by the post-doc poses interesting observations on the relationship between the anonymity described and the inherently distinguishing meritocratic nature of higher education. Those who research are

interested in the advancement of their respective fields, and since these fields are often infinitely undiscovered implies that the reward of research is the discovery itself. However, the vast complexity of academic fields often means that progress towards discovery is variable and slow. Researchers may feel lost and frustrated when stuck, leading to a negative feedback loop of hopelessness. This mirrors how learning students have a similar delay in reward, as academic maturation may take seemingly disproportionate time and effort. Although students will not be necessarily conducting research in their coursework, they will have a similar goal of discovering an understanding of their assignments. Indistinguishability seems to alleviate the lack of reward; these two groups are generalized and conglomerated into a single population of academic exploration for the sake of personal growth. Perhaps, anonymity allows researchers and students alike to feel less hindered by the daunting unknown as the responsibility of discovery is no longer individual but shared amongst those studying in Wean Hall. An implicit comradery is formed through the "loss of identity."

However, a natural question of whether the effect of feeling indistinguishable dampens the reward of academic achievement as well, playing against the idea of meritocracy. One could argue that having extra support may reduce the feat of achievement, but this conclusion is simply not true. The work done by an individual in a group setting is still individual work. The additional companionship will be unrelated to one's work, and thus cannot share nor detract from the merit gained from academic exploration. Therefore, I argue that the addition of anonymization to academic discourse from Brutalist structures can only benefit higher education.

As we have seen with the current pandemic, people are more physically alone than ever before in recent times, with lack of distinction between functions of spaces. Our homes, which should be a place of rest and relaxation, are now forced to be cramped with the additional purpose of being our workspace. Expert opinion believes that the lack of separation of working from home caused by the pandemic ultimately lowers productivity (Gorlick). It is more important now than ever that we optimize the separation of work and life through all possible avenues, including architecture. Through this study, we have explored the different functions students and faculty require and how Brutalism is able to accommodate each of these needs. A common theme of Brutalist structures is the clear separation of material, which is also echoed through the design of its interior. In contrast to our current work-from-home situations, where our spaces of comfort and work have converged and clashed, the Brutalist theme of separation creates a harmonious gathering of spaces with different functions. Students and faculty alike felt that they could switch from working in the Wean Hall classrooms, library, and office to relaxing in La Prima without much conflict, all within the same building. As such, Wean Hall is able to bring together the multitudes of different discourse communities on CMU campus without sacrificing one group's needs for another.

Conclusion

From my research, Wean Hall clearly has a significant effect on the discourse communities of CMU. The three groups I focused on, underclassmen, upperclassmen, nontraditional students, and faculty members seemed to find a common academic discourse at Wean Hall. Despite the negative initial negative reactions against Wean Hall, these groups all shared the idea of productivity and comradery at Wean Hall through the many different functions of Wean. Wean Hall has cemented itself as a space of connection on CMU campus.

I started my research with the hypothesis that New Brutalism would promote ideas integral to a modern college education, and my findings proved my hypothesis true. New Brutalism creates an apparent vulnerability between inner college discourse groups, which allows them to form a productive, academic discourse. As higher education discourse gains a more diverse, nontraditional, community, New Brutalism defines a discourse welcome to all, truly adhering to a modern college experience.

My findings suggest that Brutalist structures do indeed enhance academic discourse by creating space in which all members of a college campus can interact, stripping away preconceived biases for pure learning objectives. Brutalism further suggests a more general design approach to education spaces, which is the focus of function. Especially with our current shift towards previously less traditional models of learning, such as online lectures and discussion boards, it is important to continue to invest in developing these environments.

The study of Brutalism on College campuses can be expanded upon with a longitudinal design, with larger sample size across different institutions. More discussion of how New Brutalism affects primarily networking or party culture universities could be examined to more accurately depict New Brutalism in college. Moreover, a greater sample of interviews would allow additional discourse insight, especially across different communities formed in the college setting. For example, the broad classifications used in this study, underclassmen, upperclassmen, and faculty, can be specified further to include subcategories such as scholarship students and exchange students or faculty.

New Brutalism is used on college campuses all over the world for good reason; higher education discourse is developing at accelerated rates, and college campuses need to respond just as fervently and passionately. Although the core ideas of higher education remain the same, colleges must strive to ever improve and push these ideals to their greatest potentials.

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