Introduction from the College of Liberal Arts

We welcome you to the Third Annual Student Research Symposium—“The Humanities, Social Sciences, and Interdisciplinarity”—hosted by the College of Liberal Arts at the University of Central Arkansas! For several years, the Department of English annually hosted a Graduate Conference. In recent years, the College of Liberal Arts began providing a venue for undergraduates within the College to present their research in the form of an Undergraduate Research Symposium. This year we have combined the two events. The Symposium corresponds with the Graduate School’s mission to “promote intellectual excellence at the advanced levels of academic learning.” Likewise, the Symposium dovetails with the College’s Educating for Diversity and Global Engagement (EDGE) initiative, which supports undergraduate research.

This program contains the schedule and abstracts for graduate and undergraduate presentations as well as descriptions of two talks delivered by our guest speaker, Dr. Lloyd Pratt (University of Oxford, England). Graduate presentations have been scheduled for Wednesday, April 22nd, and feature the work of graduate students within the College and from universities across the state. Undergraduate presentations—developed within departments across the College—have been slated for Thursday, April 23rd. Each day of presentations will conclude with a talk by Dr. Pratt.

Along with the College, several UCA departments and organizations have made this event possible, namely the departments of English, History, and World Languages as well as the Student Government Association. Dr. Pratt’s visit is supported in part by a grant from the Arkansas Humanities Council and the National Endowment for the Humanities. The EDGE committee organized the Symposium.

This Symposium honors the work of our students and their faculty mentors within the College as well as the research of graduate students working in the humanities and social sciences across the state of Arkansas. Thank you for joining us.
Dr. Lloyd Pratt’s Talks

Join us for two talks by our guest lecturer, Dr. Lloyd Pratt, Associate Professor of English and University Lecturer in American Literature at the University of Oxford, England.

A History of “Heroic Reading” in Arkansas
*Public Talk at the Faulkner County Library, 1900 Tyler Street, on Wednesday, April 22, at 7:00 pm.

When Blanche Chenault Junkin arrived in Little Rock as a young woman at the turn of the twentieth century, she was already on her way to becoming the avid reader that she would become later in life. She would later write in the Democrat-Gazette that her lifelong favorite author was Ralph Waldo Emerson, the New England Transcendentalist most often identified with his early book of essays, Nature (1836.) Junkin was such a fan of Emerson that in the 1920s, she selected, compiled, and published a small pamphlet called Through the Year with Emerson. Drawing on her extensive knowledge of Emerson’s writing, she chose a short reading for each day, just as was often done with the Bible. Junkin would go on to a long career in teaching in the Little Rock public schools. When she was in her sixties, in the 1940s, she would also return to school. With her Arkansas Teachers College degree in hand, and years of teaching in Little Rock behind her, she would go on to study at the Peabody School of Education at Vanderbilt, where she would complete two masters degrees: one in sociology and one in education. She later began doctoral work at the University of Chicago under the direction of a noted sociologist and studied as well at the Union Theological Seminary in New York City. During her travels, Junkin would write occasional reports home that were published in the Democrat-Gazette, often quoting Emerson as one of her guides to understanding the worlds she was exploring. This talk traces Junkin’s development as a woman intellectual over the course of the early twentieth century. Although she was dedicated to Emerson’s largely secular way of thinking about the world, Junkin never gave up on Bible reading. This talk also considers how Junkin reconciled her reading of Emerson to her Bible reading, the secular to the sacred, and her identity as a woman to her role as an intellectual.

African American Reprinting and the Making of Self-Evidence
*Keynote Address at UCA, Student Center #213, on Thursday, April 23, at 5:00 pm.
*Please join us for a reception from 4:00 to 5:00 before the keynote address.

This paper considers African American practices of reprinting and elision that simultaneously establish the self-evidence of a broadly consequential African American humanness, foreclose “debate” on the topic of black humanness, and revise the meaning of the human as it is understood to apply to all. The composition, publication, and reprinting histories of General Andrew Jackson’s two 1814 addresses “To the Free Colored Inhabitants of Louisiana”; William Lloyd Garrison’s 1832 Thoughts on African Colonization, which reprints the second of Jackson’s addresses; and the 1853 “Address, of the [Rochester] Colored National Convention, to the People of the United States” open up these issues of self-evidencing, apparatus, and address.
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| 213  | Dylan Travis  
Arkansas State University  
Amanda Wilson  
University of Central Arkansas  
Camille Wood  
University of Central Arkansas | “Heteroglossia and Liminalty In Mary Bucci Bush’s Novel *Sweet Hope*: Examining the Arkansas Italian Immigrant Experience  
“Oh God! Why are We All So Miserable: Sisterhood in Caryl Churchill’s *Top Girls*”  
“It’s Alive!: Creation and Abandonment in Caryl Churchill’s *A Number* and Mary Shelley’s *Frankenstein*” | Dr. Sonia Fritz |
| 214  | Darby Burdine  
University of Central Arkansas  
Stacey Margaret  
University of Central Arkansas  
Brennah Hutchinson  
Arkansas State University | “Seamus Heaney and Eavan Boland: Looking at the Ground”  
“Long Ago or Far Away: Feminist Stands in Claudette Colvin and *Sold*”  
“Arkansas Traveler” | Dr. Dr. Biling Chen |
| 215  | Stephen Turner  
University of Arkansas  
Zuraikat Malek  
University of Arkansas | “Public Radio and Bluegrass: A Symbiotic Relationship”  
“The Future of English Loanwords into Arabic” | Dr. Travis Sorenson |
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| 213  | Lucas Gass  
University of Central Arkansas  
Robyn Slagle  
Arkansas Tech University  
Steven Maulden  
University of Central Arkansas | “The Gothic and Waking Nightmares in ‘The Fall of the House of Usher’ and The Narrative of Arthur Gordon Pym”  
“Jean Baptiste Jourdain: American Detective-Casualty of Reconstruction”  
“Romance, Female Stasis, and the American Dream” | Dr. Jim Fowler |
| 214  | Alejandra Reyes  
University of Central Arkansas  
Taylor Bennett  
University of Central Arkansas  
Bianca Pernillo  
University of Central Arkansas  
Chandra Willix  
University of Central Arkansas | “Raíces y acciones del movimeiento Feminista Chicano”  
“La vida híbrida: eluso de Spanglish en la vida Chicana”  
“Muralismo chicana”  
“Aztlán y La Virgen de Guadalupe son símbolos de esperanza para los chicanos de hoy en día” | Dr. Dustin Knepp |
| 215  | Revis Edmonds  
Arkansas State University  
Nathan Riggs  
University of Arkansas  
Charles Baclawski  
Arkanss State University | “The Kream Kastle and Its Place in Blytheville’s ‘Barbecue Mecca”  
“Mechanics and Minimalism: The Paradox of the Art Game”  
“The Value of Oral History in Developing Medical History Narratives” | Dr. Dwayne Coleman |
# UCA College of Liberal Arts Student Research Symposium 2015

## Undergraduate Presentations

**Thursday, April 23, 2015**

**UCA’s Student Center**

### 8:00 – 9:15 am

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| 213  | Amanda Sells  
asells1@cub.uca.edu  
Mentor: Mary Ruth Marotte  
Rachel Glenn  
Rachelglenn32@yahoo.com  
Mentor: Mary Ruth Marotte  
Stephanie Tangman  
University of Arkansas  
stangman@uark.edu | Individuality: The Struggle of Women in the Late Nineteenth Century
Realism: A Critical Eye at Society
Checking the Male: Masculinity and Anti-Gay Rhetoric in Rap Music | Dr. Mary Ruth Marotte |

### 9:25 – 10:40 am

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| 213  | Hannah Walter  
Hwalter1@cub.uca.edu  
Mentor: Mary Ruth Marotte  
Daniel Nixon  
Dnixon1@cub.uca.edu  
Mentor: Mary Ruth Marotte  
Garrett Jeter  
University of Arkansas  
gcjeter@uark.edu | Dependency and Respectability: An Examination of the Social and Economic Subjugation of Women in Mrs. Warren’s Profession and Victorian Society
The Importance of Independence
Repeat-Visitor Jekyll and Hyde: Freud and Duality as Compulsive Guests | Dr. Mary Ruth Marotte |
| 214  | Megan Dodson  
Meganrd524@gmail.com  
Mentor: Glenn Jellenik  
Whitney Price  
Whitney.price_2585@yahoo.com  
Mentor: Glenn Jellenik  
Katherine Mason  
Mentor: Glenn Jellenik | Panel: Rehearsing Sex, Love, and Marriage in Restoration England
The Restoration Marital Continuum
Love or Lust: The True Driving Force
Blue Skies, Broken Hearts | Dr. Melissa Smith |
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<td>213</td>
<td>Hayden Knox</td>
<td>Sexual Debut among Incarcerated Female Adolescents: Influence of Peers and Family Support</td>
<td>Dr. Lynn Rich</td>
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<td>Frank Benton</td>
<td>“My Anaconda Don’t Want None Unless You Got Buns, Hun”: Sexual Scripts and Misogyny in YouTube’s Top 100 View Pop &amp; Hip Hop/Rap Music Videos</td>
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<td>214</td>
<td>Sam Brown</td>
<td>Panel: Rehearsing Sex, Love, and Marriage in Restoration England II</td>
<td>Dr. Glenn Jellenik</td>
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<td>Caitlin Maness</td>
<td>Unstable Identities/Solid Marriages</td>
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<td>Perversity of Marriage Reversed</td>
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<td>215</td>
<td>Samuel Denning</td>
<td>Racial Manifestations of Poe’s Pym</td>
<td>Dr. Lori Leavell</td>
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<td>Amber Kincade</td>
<td>Reassessing Attitudes toward Resistance and Oppressive Violence through Analysis of Francophone Literature</td>
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<td>Wells Thompson</td>
<td>Religion and Identity in the Catcher in the Rye and American Born Chinese</td>
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<td>213</td>
<td>T. Ryan Rogers</td>
<td>Come Together Right Now: Why Mathematicians, Philosophers, Psychologists, Computer Scientists, and Physicists Need Each Other</td>
<td>Dr. Jesse Butler</td>
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<td>Rachel Kathman</td>
<td>From Isolation to Inclusion: Realizing Camus’ Kingdom in the Modern World</td>
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<td>214</td>
<td>Colby Qualls</td>
<td>Dust in the Wind: Exploring Modes of Corpse Disposal in Light of Migration</td>
<td>Dr. Sherry Skaggs</td>
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Hayden Knox  
hayden.knox@yahoo.com  
Mentor: Tucker Staley  
Vaccinations in the US: A Review of the Vaccination Injury Compensation Program  

215  
Jordan Adair  
jadair3@cub.uca.edu  
Mentor: Charles Harvey  

Tyler Riley  
triley2@cub.uca.edu  
Mentor: Charles Harvey  

Lawrence Matthew  
mlawrence7@cub.uca.edu  
Mentor: Charles Harvey  
Panel: The Meaning of Life (or Not!)  

The Three Narcissistic Wounds  
Soothing Schopenhauer’s Misery  
Robert Nozick’s Matrix of Reality  

223  
Margaret McNeary  
Mmcneary1@cub.uca.edu  
Mentor: Paige Reynolds  

Hallie Fleck  
Hfleck1@cub.uca.edu  
Mentor: Paige Reynolds  
“Much Ado about Nothing,” “As You Like It,” and Gender  
The Feminist Comrade: How Beatrice and Emilia Challenge Societal Norms  

1:40 – 2:30 pm  

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| 214  | Brittney Behr  
bbehr1@cub.uca.edu  
Mentor: Rifat Akter | The Globalization of Electronics: Impacts of the Consumer on Foreign Labor Policies | Dr. Rifat Akter |
|      | Maleka Momand  
malekamomand@gmail.com  
Mentor: Tucker Staley | The United States Postal Service: Back to Business | |
| 215  | Rebecca Stobaugh  
Rstobaugh1@cub.uca.edu  
Mentor: Lori Leavell | Twain as Purposefully Contradictory: Narrative Strategy in Pudd’nhead Wilson | Dr. Lori Leavell |
|      | Margaret McNeary  
Mmcneary1@cub.uca.edu  
Mentor: Paige Reynolds | Euphuism and “Endymion” | |
| 223  | Kirby Green  
Kirbycheyenne739@yahoo.com  
Mentor: Kimberly Little | The Effects of Research on the Tobacco Industry | Dr. Kim Little |
|      | Autumn Reddell  
autumn_nr@hotmail.com  
Mentor: John Passe Smith | Education and Development in Sub-Saharan Africa | |
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| 213  | John Beegle  
JohnBeegle0130@gmail.com  
Mentor: Paige Reynolds  
Jacqueline Smith  
JSmith92@cub.uca.edu  
Mentor: Paige Reynolds  
Shaylece Pruett  
Shaykp2011@gmail.com  
Mentor: Paige Reynolds | The Melancholy Villain: An Examination of the Character of Don John in Shakespeare’s “Much Ado about Nothing”  
“If Sight and Shape Be True”: Androgyny and the Boy Actor in “As You Like It”  
Unconscious Underworld | Dr. Paige Reynolds |
| 214  | Christen McCann  
Cmccann2@cub.uca.edu  
Mentor: Dustin Knepp  
Bo Blew  
Jblew1@uca.edu  
Mentor: David Welky  
Kirby Richardson  
kirbyrich91@gmail.com  
Mentor: Kimberly Little | Latina University Students and Their Expectations in the Kitchen  
Print No Evil: Newsweek’s Coverage of Smoking from 1960-1978  
The State of Unions: The Evolution of Marriage in Arkansas | Dr. Dustin Knepp |
| 215  | Sydney Bryant  
sbryant5@cub.uca.edu  
Mentor: Taine Duncan  
Corianna Gear  
Cgear1@cub.uca.edu  
Mentor: Taine Duncan  
Jordan Butler  
jbutler6@cub.uca.edu  
Mentor: Taine Duncan  
Marie Desrochers  
Mdesrochers1@cub.uca.edu  
Mentor: Taine Duncan | Panel: Using Gender Studies Across the Disciplines  
Do Stereotypes Really Matter?  
Lilly Martin Spencer’s Radical Art  
Gender Roles in the Hunger Games  
Natalie Henry and Arkansas Depression-Era Art | Dr. Taine Duncan |
GRADUATE PRESENTATIONS

2:15-3:30
Room 213

“Heteroglossia and Liminality in Mary Bucci Bush’s Novel Sweet Hope:
Examining the Arkansas Italian Immigrant Experience

Dylan Travis
Arkansas State University

The purpose of my research is to explore the concepts of liminality and heteroglossia within Mary Bucci
Bush’s novel Sweet Hope. Immigration novels engage the reader within the immigrants’ struggle to
assimilate into a new culture and adopt a new language, while the immigrants attempt to maintain their
own cultural heritage and language, as well. Thus, it is the job of the critic to understand the immigrants’
woes by explaining how culture and language function within the piece, as well as noting its significance
within the literary world. Liminality and heteroglossia are two means by which such critique can be
accomplished. Stemming from anthropology, the study of the liminality is a quickly growing field within
literary critique, due in large part, to the work of Carl Rogers and Marion Milner contorting the
anthropological definition of liminal to explain psychological perspectives of the individual (Jungian
psychology) or groups. To that end, a critic would use liminality to explain the cultural experiences and
feelings of the immigrants as they encountered liminality: this can be financial stasis, ethnic stasis,
religious stasis, and/or self-induced, ritualistic stasis. The other side of the immigrant experience involves
language and its influence on the immigrants. Mikhail Bakhtin, a Russian linguist, argues that the conflict
arising from language-meshing contributes greatly to the power and experience of the novel. Further,
heteroglossia is used investigate the significance of language within the immigrants’ experiences; thus the
theorist must investigate language as a means to understand the cultural tensions experienced by the
immigrants. To that end, I desire to apply these concepts to the Pascala family within Bush’s novel, in
order to understand their struggle as it relates to the larger, historical Italian immigrant struggle.

“Oh God! Why are We all so Miserable: Sisterhood in Caryl Churchill’s Top Girls”

Amanda Wilson
University of Central Arkansas

An examination of the relationship between biological sisters and the feminist concept of the sisterhood
of women. Emphasis is placed on the Thatcher Era in England; the height of second wave feminism. The
drama consists of parallel relationships between real women and fictional/historical women. This paper
examines the relationship between the main character, Marlene and her biological sister Joyce. Careful
attention is given to how they differ on the impact of Margaret Thatcher’s politics. In the stage directions,
actresses play multiple roles. The actress that is assigned Marlene is paired with the fictional character
Isabella Bird and the actress playing Joyce is linked with the character of Patient Griselda. The
presentation of the paper links Marlene with the character of Pope Joan. This paper addresses the
oppression of women; by political means, familial means and male oppression.
“It’s Alive!: Creation and Abandonment in Caryl Churchill’s *A Number* and Mary Shelley’s *Frankenstein*”

Camille Wood
University of Central Arkansas

In Caryl Churchill’s *A Number*, Churchill creates a world in which genetic cloning is possible and in which a man, Salter, must face the repercussions of cloning his son, Bernard. Churchill discusses the moral complexities of genetic cloning and how such duplication is not unlike the mass-production and digital presences we face in the modern world. Salter has abandoned and cloned his son, Bernard (or B1), in an attempt to redo his sub-par parenting, to start from scratch with Bernard’s exact identical clone, Bernard (or B2). Such a monstrous act of neglect and frigidity causes B1 to become a monster himself, to enact his sociopathic tendencies on the world around him and eventually onto his genetic twin, B2. Churchill’s creation of a world fraught with scientific misuse and moral transformation recalls scenes from Mary Shelley’s nineteenth century novel, *Frankenstein*. Victor Frankenstein’s creation of a cognizant being and subsequent abandonment of it is not unlike Salter’s creation of B2, a similar scientific experiment, and the resultant creation of a murderous monster—B2. In my essay, I will explore the themes of creation, abandonment, and paternal/maternal instincts that are present—or notably absent—in both *A Number* and *Frankenstein*, and discuss how the pairing of these two leads to a more subtle, poignant understanding of each work.

2:15-3:30
Room 214

“Seamus Heaney and Eavan Boland: Looking at the Ground”

Darby Burdine
University of Central Arkansas

In my paper I analyze two poems by Seamus Heaney—“Punishment” and “Tollund Man”—and two by Eavan Boland, “The Dolls Museum in Dublin” and “That the Science of Cartography is Limited,” in conjunction with each other and with Dostoevsky’s “white bear” theory, in order to discuss the idea that Boland and Heaney write their poetry on very specific, individual subjects, such as a porcelain doll, or the body of a woman from an ancient Irish culture, in order to discuss the larger political situation in Ireland, without ever having to directly mention it in their works.
“Long Ago or Far Away: Feminist Stands in Claudette Colvin and Sold”

Stacey Margaret Jones
University of Central Arkansas

What does it mean for a child to take a feminist stand? In two recent young adult books set either long ago or far away for the books’ likely readership, two teen girls assert to the systems that oppress them that their identities as girls are worthy of protection, even if they have to do it all by themselves. In Phillip Hoose’s nonfiction Claudette Colvin: Twice Toward Justice, set in Montgomery, Alabama, in the 1960s (that’s long ago to kids these days), and Patricia McCormick’s Sold, set in far-away, present-day Nepal and India, the main characters, Claudette and Lakshmi, respectively, assert the value of their individual identities in a way that alters the course of their lives—and, in Claudette’s case, the lives of countless others to come. While Claudette’s story about Montgomery bus segregation is nonfiction, and Lakshmi’s story as it is told in the prose-poem work Sold is fictionalized content of a real human rights crime, their central themes carry the same feminist truth, that an assertion of the worth of one’s own identity can upend an oppressive status quo, for an individual and for a society.

“Arkansas Traveler”

Brennah Hutchinson
Arkansas State University

“Arkansas Traveler” is a collection of four poems that detail the impressions made upon the speaker during her travels as an Arkansan. The subject matter of each poem compares the speaker’s background in Arkansas and the unique experiences or thoughts she undergoes while abroad or simply visiting other states. Each poem captures the contemplations that the speaker has on various food, art, and landscapes that are indigenous to each location she visits. They also, simultaneously, discuss themes such as, but not limited to: alienation, friendship, and identity. The following poem was inspired by a trip to St. Petersburg, Florida. The speaker is inspired by her recent trip to the Salvador Dali museum and is considering her inspiration while swimming in the Gulf of Mexico at night.

Call of the Void in St. Petersburg, Florida

When she stepped off the precipice
Of the land,
And into the water,
She reminisced on Dali’s paintings.

Underneath his surrealist mythology,
And the subconsciously,
Erotic images
That hypnotized the
Itching onlooker
(Who seeks to quench
Her inane thirst)
Is an Arkansa
s woman
Floating in the Gulf of Mexico at night.

She suffers under the unbearable
Consequences of being landlocked.
To walk on land
Is to accept,
But mainly create,
The gravity of one’s own myth
And reason for being.

“Yes,” she decided.
If she were Dali,
“These two images
Would be superimposed,
The latter hidden
In plain sight beneath the other.

The latter being a faint outline
Of a woman, like Elena.
But, maybe, not even a woman.
Just a person.

A human buoy,
Who has willingly given up
The melting curvature of her body,
And has given into the undistinguishable blackness.
The same darkness that reflects
The entireness that is
The universe suspended above.”
Radio shows and Bluegrass musicians have a symbiotic relationship in which they both thrive and benefit from the existence of the other. These radio shows would be the organizers and promoters of numerous Bluegrass musicians which helped spread the genre's popularity to a wide reaching audience. Today, new generations of both fans and performers of Bluegrass music that Fred Bartenstein identifies as the "Explorer" generation of those born between 1977 and 1992 are growing up with readily available access to Bluegrass music at any given time due to the emergence of new technology that allows musicians to reach an even wider audience. The existence of YouTube, Internet Radio, and podcasts all stream Bluegrass music for free. The popularity of "Indie-Folk" music that includes groups such as Hurrah for the Riff Raff, Old Crow Medicine Show, and the Del McCoury Band seem to incorporate many elements used in old time and Bluegrass music within their own sound. It is remarkable to witness the development of what Alan Lomax referred to as "living history" and see the genre constant challenge and re-invent itself throughout time. If radio had such a monumental impact on this style of music, to the extent that it directly influenced the sound, what will become of Bluegrass in the age of iTunes and streaming radio shows?

While borrowing English words into Arabic is usually attributed to what can be viewed as an academic necessity on one hand and the individuals’ desire to “show off” on the other, the process of English loanwords “may change the [Semitic] identity of Arabic” (Baker 187). To deal with “computer-technology” for instance, Arabic speakers use English terminology, such as Computer, access, Acrobat Reader, Anti-Virus, Bluetooth, case, CD-Drive, chat, etc., as if Arabic does not have the ability to generate new words and terms that comply with new technology. Although such borrowing does not constitute a linguistic problem for Arabic at all, expanding the use of such English terminology to cover the various aspects of everyday life could result in a serious linguistic dilemma. Al Abed and Smadi affirm that “the use of English entails Westernization [which constitutes] a source of corruption to [Arabs’] religious commitment” (309). While this inference is significant from a cultural as well as religious perspective, this paper argues that there is still some benefits of bedecking Arabic with English words. This paper contends that the various linguistic modifications, which happen to the English words borrowed into Arabic, could create a hybrid language that one might call Arabic English, similar to Indian English. Thus, this paper aims at unfolding the main morphological and phonological modifications that happen to English language when borrowed into Arabic.
This essay discusses Edgar Allan Poe’s use of the Gothic in “The Fall of the House of Usher” (1839) and The Narrative of Arthur Gordon Pym (1838) in regards to perception, sleep paralysis, and live entombment. Specifically, I argue that Poe uses these elements to enable the narrators and the readers to share the experience of questioning the nature of reality as Poe muddles the distinction between waking and dreaming life. The reader must rely upon the narrator to understand events even as he suffers from distorted realities where failed perception leads to horrific misunderstandings of reality. Although scholarship has already addressed Poe’s Gothic style extensively, there seems to be little that focuses on the imagery of sleep paralysis in his work, which amplifies the feeling of uncertainty and horror that he depicts. Poe’s presentation of issues of perception, sleep paralysis, and live entombment each share certain traits that bolster the Gothicism of the works, such as the feelings of loss of control, helplessness, and impending doom, which are generated by waking nightmares. Although these components are common to the Gothic genre, it is Poe’s method of creating scenes of sleep paralysis that makes the elements so powerful. Discussing these issues will involve looking closely at scenes that are exemplary of such elements and feelings along with considering scholarship on the nature of the Gothic in regards to Poe, and more generally. All this is to say that Poe shows an interest in more than just generating terror but rather in questioning the nature of reality and the ability of the individual to truly understand it, which he uses his narrators to accomplish.
In 1870, the country saw an African American detective with the New Orleans Police Department make national news for the first time in history. This occurred when Jean Baptiste Jourdain gained the appointment of lead investigator in a kidnapping case in New Orleans, Louisiana. New Orleans had integrated its police force a decade before Northern police departments and the fact that an Afro-Creole had been assigned to investigate a crime involving a White child was both extraordinary and unprecedented. As the son of a former slave (who was freed from slavery before the Civil War) and a wealthy French speaking Creole American man, John Baptiste Jourdain lived a life far removed from the hardships most African Americans experienced in the South. Educated in France and legally acknowledged by his father as his legitimate child, Jean Baptiste Jourdain strove to achieve equality for Blacks and Afro-Creoles in New Orleans and, ultimately, throughout the South. Jean Baptiste Jourdain left the New Orleans Police Department to pursue a career in state and local politics. Within the Louisiana House of Representatives Jourdain found that racism had deep roots in the “good ole boys” club of Louisiana’s White politicians. Like Reconstruction itself, the life of Jean Baptiste Jourdain seemed full of promise and possibilities. He faced his adversaries and remained true to his honest character and moral integrity. In the end he was defeated by the same political machine that obstructed justice and facilitated the end of Reconstruction for the struggling Southern states. This presentation will follow Jourdain’s rise to his position as a lead detective on the New Orleans Police Force and reveal the promise and limitations Reconstruction offered to African Americans in the post war South.

American literature's angst-ridden love affair with the American Dream is well documented. The question of whether the American Dream exists, has changed, or even existed in the first place is not uncommon to find in American literature from most of the nation's history. F. Scott Fitzgerald's 1925 novel "The Great Gatsby" uses the narrator, Nick Carraway, to watch as the heartbroken bootlegger Jay Gatsby's American Dream takes the form of reigniting his love with Daisy Buchanan. Philip Roth's 1959 novella "Goodbye, Columbus" follows a Jewish man named Neil Klugman as he spends his summer vacation with a woman and her family, and flirts with what his American Dream should actually entail. While academics have focused on the futility of Gatsby and Klugman's respective struggles toward their American Dream, few have explored what that means for the women in their lives. The love-centered struggle for the American Dream as embodied by Gatsby and Neil, while largely ineffective, leads to the rampant objectification of women as well as highlights a feminine inability to find unique purpose in a culture that denies them any authority outside of their societally prescribed spheres of influence.
El propósito de esta presentación es el de explorar las causas bajo las cuales surgió el Movimiento Chicano Feminista. Como ya sabemos, la década de los sesentas y setentas fueron el boom del Movimiento Feminista en general, pero el feminismo chicano surge como una necesidad al sexism y racismo que las mujeres México–Americanas experimentaron durante el apogeo de los derechos civiles para los Chicanos. Estas dos barreras las sufrían no solo por parte de la comunidad anglosajona sino también dentro de su mismo grupo étnico. Al ver estos dos problemas oprimiéndolas desde dos flancos, empezaron a organizarse para revelarse y tomar cartas en el asunto para resolver este problema, con la ayuda indicada la mujer chicana empezó el arduo camino para lograr sus metas de no ser oprimidas ni discriminadas por su raza o género por nadie. The purpose of this presentation is to explore the causes of the Chicano Feminist Movement. The boom of the Feminist Movement itself was born in the 1960’s and 1970’s, but the Chicano Feminist Movement emerges as a response to the sexism and racism that Mexican – American women experienced during the climax of the Chicano Civil Rights Movement in the 60’s. Mexican- American women were suffering not just oppression from the Anglo community, they also were suffering oppression from their own cultural race. When the Chicano women became aware of these barriers, they felt the need to rebel against them and find a solution. With the right help these women began their journey to freedom from oppression and discrimination due to their gender or race.

The use of Spanglish (switching between English and Spanish) has become much more prevalent in recent years. Often called the “language of the Chicano,” Spanglish has evolved into more than just a way to communicate, but also a way that Chicanos identify themselves. Stemming from the schools, and spreading into the homes of Chicanos, the degree and use of Spanglish is broad. Students are both encouraged and punished for using this hybrid dialect. Why, how much, and when Chicanos use Spanglish is not easily quantifiable, but its effect on the speakers involved is measurable and influential. El uso de Spanglish (el cambio entre el inglés y el español) ha sido más frecuente en los últimos años. A menudo llamado “la lengua del Chicano,” el Spanglish ha convertido en algo más que solo una manera de comunicarse, sino también una manera que el Chicano puede identificarse. Partiendo de las escuelas y extendiendo a sus casas, el grado y el uso de Spanglish es ancho. Estudiantes han sido alentados y castigados por el uso de esta lengua híbrida. Por que, cuanto y cuando los Chicanos usan el Spanglish no se cuantifica fácilmente, pero el efecto que tiene en los hablantes se puede medir y es influencial.
El movimiento chicano surgió en los años 1960 en Estados Unidos con el afán de crear justicia hacia los mexicoamericanos. Como parte de este movimiento, aparecieron nuevas expresiones de arte, entre ellas el muralismo. Muralismo es la pintura en paredes de edificios, viviendas, escuelas e iglesias para mostrar temas de la cultura chicana. “Los tres grandes”, José Clemente Orozco, Diego Rivera y David Alfaro Siquieros son los pintores de murales más conocidos porque iniciaron este movimiento, pero desde entonces muchos artistas se han destacado. Imágenes como Nuestra Señora de Guadalupe, Pancho Villa y Quetzalcoatl son populares en los murales pero también se ven temas históricos, sociales, políticos y culturales. Esta técnica tiene gran importancia porque sirve como medio recordatorio y educativo para mostrar el legado que ha dejado la cultura chicana en este país. The Chicano movement emerged in the 1960s in the United States as an effort to create justice towards Mexican Americans. As part of this movement, new expressions of art appeared, including muralism. Muralism is the painting of walls on buildings, housing, schools, and churches to depict Mexican American culture. “Los tres grandes” (the three great ones), José Clemente Orozco, Diego Rivera y David Alfaro Siquieros, are the best known painters because they started this movement, but since then many new artists have stood out. Images like Our Lady of Guadalupe, Pancho Villa, and Quetzalcoatl are popular, but historic, social, political, and cultural subjects are also seen. This technique is of great importance because it serves as a means of remembrance and instruction of the legacy Mexican Americans have left in this country.

Después de la guerra de los Estados Unidos y México los mexicanos habían perdido sus territorios desde California hasta Texas. Esta zona es conocida ahora como el suroeste de los Estados Unidos. Durante el movimiento chicano de la década de 1960, los activistas mexicano-americanos trataron de reclamar esta tierra acuñando la idea usando el termino Aztlán, el lugar legendario de donde habrían provenido los aztecas. Los mexicanos sufrieron una conquista literal, y esa idea utópica de poder reclamar sus tierras dio nueva vida a la lucha por los derechos civiles y humanos en las comunidades chicanas. Durante el siglo XVI España empezaba la dominación y evangelización de las comunidades indígenas de la Nueva España. Después de quemar los templos aztecas, y destruir los ídolos que se utilizaron en su culto pagano, los monjes católicos trataron de reemplazar estas creencias con la doctrina cristiana que incluyeron la adoración de la Virgen María que es parte integral de la fe católica. Los líderes religiosos mezclaron la diosa pagana Tonantzin Guadalupe de los aztecas con la Virgen María, creando una imagen más indígena. Sus creencias habían sido torcidas por los conquistadores. Los aztecas sufrieron una conquista espiritual, y la nueva idea utópica de poder reclamar sus creencias religiosas dio nueva luz a la lucha contra esa nueva cultura tan extraña. Existe un paralelo en la esperanza que ofrecieron los mitos de Aztlán y la Virgen de Guadalupe. Los dos nacieron en épocas de conquista literal y espiritual en la turbulenta historia de México. Ambos sirven como fuente de ánimo y esperanza por los chicanos hoy en día. Es prueba que los sueños de tener su propia identidad y tierra nunca mueran.
“The Kream Kastle and Its Place in Blytheville’s ‘Barbecue Mecca’

Revis Edmonds
Arkansas State University

In spite of what sociologist Ray Oldenburg called the “negative zoning” efforts by local governments and the traditional “community time,” third places, like The Edge, one of Jonesboro’s favorite coffee houses, and the various hangouts in Blytheville which have been referred to as “Barbecue Meccas,” have endured, and have proven to be a part of small-town America that, in spite of corporations and government regulators, simply refuses to die. One of those hangouts that have resisted modern corporatization is Blytheville’s Kream Kastle, owned by the Johns/Wallace family for over sixty years in the same location on North Division Street. Outwardly, the business appears to be one of those run-down relics of another era. However, it is one of Blytheville’s most enduring community hotspots. It has gained a statewide reputation for its camaraderie as well as its positive contributions to and strong ties to the Blytheville community. It is truly one of those places where its loyalists meet, not just to “swear by the pork sandwich,” but to hold on to their ideal of community and to, as Oldenburg said, to “speak to us from where they live and from what they hold dear in life.” This is a community willing to do just that, from one of the Delta’s most notable, enduring, and popular third places.

Mechanics and Minimalism : The Paradox of the Art Game’

Nathan Riggs
University of Arkansas

The twenty-first century has seen the video game reach maturity as a form, and has also seen the form splinter as the technology to create video games becomes more widely available. This splintering has seen the development of blockbuster games with multi-million dollar budgets aimed at worldwide audiences as well as low-budget indie games designed with a limited audience (or no audience) in mind. Like other forms of popular media, the artistic merit of the video game has come into question. Owing to this debate and the availability of game-design technology, the art game has emerged as a divisive genre in the gaming world. Typically dismissing most or all traditional gameplay elements, art games often focus on immersive, undefined and mysterious game experiences. Whereas most games are typically built around task-accomplishment via mastery of game mechanics and systems, art games often focus on the emotional experience of the real-world player confronting alternate realities and aesthetically-charged interfaces. Paradoxically, many art games are built around a stripping down or exclusion of the features which one could argue define games as a unique form. For instance, the “mountain simulator” Mountain boasts “no controls” as one of its key features. The Unfinished Swan strips its game world of visual data, placing the player in a blank canvas which can only be temporarily seen by lobbing disappearing ink onto the world’s surfaces. Other games focus on exploration without goals, online interaction without dialog or player identification, and other minimalistic player experiences. One must then ask, if video games are an independent art form, why the developers of art games are stripping games of the form’s most unique characteristics. Is Mountain a more valid artistic experience than Super Mario Brothers? By exploring what allows games to be an art form, I look to explore these dilemmas.
“The Value of Oral History in Developing Medical History Narratives”

Charles Baclawski
Arkansas State University

In an article in the September, 1991 issue of the Journal of American History, Nancy Tomes argues for the benefits of oral history interviews for researching medical history. These benefits include understanding the informal networks that differed from the accepted medical practices promoted by formal medical organizations. Based on research I conducted for my recently completed dissertation “The Heritage of the Mississippi County Nurse Midwife Program,” this presentation extends her arguments to include opportunities for oral history’s to enhance our understanding of incomplete archival collections to construct plausible narratives of the relationship between organized medicine and society. Two principle factors will encourage the growth of oral histories in medical research history. First increasingly restrictive policies that are the result of patient privacy will continue to limit access to data needed to understand the significance of developments in the medical industry. Second, the growth of electronic document management (EDM) and automated records system will reduce the types of documents commonly available in paper based archival collections. This development will increase the gaps in available knowledge that only the memories of those involved the development can fill.
UNDERGRADUATE PRESENTATIONS

8:00-9:15
Room 213

Individuality: The Struggle of Women in the Late Nineteenth Century

Amanda Sells, English Teaching and Learning
Faculty Mentor: Mary Marotte

Individuality is a term unlikely to be associated with women in the nineteenth century as they were only expected to be obedient wives and mothers. Cultivating and maintaining one’s own sense of originality was frowned upon, but Mary E. Wilkins Freeman and Henry James are determined to challenge this stereotype by asserting the importance of defying patriarchal and societal conventions, redefining titles and labels, and retaining one’s uniqueness at all costs through their female protagonists in “A New England Nun” and Daisy Miller: A Study respectively and to provide explanation for what happens when individuality is not maintained.

Realism: A Critical Eye at Society

Rachel Glenn, English Teaching Licensure
Faculty Mentor: Mary Marotte

American Realism as a movement can be seen in several ways as a social movement turning a critical eye to all the problems and horrors faced in society at the time. “Editha” and “Desiree’s Baby” are both examples of, if not at the very least influenced by, the Realism movement in America. “Editha” was written by William Dean Howells who pioneered American realism, and deals with war, propaganda, and yellow journalism with striking power. “Desiree’s Baby” by Kate Chopin deals with a completely different topic, racism, while still maintaining the same uniting theme of Realism as the sad reality of the world as it is at the time.
Checking the Male: Masculinity and Anti-Gay Rhetoric in Rap Music

Stephanie Tangman, Graduate Student
University of Arkansas

Rap culture and the music which accompanies it are one of the few remaining media forms in which it is acceptable to be openly homophobic and antigay. However, very few scholars have examined the implications of this aspect of rap music, and rap music itself is a somewhat understudied genre. The majority of the research conducted concerning this medium has been linked to its masculine aspects, especially in terms of its portrayal of violence and misogyny. In this paper I argue that it is important that we continue to study this genre and, in particular, to examine the use of antigay rhetoric in the composition of rap music. Not only can the use of this rhetoric be detrimental to the LGBT community, but the adherence to a hyper-masculine façade in the rap community places straight men at a disadvantage as well. The paper itself draws upon Connell's research in the field of masculinity as well as several readings of rap lyrics and their rhetorical functions. In particular, I view the lyrics of rappers such as Macklemore, Bizzle, A Tribe Called Quest, ASAP Ferg, and Eminem.

9:25-10:40
Room 213

Dependency and Respectability: An Examination of the Social and Economic Subjugation of Women in Mrs. Warren's Profession and Victorian Society

Hannah Walter, English Anthropology
Faculty Mentor: Mary Ruth Marotte

For years, society has placed limitations on women in regards to their appearances, personalities, and professions. This fact, coupled with the extreme focus on money and power in a capitalist system, left many females in Victorian society with few options for economic survival. In his controversial play, Mrs. Warren’s Profession, Bernard Shaw addresses three possibilities for women in nineteenth century Europe—prostitution, marriage, or living as a New Woman—and focuses on the detrimental effects of each on relationships and a woman’s individuality. This essay focuses on the two female characters of the play, Vivie and Mrs. Warren, and the ways in which their masculine traits, the hypocrisy of Mrs. Warren, and Vivie’s role as Shaw’s heroine are used to illustrate Victorian society’s desire to increase the dependence of women on the male-dominated social system. Specifically, I argue that Shaw’s play alerts the audience to the prevalence of prostitution and the ways in which it perpetuates the economic and social subjugation of women, as well as the limited possibility for one to become a New Woman and establish her own morals, values, and sources of power.

The Importance of Independence

Daniel Nixon, English
Faculty Mentor: Mary Ruth Marotte

In their short stories “A New England Nun” and “Editha,” Mary Wilkins Freeman and William Dean Howells both emphasize the importance of individuality over cultural and social pressures. One presents individuality in a good, noble, and heroic light. The other shows how unwelcome individuality can be, even in a free society.
Repeat-Visitor Jekyll and Hyde: Freud and Duality as Compulsive Guests

Garrett Jeter, Graduate Student
University of Arkansas

This presentation proposes to expand on Freud’s “Uncanny” as not just a one-time guest, but a repeat visitor that points to Gothic as a genre of “repetition compulsion.” As such, it offers to enlarge our understanding of how we approach and study Gothic as a literature. Stevenson’s famous duo is caught in what seems an eternal feedback loop, and in doing so underscores an essential element of the Gothic: repetition (what Diane Hoeveler calls reiterative “riffs” in her scholarly work of the same name) and reciprocal recursion. Freud’s theory of “The Uncanny” formulated a model of psychological repetition applicable to Gothic as “The Return of the Repressed,” in which familiar and known desires, fears, and anxieties suppressed into the unconscious as uncomfortable resurface as strange, unfamiliar forms (the unheimliche) to haunt and terrify the subject, sometimes repeatedly. This paper expands Freud’s theory to suggest an alternate Freudian approach to Jekyll and Hyde: “The Return and Departure and Re-Return of the Repressed,” since Hyde and Jekyll continually alternate their presence in the text. Jekyll loses control of his identity and even attempts to eliminate Hyde, to no avail. Loss of control leads to alternation that operates autonomously of Jekyll’s intentions and desires, which then motivates him toward destruction of this ever-returning “Uncanny.” Ultimately, compulsive repeat-visititation operates as a core motif in Gothic, continuously, never going away, always returning or threatening to return. As a psychoanalytic genre, Gothic is compulsively repeat-guesting.

10:50-12:05
Room 213

Sexual Debut Among Incarcerated Female Adolescents: Influence of Peers and Family Support

Hayden Knox, Sociology, Public Administration
Faculty Mentor: S. Lynn Rich

Although many factors have been linked to sexual debut, this study focuses specifically on whether family support or peer influence has a greater impact on incarcerated female adolescents’ sexual debut. Using survey data collected from adolescent females in a state reformatory facility (N = 328), we examined family support and peer influence in relation to the age of sexual debut among the incarcerated adolescents. We found that experiencing sexual debut is associated with family support of only African American incarcerated female adolescents. Furthermore, we found that incarcerated female adolescents were not influenced by their peers in relation to their own sexual debut.

Frank Benton, Sociology-Criminology Anthropology
Faculty Mentor: Lynne Rich

Using data collected from the 2014 one hundred most popular YouTube videos, this study explores misogynistic themes conveyed in pop and hip hop/rap music videos. The author found that sexual scripts are continually being produced that define sexual expectations and appetites for both men and women, and being carried out more frequently by the hip hop/rap genre. Furthermore, male and female hip hop/rap artists convey misogynistic themes, thus both genders are perpetuating the continuation of these sexual scripts which ultimately suggest a lack of gender equality.
My paper claims that the greatest element of horror in Edgar Allen Poe’s The Narrative of Arthur Gordon Pym (1838) is the corruption of the Caucasian race and subsequently the overthrowing of white power. Poe utilizes the narrator Pym’s obsession with black and white in order to tap into antebellum dread of the time. While my argument draws upon scholars such as Teresa Goddu and Dana Nelson, my paper asserts that the novel adheres to the concept of race and only secondarily suggests to the insignificance of race. Examples of blackness overpowering whiteness litter Poe’s novel, comprising episodes ranging from decaying flesh to arctic rookeries. More compelling examples include the biracial Dirk Peters and how the (black) Tsalalic natives outwit and slaughter the (white) crew of the Jane Guy. In every case, Poe situates the opposition of black and white and, having established this binary, topples it. These instances of black overwhelming white are significant because they represent the racial struggle between Caucasian power and African minority. This claim, that the monochromatic bipolarization within Pym represents racial conflict, is not new. My claim is significant, however, in that it subscribes to the concept of race instead of opposing it.

Chinua Achebe once wrote, “unfortunately, oppression does not automatically produce only meaningful struggle” (Achebe 56). In this citation, Achebe reminds us that in considering the nature of resistance, or struggle, we have to identify the greater system that regulates oppressive violence. Moreover, we have to identify how merely seeking recognition is not successful simply by virtue of being seen in the face of violence, but because it subverts rather than supports oppressive violence. In my essay, I take Achebe’s meditation on resistance as a point of departure to theorize postcolonial struggles depicted in two Francophone works: Patrice Nganang’s Temps de Chien and Ananda Devi’s Le Sari Vert. In these works, both those who could be labeled “victims” and those who could be labeled oppressors seek recognition within a larger post-colonial framework. However, seeking recognition does not always successfully subvert the system of power because of fluctuating power dynamics. Ultimately, these two narrow cases not only challenge us to grapple with enduring questions—namely, how do we qualify violence? And how do we gain recognition in the face of violence?—but they also serve as a basis for reassessing how violence and resistance is qualified in the present American political climate.
Religion and Identity in the Catcher in the Rye and American Born Chinese

Wells Thompson, English and Creative Writing  
Faculty Mentor: Sonia Fritz

Adolescence is a period of great turmoil and stress when constructing an identity. This mentally straining period of one’s life can cause a crisis of identity and culture, and ultimately forge a new way in which one sees the world and reacts to it. In The Catcher in the Rye and American Born Chinese, religion is used to set a part of the character’s identity as well as help them forge a new one. Interestingly, the novels use the concept of religion and identity in opposite ways while achieving the same goal. The Catcher in the Rye sends a typical white adolescent down the path of Zen Buddhism to destroy, then recreate his identity in the world; meanwhile, American Born Chinese uses Christian elements to reshape traditional Eastern myths and explain the ambiguity of being an American born Chinese not only to the audience, but to the main character Jin as well. This inverse comparison speaks not only to the part religion plays in cultural construction, but the role it has in questioning and creating an individual identity.

12:15-1:30  
Room 223

Come Together Right Now: Why Mathematicians, Philosophers, Psychologists, Computer Scientist and Physicists Need Each Other

T. Ryan Rogers, Chemical Physics and Philosophy  
Faculty Mentor: Jesse Butler

How is consciousness connected to our brains? What makes us conscious? Which beings are conscious? What is “consciousness” anyway? These questions have baffled philosophers and scientists alike for hundreds of years, with seemingly little progress made towards definitive answers. Therefore, any hope of solving the mysteries of consciousness will require the teamwork of disciplines spanning from philosophy to physics, and from psychology to computer science and mathematics. This work offers a powerful new theoretical method to understanding consciousness and its interplay between cognitive and phenomenal experiences. This theory offers a mathematical basis for intuitive aspects of consciousness, while further development of this framework may one day be able to explain and model how we interact with, effect, and are affected by the different physical and phenomenal aspects of our surroundings.
From Isolation to Inclusion; Realizing Camus’ Kingdom in the Modern World

Rachel Kathman, English Psychology, Interdisciplinary Studies
Faculty Mentor: Phillip Bailey

Ultimately, my paper will argue that Albert Camus’ notions of isolation and the desire for community are fundamental aspects of the human condition that transcend distinctions of gender, culture, and time. My paper brings Camus’ collection of short stories Exile and the Kingdom (1957) into modern conversation by first discussing the limitations of feminist interpretations of Camus. I address feminist scholars Jeffner Allen and Iris Marion Young, and refute their claims of misogyny throughout Camus’ works. Analyzing his character Janine, I assert that Camus presents a woman actively engaging in the existential quest for meaning, which suggests that his idea of fraternity applies to all people, including women. In addition, I use the story “The Renegade” to interpret the philosophy and actions of ISIL. I argue that Camus recognizes a fundamental human desire to belong to any community at all, even a group of terror and violence, rather than facing isolation. Supporting my argument are documents from the United Nations Security Council regarding terrorism and ISIL’s own propaganda released in 2014. My paper concludes with hypothetical solutions for finally dissolving absolutism in the modern world using Camus’ philosophy of mercy, mutual respect, and the death penalty.

12:15-1:30
Room 214

Dust in the Wind: Exploring Modes of Corpse Disposal in Light of Migration

Colby Qualls, Sociology and Political Science
Faculty Mentor: Edward Powers

Death is an inevitability and a commonality that transcends time and space for all people. Though it is a common occurrence, it presents a myriad of problems for the remaining community ranging from the emotional to the physical. One of the most immediate and pressing problems related to the passing of an individual is the method of disposal of the corpse. This theoretically simple task is largely governed and regulated either informally by community mores or formally by statutes of a state. Within the United States, disposal of the corpse is subject to the laws of the various jurisdictions of each state. This paper provides a descriptive analysis of state laws regulating corpse disposal. Patterns evident in existing law will be explored and prospects for change in law will be discussed.
"Vaccinations in the United States: A Review of the Vaccination Injury Compensation Program"

Hayden Knox, Sociology and Public Administration
Faculty Mentor, Tucker Staley

While vaccines in the United States have a long standing impact against the spread of disease, this study focuses on the individuals that vaccines do not help. Since its creation in 1986, the Vaccination Injury Compensation Program (VICP) provides no fault compensation to person injured by vaccines. The data for this research was collected from the U.S. Government Accountability Office, the HHS’s Health Resources and Services Administration, the Emory Program for Vaccine Policy and Development, as well as Boston University’s legislative report, in order to exam whether the VICP established a streamlined system for compensation in instances where injury has resulted from vaccination. The findings from this research concluded that the VICP did in fact create a streamlined system for compensation in instances where injury has resulted from vaccination due to the shortened average adjudication time in claims, as well as the program meeting its initial goal of the averaging three and a half years to adjudicate claims. Furthermore, the optimal way to compensate injuries would be by means of a universal compensation system; however, until a universal system gains political acceptance, there is a role for the National Vaccine Injury Compensation Program in the United States.

12:15-1:30
Room 223

“Much Ado About Nothing,” “As You Like It” and Gender

Margaret McNeary, English Journalism
Faculty Mentor: Paige Reynolds

William Shakespeare’s comedies Much Ado About Nothing and As You Like It show an advanced awareness of gender and the effects that gender can have on relationships between people of the same or differing genders. This paper will explore Shakespeare’s manipulation of gender norms and stereotypes. Often, the characters in Much Ado and As You Like It defy or twist gender stereotypes, and these instances exemplify a sharp awareness of gender in Shakespeare’s work. Many of these instances also contain a statement on the flawed and potentially harmful ways that gender is used and viewed in Shakespeare’s time. During the course of his comedies, gender norms and stereotypes are often questioned. By the end of the play, the status quo is reaffirmed, but it is significant that Shakespeare’s plays questioned gender norms at all.
The Feminist Comrade: How Beatrice and Emilia Challenge Societal Norms

Hallie Fleck, English Teaching
Faculty Mentor: Paige Reynolds

The following essay explores the ways in which both Beatrice in Much Ado About Nothing and Emilia in Othello resist the conventional roles of early modern women. The position of this essay will suggest that they are combating the typical roles of Shakespearean women in an attempt to counter the male-dominated society in which the plays were originally written. The outspoken personalities and radical behavior of both characters are similar throughout each of the plays, and together Beatrice and Emilia play a critical role in evoking a feminist perspective in their texts. Modern readers and contemporary viewers are able to identify this through these characters’ socially alternative actions that label them as culturally progressive for their time. Shakespeare characterizes their roles in a way that enables transcendence from their conservative roles as females allowing them to be agents of social mobility within their plays. This essay examines the author’s choice to portray these characters as socially progressive models for feminine equality in literature. It remains important to view them as such because it allows readers to make a connection to the injustices faced by women during that time, and understand the remnants of them that exist in our culture today.

1:40-2:30
Room 214

The Globalization of Electronics: Impacts of the Consumer on Foreign Labor Policies

Brittney Behr, Sociology Anthropology
Faculty Mentor: Rifat Akter

While clothing manufacturers are the main focus for many people who fight against sweatshop conditions and labor abuses, the electronics industry is a fast-growing industry in developing nations that has recently come under fire for the same labor abuses. The importance of this project is to argue that the way to end labor abuses lies in the hands of the consumer, through their purchasing power. This project is a content analysis of independent organizations reporting on labor abuses and different studies regarding consumer attitudes on sweatshops and their own purchasing power. Together, these data can be analyzed and presented as an incomplete picture of a growing problem, the progress we have made, and the progress we still have to make as a society. This project found that 30 percent of consumers consistently pay more for ethically produced goods, that transparency of company policy is extremely important to building consumer trust, and that companies are beginning to change their habits with increasing media pressure. This project is useful to presenting a framework with which to formulate policy regarding international standards of labor and convincing the consumer of their own power.
The United States Postal Service: Back to Business

Maleka Momand, Political Science Honors Interdisciplinary Studies
Faculty Mentor: Tucker Staley

The United States Postal Service is a familiar branch of the United States bureaucracy, but struggles to remain relevant and financially stable with the introduction of private competitors and the technological era. This paper examines how the USPS adopted and implemented business practices common in private organizations. The shift of USPS strategies align with an overall movement in the United States administration beginning in the 1960s, calling for a redesign in quality and costs of services. By comparing practices endorsed by the USPS to those integral to the function of private businesses, this paper analyzes the effectiveness of said methods in regards to the public sector. This paper also questions the legitimacy of adopting business strategies in a public organization, asking if the goal of cost-efficiency interferes with the equal distribution of services to citizens. The paper concludes with a recommendation to judge the USPS by standards different than those of the business model, recognizing the inherent complications of evaluating public organizations with private sector criteria.

1:40-2:30
Room 215

Twain as Purposefully Contradictory: Narrative Strategy in Pudd’nhead Wilson

Rebecca Stobaugh, English Creative Writing
Faculty Mentor: Lori Leavell

Despite evidence to the contrary, 19th century society stubbornly viewed race as biological and black ancestry as morally corrupting. Whether Mark Twain’s Pudd’nhead Wilson (1894) affirms or negates this belief has been highly contested among scholars. In an effort to identify Twain’s authorial intentions, Hershal Parker published an analysis in the 1980s showing that Twain’s original drafts of the novel do not deal with race. This paper will address the trends in scholarship that have arisen in response to Parker’s work. Specifically, Robert Moss’s (1998) assertion that Pudd’nhead Wilson should not be read as a commentary on race and the work of Susan Gillman and Forrest Robinson (1990), who claim that Twain comments on race subconsciously throughout the novel. I argue that Pudd’nhead Wilson contains an intentional narrative structure that mirrors 19th century society’s efforts to view race as biological in the face of clear evidence to the contrary; his narrative persona presents race as a social construct, while the voices of his characters present race as biological. By overlooking Twain’s narrative strategy, scholars lose Twain’s commentary on how society creates and gives power to flawed social constructs and how these constructs can alter people’s perceptions and identities.
Euphuism and ‘Endymion

Margaret McNeary, English Journalism
Faculty Mentor: Paige Reynolds

Renaissance writer John Lyly was known for his unique style of writing, a style called “euphuism.” Lyly’s euphuism originated from his books about a character named Euphues, Euphues: The Anatomy of Wit and Euphues and His England. This style made Lyly famous. English courtiers read his euphuistic works and even began to speak in a euphuistic style. Lyly’s books are not his only works. He also wrote several dramatic comedies, which weren’t written entirely in a euphuistic style, but elements of euphuism can be found in many of his works. Throughout this paper, I will explain euphuism and its characteristics, discuss the rise and fall of Lyly and euphuism, and trace the use of euphuism throughout Lyly’s Endymion.

1:40-2:30
Room 223

The Effects of Research on the Tobacco Industry

Kirby Green, History
Faculty Mentor: Kimberly Little

Tobacco is one industry in the United States that stands tall after every major hit occurs to the industry. The tobacco industry is one of constant backlash and criticism for the large number of citizens who become ill due to the harmful effects of the product. Over a large time span, the tobacco companies have taken multiple attacks from researchers and still managed to never collapse. It seems nearly impossible for a company so frowned upon for their dangerous products to have never fallen, but even more unlikely for it to stay a huge business. Tobacco companies have felt the sting of losing huge amounts of business when researchers release warnings informing citizens of the dangers of tobacco products. The trick the tobacco products have managed to continue is staying quiet and letting the industry rise back on its own. Overall, it can be assumed on a group of years where the quantity of tobacco harvested is low that the demand for tobacco product were lower over those series of years and vice versa. This concept also parallels with the amount of acreage used by farmers for tobacco growth.

Autumn Reddell, International Studies Honors
Faculty Mentor: John Passe-Smith

This paper will use data from the World Bank to investigate the effects of net enrollment and female enrollment for each of the primary, secondary, and tertiary levels on development in the Sub-Saharan African region. The intent of the paper is to produce policy suggestions for Sub-Saharan governments based on the premise that they operate under limited budgets and desire the greatest impact.
The Melancholy Villain: An Examination of the Character of Don John in Shakespeare’s “Much Ado About Nothing”

John Beegle, English Anthropology
Faculty Mentor: Paige Reynolds

This essay will focus on the character of Don John in Shakespeare's play. In it, I will examine Don John in-depth focusing on his motivations and his melancholic nature. I will also discuss the ways in which Shakespeare employs this character and what implications this has on both Don John's role and the play as a whole. Despite his general characterization as a forgettable villain and a mere plot device used to speed the play along to its conclusion, I argue that this simplicity is deceiving in many respects and, in fact, reveals a great deal about both Shakespeare's and the early modern period's conception of melancholy. In addition, I argue that Don John represents mortality and all the despair and anguish that comes with it, his rejection by the other characters is not only a rejection of him but of the flawed and finite nature of humanity.

“If Sight and Shape Be True”: Androgyny and the Boy Actor in as You Like It

Jacqueline Smith, English, German
Faculty Mentor: Paige Reynolds

This paper analyzes how the Early Modern acting convention of female characters being played by young boys impacts the reading of gender and androgyny in Shakespeare’s As You Like It. The goal is to show that by blurring the lines between male actor and female character, Shakespeare blurs the line between genders, raising difficult questions about the validity of gender as a social construct. This is accomplished through close analysis of various sections of the text, focusing on the epilogue, and through examination of the historical context in which the play was written.

Unconscious Underworld

Shaylece Pruett, English Writing
Faculty Mentor: Paige Reynolds

The classical trope depicting the descent into the Underworld is obviously nothing new to literature. However, many authors, those of the Modernist period especially, attempt to recreate this journey within their own parameters of time and understanding. Whether it is Odysseus in Ezra Pound’s poem Canto I, Nick Adams in Ernest Hemingway’s short story “The Battler,” or Laura Sheridan in Katherine Mansfield’s short story “The Garden Party,” all of the protagonists must travel to the Underworld in order to learn something about themselves and life in general. In one way, all of the lessons learned in these works are different; however, each one reveals something about life that will
shape the protagonist and reinforce Carl Jung’s claim of the collective unconscious through archetypes in literature.

2:40-3:55
Room 214

Latina University Students and Their Expectations in the Kitchen

Christen McCann, Spanish Latin American Latino Studies and Public Relations
Faculty Mentor: Dustin Knepp

This research paper discusses Latina university students living in the United States who do not know how to cook traditional Latin American foods, and how this lack of culinary knowledge can cause a cultural disconnect within their family and a struggle with their personal identity as a Latina. Food is an integral aspect of determining culture and tradition, and in many Latin American and Latino cultures it is often expected that this food is prepared by women, ultimately maintaining and spreading this cultural marker to their family and loved ones. In the United States, many Latina women studying in college have different views on food, cooking, and conserving traditional recipes due to their bicultural lifestyle. Three Latina students at the University of Central Arkansas who do not know how to cook traditional cuisine were interviewed during this research study and express their views and struggles with their lack of experience in the kitchen, as well as how the United States and university culture have impacted their food choices in comparison with that of the food prepared in their family’s culture.

Print No Evil: Newsweek’s Coverage of Smoking from 1960-1978

Bo Blew, History Honors Interdisciplinary Studies
Faculty Mentor: David Welky

1960 marked a time of great change in the United States. There was great progress towards righting some of the wrongs that had been propagated by this country for centuries, followed by a conservative backlash that slowed further progress. 1960 also marked a great shift in how smoking, a habit and industry older than this nation, was viewed. Observing this shift through the lens of Newsweek, a magazine that was largely considered to be Time’s “forward-leaning” counterpart, allows an individual to view how smoking went from a social necessity, to something that should be regulated, and finally, something that was allowed to defy regulation with the assistance of Newsweek itself.

The State of Unions: The Evolution of Marriage in Arkansas

Kirby Richardson, History Honors
Faculty Mentor: Kimberly Little

How has marriage changed in the state of Arkansas? What social forces have been at work, leading the notion of marriage to either adapt to new cultural understandings or remain steadfast within its more traditional context? How have the citizens of this great state responded to new understandings of what constitutes a legitimate and valuable union? Simply put, what is the state of unions in Arkansas today; but, more importantly, how have we come to be where we are? This presentation provides an overview of the creative and research process as well as conclusions drawn in web site (blog) that I am developing on Arkansas’s marriage traditions and laws. The presentation will cover not only bans on certain types of marriages but also the ways that Arkansans have violated and ended those bans. The time period spans
from the early days of statehood to the twenty-first century. The research for this project includes legal documents, historic newspapers, interviews, and a synthesis of historians’ work on marriage. I conclude that Arkansas’s bans on marriages outside one heterosexual couple of the same race have rarely been effective.

PANELS

9:25-10:40
Room 214

Rehearsing Sex, Love and Marriage in Restoration England

The Restoration Marital Continuum

Megan Dodson
Faculty Mentor: Glenn Jellenik

The Restoration period was a time of immense change for England with the reinstatement of the monarchy and reopening of theaters. A dichotomy began to appear between traditional values that were being restored to society and new ideas that were being developed rapidly. Marriage and sexuality were just some of the many institutions that were evolving with the time. The literature and drama of this period illustrates the shift from a fiscally arranged marital system to a cultural acceptance of companionate marriages. William Wycherley's The Country Wife and Aphra Behn's The Rover both rehearse the idea of a societal shift in values by creating a marital spectrum, that uses fictional couples to exhibit and explore the different types of relationships of the time. One extreme exhibits the debauched libertinism that ran rampant in the court of Charles II. On the other end of the spectrum, both playwrights portray an impressive relationship built on a desire for male dominance. Both plays also put forth an example of a moderate middle ground that is portrayed as the ideal marriage. The ideal often demonstrates a healthy amount of both male and female agency as well as a layer of trust within companionate marriages.

Love or Lust: The True Driving Force

Whitney Price
Faculty Mentor: Glenn Jellenik

During the eighteenth century, England went through a time of self-evaluation that readjusted their political and moral ideals. After the rule of Charles II, the concept of marriage gradually started changing and women were able to make more of a stand. There was now a correlation between marriage and love that was brought to the surface by several playwrights. This analysis will break down the idea of marriage into two separate parts: a dutiful marriage and a marriage formed by love. To further breakdown these two ideas, I will use the comparison of three different concepts; heroic love, free love, and metaphorical dowries. In order to give an accurate portrayal of the eighteenth century ideals, the texts being compared are Aphra Behn's The Rover, available to the public in 1677, and William Wycherley’s The Country Wife, published in 1675. Both plays delve into a deeper meaning of what marriage was like on a surface level compared to what society wanted it to be like. Moreover, they divide the woman’s role along with the male’s role when it comes to courtship and the behaviors commonly seen after marriage by showing the dramatic step women had taken when choosing a partner.
Blue Skies, Broken Hearts

Katherine Mason
Faculty Mentor: Glenn Jellenik

While Congreve and Dryden similarly portray and explore sexuality for the purpose of giving the reader a glimpse into the ways marriage as an institution is treated in different contexts, they fundamentally differ in the sense that Dryden introduces a group of people who are married to each other but also secretly have relationships with other people in the background. Dryden’s idea of marriage and sexuality in *Marriage A La Mode* are more of convenience not necessarily because the two people involved actually love each other, whereas Congreve’s ideas in *The Way of the World*” are slightly more traditional. Millamont and Mirabelle actually do love each other and want to be together but forces are working against them to try and make sure they stay apart while some are working to make sure that they end up together. Congreve centers on the aspect of the relationship between two specific characters but also the corrupt relationships working against them.

Rehearsing Sex, Love, and Marriage in Restoration England II

10:50-12:05
Room 214

Unstable Identities/Solid Marriages

Sam Brown
Faculty Mentor: Glenn Jellenik

The artistic device of mistaken identity is used prominently throughout the history of the production of plays. This paper explores how Restoration plays such as *Marriage a la Mode* and *The Rover* use mistaken identity to perform sexually licentious acts and to reinforce the model couples’ love for each other, while plays from the latter half of the 18th century, represented by *Inkle and Yarico*, use the device primarily as a reaffirmation of English identity. I also look at how the love and marriage of the Restoration as well as the English identity of the late 18th-century are offered by the playwrights as the ultimate good of their age. A number of existing critical thoughts are engaged, especially that of Hobbesian philosophy.
Perversity of Marriage Reversed

Caitlin Maness
Faculty Mentor: Glenn Jellenik

The first part of my paper discusses the perversity of marriage found in the plays *The Country Wife* by William Wycherley and *Marriage a la Mode* by John Dryden. Characters in these plays have upside down ideals of marriage. Pinchwife wants to trust his wife Marjory but locks her away where he can know she is not tempted instead of trusting her by allowing her to act in a trusting manner. The second half of my play will look at how *Inkle and Yarico* by George Colman the Younger reverses the perversity of marriage by emphasizing how Inkle should marry Yarico because he made a commitment to her. Inkle refuses to marry Yarico even though he loves her but he wants the prestige of marrying Narcissa. He is corrected at the end of the play that there are more important things than money, like love.

The Meaning of Life (or Not!)

12:15-1:30
Room 215

The Three Narcissistic Wounds

Jordan Adair
Faculty Mentor: Charles Harvey

This paper explores the three major historical events which contributed to the de-centering of the human subject. Further, I will discuss some major reaction formations to the destruction of our sacred canopies and show how the problem of the meaning of life emerges from these wounds.

Soothing Schopenhauer’s Misery

Tyler Riley
Faculty Mentor: Charles Harvey

This paper critically responds to Schopenhauer’s pessimistic views of life by appealing to Nietzsche’s view of the self, Moritz Schlick’s idea of play and Mihaly Cskszentmihalyi’s notion of optimal experience, more commonly known as “flow.”

Robert Nozick’s Matrix or Reality

Lawrence Matthew
Faculty Mentor: Charles Harvey

This paper analyzes Nozick’s view of pertinent factors regarding the meaning of life and what tends to create meaning in one’s life. It addresses life’s various components and attempts to create an evaluative matrix for assessing these elements.
Using Gender Studies Across the Disciplines

2:40-3:55
Room 215

Do Stereotypes Really Matter:

Sydney Bryant
Faculty Mentor: Taine Duncan

In this paper, Bryant argues that Disney presents a culturally important and increasingly complex matrix of gender. Comparing princess as markers of traditional gendered expectations, to villains as gender-complex, Bryant suggest that Disney's cultural influence can respond to changing norms regarding gender.

Lilly Martin Spencer’s Radical Art

Corianna Gear
Faculty Mentor: Taine Duncan

Examining several important works by Spencer, Gear argues that Spencer pushes 19th Century gender and class expectations through her art. Gear suggests that Spencer’s work is worth serious artistic consideration, as well as being an often humorous form of cultural critique.

Gender Roles in The Hunger Games

Jordan Butler
Faculty Mentor: Taine Duncan

Butler argues that Katniss largely performs the role of a new archetypal female character—the strong, predominately traditionally masculine, and single-minded type. She contrasts this reading of Katniss to a reading of the growing number of male characters in contemporary YA fiction who demonstrate complexity.

“Natalie Henry and Arkansas Depression-Era Art”

Marie Desrochers
Faculty Mentor: Taine Duncan

Desrochers examines the largely forgotten artist Natalie Henry, who grew up in Arkansas, moved to Chicago to participate in art education and the art scene, and was commissioned by the federal government’s Section of Painting and Sculpture. Henry produced a perfect example of New Deal art for the Springdale, Arkansas Post Office.