Global Graffiti

“Every summer in Asilah, Morocco, all the walls in the town are white-washed and artists from all over descend upon Asilah to paint colorful images on them. At the beginning of the next summer, the walls are painted white again and different images are created.”

-Liza Baier

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“Gondolas line up on the south coast of Venice at dawn, awaiting the start of the day.”

“Streams of sunlight shine down the narrow canals in Venice, spreading light through the labyrinth of the city.”
Oh The Places We’ve Gone!

Nafpaktos, Greece
-Cate Rudnicki

Tau
-Breanna Arndt
(Botswana)
"You’ve walked where emperors walked, stood where popes have stood, marched where legions marched, and lived in the world of the ancient Romans for the past month. Never forget your time in Roma."

-Professor Tom Schrunk
From a neo-liberalist approach, it is abundantly clear that *The Real Housewives of Orange County* demonstrates neo-liberalist ideology through the emphasis on self-improvement, importance of being ‘self-made,’ and the endless competition between women. Under the feminist political economy, *The Real Housewives of Orange County* propose women homemakers and as hyper-feminized consumers. Throughout the show’s representations of women, it becomes clear that women belong in the home as caretakers and wives, not as true economic contributors. This form of media directly represents societal and cultural norms and values about the power relations between class and gender. Furthermore, *The Real Housewives of Orange County* is a clear representation of American neo-liberalist ideology. Media reinforces the values of society and cultural beliefs. Looking at *The Real Housewives of Orange County* we can see a clear representation of American culture and society, and it is not a pretty picture.

*Hayley Spratt*
The Constitution’s Preamble clearly reads, “We the people of the United States, in order to form a more perfect Union, establish justice, insure domestic Tranquility, provide for the common defense...” During the lead up to the Civil War, the clause, “to form a more perfect Union,” was utilized as a defense for the Union and a case against secession because of the perpetuity that is implied. However, I argue that perpetuity of the Union cannot be inferred. Furthermore, the word “union” denotes a voluntary acceptance, which ceased when the Southern states rejected the Union. Therefore, Lincoln’s justification for the Civil War, based on perpetuity and the Preamble, is illogical and inadequate.

In his first inaugural address, Lincoln asserted,

The Union is perpetual, confirmed by the history of the Union itself. The Union is much older than the Constitution. It was formed in fact, by the Articles of Association in 1774. It was matured and continued by the Declaration of Independence in 1776. It was further matured and the faith of all the then thirteen States expressly plighted and engaged that it should be perpetual, by the Articles of Confederation of 1778 (Lincoln 1862).

By this logic, the Union can be traced back to the first loosely associated colonies. It can be granted that the Union during these times was not perfect, but this does equate to its perpetuity. The clearest break in perpetuity was during the Philadelphia Convention. The Framers of the Constitution met in May of 1787 with the intent to revise the existing Articles of Confederation. However, they did not, and by this action, destroyed the existing Union and its corresponding perpetuity. Evidence for this can also be clearly seen in the wording of the Preamble, which
states, “to form a more perfect Union”. The word, “form,” indicates creating something new, not amending an existing document. Therefore, through the dismantlement of the Articles of Confederation, the delegates at the Constitutional Convention broke the perpetuity of the Union.

The term, “union,” expresses a voluntary pact, or a mutual agreement of acceptance. This was seen in the ratification of the Constitution, which was approved by all thirteen states by May of 1790. While ratification was a contentious process, each State had the ability to reject the Constitution and operate outside of its jurisdiction. This logic clearly shows the break in perpetuity. If perpetuity existed, then if a state did not wish to ratify the Constitution, it could leave the Union. According to Lincoln, this would be cause for a civil war. However, ratification was not demanded under the threat of a civil war. If it were a threat, then it would be considered coercive, which would undermine the voluntary nature of a “union”. Even though Rhode Island was the last state to ratify the Constitution, the threat of being treated as a foreign government, not the threat of war, finally accepted the Constitution by only two votes in 1790.

One of Lincoln’s justifications for the Civil War rested upon interpretation of the Preamble of the Constitution and the notion that perpetuity was implied. However, upon looking at it through a historical perspective, a case for perpetuity cannot be found. Furthermore, the word “union” denotes a voluntary acceptance into an arrangement, which was achieved in the ratification of the Constitution. However, a “union” ceases to be binding when the parties involved are not in mutual agreement to the pact. Therefore, the case for the Civil War based on the Preamble and the notion of perpetuity provides insufficient justifications.
Play Me a Memory: Music as a Cue for Autobiographical Memories

This study will examine how different aspects of music (e.g., tempo/tonality) may influence the characteristics of the autobiographical memories they elicit.

Procedure:
After an initial phase in which participants rated songs for their familiarity, a subset of familiar songs was chosen as autobiographical memory cues. Four song conditions were formed from combining the variables of tempo (fast/slow) and tonality (major/minor). Participants received 30-second segments from each of eight songs (two from each condition), to which they were asked to write brief phrases describing an autobiographical memory. After initial retrieval of autobiographical memories, participants rated the memory on vividness, significance, emotionality (then and now), and frequency of rehearsal.

Expected Results
We expect that the characteristics of remembered autobiographical experiences will reflect connections found in the literature. Those cued by fast-major songs are expected to experience more positive and perhaps more intense emotion than when cued by minor/slow songs.

Conclusions and Implications
Results will not only complement those that investigate the direct effect of music on experienced emotion; they will also clarify how experienced emotion is expressed in personal recollection, further delineating the role of music as a cue for autobiographical recall.

Submitted by Cristina Cromett
The Starling’s Song
& the Effect of DHEA

Abstract - Nathan Rubin

As opposed to most temperate-zone breeding songbirds, the European starling sings and learns new songs throughout the non-breeding season. While singing behavior is activated by circulating steroids such as testosterone (T), the starling has minimal amounts of these in the non-breeding season, a curiosity which this study aims to explore. Our hypothesis is that DHEA, an abundant and chemically inert steroid, is converted within the brain into active steroids such as T. Therefore, we have looked at how the inert steroid DHEA impacts three different qualities of the starling song: song rate, repertoire size, and song diversity. Through our analysis, we have found the DHEA increases song rate, has no effect on repertoire size, and may have an impact on song diversity.
An Antique Shop in Late November

(A self-portrait)

Emily Louise Grondahl

What she finds in that old chipped teacup
Is anyone’s guess. Useful, maybe, for another
Time, but bashfully ornamental now. Sniffing pages of yellow’d
Books, pressing her cheek with the back of her hand
Like the lass in the painting behind the register,
Does she even realize it?

Gingerly, she floats between the shelves and stacks,
Waylaid piles of broken figurines, rabble of all rabble
Forgotten. In every touch, in every step is reverence for those
Around her. Talking to each doll or charm or
Spoon as if she’s known them quite some time,
Intimately, as if they’re friends.

She makes a little noise, something between a
Laugh and gasp. She’s seen something scandalous, a Ouija
Board, and can’t contain either her mirth or her
Trepidation. But something else has now caught her
Eye—an old map of St. Paul simply framed. Kneeling
Down, she needs a closer look.

What she makes of all those corners and streets
Is anyone’s guess. It’s a hundred years old, at
Least, and hardly accurate. Tracing down
Summit Avenue
Now with a touch reverent with rapture.
What?
I ask. She hesitates, as if this is her great
secret.

And then she murmurs, My school.

24.11.14
Congratulations

Class of 2015

Photo courtesy of Emily Weeks