Jillian Andersen, *Questions of Authorship in Josquin, Monteverdi, and Mozart: Documentary versus Stylistic Evidence*
Faculty Advisor: Geoffrey Block

When attempting to determine the authorship of a musical work, a scholar would ideally be able to count on reliable biographical or documentary evidence—such as musical manuscripts, letters, and editions of musical scores—to identify the true composer of a work. Unfortunately, this is often not possible. When a previously accepted attribution comes into question due to a lack of sources or when the evidence based on available sources is inconclusive, a popular strategy is to compare the stylistic musical features of the work to other compositions by the alleged composer using an approach known as stylistic analysis. Such an investigation includes the examination of motives, melodic patterns, the larger form of the work, the harmonic blueprint, and the techniques the composer uses in voice-leading and counterpoint. Stylistic analysis has long played a role in authorship debates; however, the drive in the late twentieth century to infuse musical analysis with objectivity and scientific rigor granted this approach increasing credibility and influence. My preliminary studies last spring led me to wonder if such studies can result in objective and definite answers and also how the availability of documentary evidence affects the nature of consequent stylistic analyses. Overall, the goal of my research was to answer such questions through the examination of three specific musical compositions that illustrate a scholarly use of stylistic analysis and to evaluate and critique this popular musicological approach to authorship debates.

The works associated with three particular composers offer intriguing authenticity and authorship issues: *Absalon fili mi*, attributed to Josquin des Prez (c. 1450-1521); *L'incoronazione di Poppea*, attributed to Claudio Monteverdi (1567- 1643); and the Requiem mass left incomplete by Wolfgang Amadeus Mozart (1756-1791) and completed by Franz Xaver Süssmayr (1766-1803). The study of these works and their accompanying authorship debates proved fruitful, largely because of the varying availability of documentary sources in the three cases. This discrepancy helps reveal the relationship of documentary and stylistic evidence in recent scholarship and allows me to evaluate the effectiveness of how and why scholars use stylistic analysis. For example, the lack of definitive documentary evidence in the debate over *Absalon* starkly contrasts the availability of manuscript scores and letters that characterizes the Requiem debate; such works help emphasize my critique of stylistic analysis when the musical evidence contradicts the extant documentary sources. Also within my essay, I specifically address a number of other issues produced by too heavy of a reliance on stylistic evidence.

While my passion for this topic leaves me wishing for yet more space to explain the complexities of my research, I will choose to end on a personal note. I feel incredibly fortunate to have had the opportunity to devote my summer to musicological research. This project allowed me to experience research with the independence of a graduate student and prepared me for future studies in the field. My ability to find sources on very specific topics has flourished immensely and I now understand the true value of footnotes and bibliographies. Above all, my

work over the summer has trained me to examine articles more critically and has encouraged me to begin to find my own scholarly voice. I feel greater confidence in my ideas and arguments and, with the help of my faculty advisor, better understand how to engage a reader. Thanks to this research project, I return to the University of Puget Sound for my final year with an understanding of what it means to be a musicologist and a new sense of confidence as a writer and scholar.

Annie Bigalke *Collaborative Governance Between United Nations and Brazilian NGOs in the Development of the REDD Deforestation Program*
Faculty Advisor: Emelie Peine

International expectations were high for the recent Rio+20 conference in June 2012 that marked twenty years since the 1992 Rio Earth Summit introduced civil society participation to climate and development discussions within Agenda 21. Since the 1992 Summit, several projects have been developed to engage civil society, including one of the most recent and controversial deforestation projects, Reducing Emissions from Deforestation and Forest Degradation program (REDD). The developers of REDD see tremendous potential for reducing deforestation and engaging NGOs from the Brazilian Amazon to represent stakeholders while preventing further deforestation. However, some have criticized the program for catering to the needs of the developed nations and ignoring Brazilian citizens. This research investigated the function of NGOs within United Nations negotiations to represent civil society of the Brazilian Amazon.

While investigating the role and function of NGOs in representing stakeholders within the REDD program, the research explored whether NGOs are the proper entity to represent stakeholders facing the impact of REDD. This research was divided into three parts: First, I observed the function of NGOs representing stakeholders in the Amazon within UN Conference on Sustainable Development discussions. Second, I investigated the reality of the United Nations REDD program involving NGOs in the Amazon. Last, I used the Rio+20 conference as a case study that combined observation and interviews with Amazonian NGOs to assess their effectiveness within the REDD program.

Research methods included both observation and semi-structured interviews at the conference and outside. Interview subjects were from ten NGOs that represent stakeholders in the Northern Brazilian Amazon who have either worked on REDD or may be impacted by the program in the future. The goal of the interviews was to determine the reality of the role and function of NGOs in achieving democratic accountability by comparing NGO participation to its own definition. Observation and interviews were divided between the RioCentro and People's Summit to see the two most structured areas for participation. Interviews were conducted at five NGOs inside and five NGOs outside the conference to understand the accreditation and organization process and to gain a broad perspective of Brazilian NGOs that come to represent stakeholders facing deforestation policies.

The results of this research highlight strengths and weakness of NGOs representing civil society within UN climate and development negotiations. Following the results, both UN delegates and NGOs may adjust organization and implementation to enhance democratic participation and accountability for stakeholders both in the Brazilian Amazon, as well as others affected by UN decisions.

Joseph Bozich, *Electric Horizons: Advancing the Wind Band in Art Music*
Faculty Advisor: Robert Hutchinson
It goes without saying that the Symphony Orchestra holds a higher degree of artistic value than the Wind Ensemble in the professional musical world. Given the small body of repertory available to the band, it is clear also to see that the body of symphony-quality concert pieces is proportionately minute. A primary purpose of this research project, then, is the examination of those strong symphonies or symphony-like works for winds, deconstruct their successes and failures, and attempt to write another, symphonic-scaled work for the ensemble. The secondary purpose, given the recent popularity of large ensemble works combined with electronic augmentation, is to see if the near limitless possibilities of recorded sound (made flexible by DJ controller software) can help catapult the wind ensemble into the next age of orchestration and musical merit. Composers studied include David Maslanka, Paul Hindemith, Olivier Messiaen, Michael Colgrass, Karel Husa, and Steven Bryant. The final piece composed in synthesis of the results of this project is a thirty minute *Chain-Symphony* for small Wind Ensemble and DJ.

Sanaz Ebrahimi, *Mediation and Conflict De-Escalation during Communal Conflicts:*
Bridging Domestic and International Approaches
Faculty Advisor: Holley Hansen
In the post-Cold War era, ethnic and communal conflicts have emerged as one of the greatest threats to global security (Crocker et al. 2004). The seemingly intractable nature and frequency of these conflicts necessitates finding effective mediation strategies, giving rise to considerable research regarding civil war onset, ethnic conflict, and conflict mediation (for a small sample, see Lake and Rothchild 1996, Rasler 2000, Gleditsch 2007, Svensson 2007). Prior research has made considerable gains in improving our understanding of the processes of conflict mediation, but much of this work continues to demonstrate a division of labor between international relations and comparative researchers. To help bridge these divides, I examine domestic factors that trigger ethnic conflict escalation and de-escalation, including the institutions that fuel threat perceptions and the interethnic security dilemma. Drawing from IR work, I control for conflict severity (length of conflict, battle deaths) as well as examine the particulars of the intervention (timing and "shocks," characteristics of the mediator, depth of the proposed settlement). I analyze the impacts of these variables through a comparative case study of Israel and Bosnia, as well as analyzing cross-national data from the Minorities at Risk project

and the Civil Wars Mediation (CWM) dataset (de Rouen et al. 2011).

I extend Karen Rasler's de-escalation model (2000) and observe the process of de-escalation in Bosnia, a resolved ethnic conflict between the Serbs, Croatians and Bosniaks and compared it to Israel, where conflict persists. In this comparison, I find that de-escalation benefits from domestic actions as well as international influences, and that solely focusing on either aspect can lead to a potential recurrence of violence. Bosnia was able to successfully de-escalate due to the commitment of both international and domestic actors to the peace process as well as the implementation of a power-sharing structure to mitigate ethnic tensions. Israel, however, continues to struggle to end the long-standing tensions between the Palestinians and Israelis, with a lack of commitment to a viable settlement from both parties. The main problems that persist that must be addressed in order to achieve peace include territorial issues, political institutions and the inter-ethnic security dilemma.

Hannah Fattor, *Rain Inside the Elevator: Dualities in the Plays of Sarah Ruhl As Seen Through the Lens of Ancient Greek Theater*
Faculty Advisor: Sara Freeman

In putting together my project, I sought to explore how the ancient Greek playwrights Aeschylus, Sophocles, Euripides, and Aristophanes influence some of the newest plays performed today. Sarah Ruhl has only recently gained attention for her lyrical, surreal, and tender plays, so she is a prime example of contemporary theatre. There is also very little critical study of her body of work, while the ancient Greeks have been studied and reviewed for thousands of years, so I felt I could contribute to the literary discussion on Ruhl while drawing on the vast base of information about the Greeks. In particular I focused on the dualities that both Ruhl and the Greeks express in their plays and how this displays a shared worldview. She and the Greeks have a very similar perspective on the themes of love, death, and mourning. The playwrights illuminate these themes in their explorations of comedy versus tragedy, male versus female dynamics, and divinity versus humanity. Ruhl and the Greeks bring together these very different perspectives on the world, and in the intersection of these contrasts the playwrights find an interrelationship that displays how neither one of these contrasts is superior or inferior to the other. Grief and suffering become tolerable through connection, and characters in both the Greek plays and Ruhl's are able to find love after death.

Ruhl's play *Eurydice* was the first point of connection that sparked my interest in viewing her work in a Greek context. Based on the myth of Orpheus and Eurydice, this play is the most obvious example of ancient Greek influence on Ruhl's works. Looking at her entire published body of writing through the lens of Greek theatre highlights the fact that she explores many of the same issues that the Greek playwrights wrote about, including the belief that contradictions are a battle between good and evil. Ruhl and the Greeks collapse the boundary between dualities and demonstrate how community and love are the answer to much of life's struggles.

Melissa Gaughan, *Corporations are not People: An Analysis of Citizens United v. FEC*
Faculty Advisor: Alisa Kessel

Do for-profit corporations have the same First Amendment political speech protections as individuals? In 2010, the Supreme Court answered this question in Citizens United v. FEC, which granted corporations which granted corporations First Amendment political speech rights and struck down limitations on independent expenditures by for-profit corporations. My research focused on the uses of legal theories of corporate personhood within the Citizens United decision. I found that the Court's Citizens United decision used logic from several theories of corporate personhood to avoid acknowledging that there are different types of organizations, each with different claims to political speech rights. The use of multiple theories of corporate personhood led the Court to conflate the two major types of corporations, for-profit business organizations and expressive organizations. In order to expose the problems in the Citizens United decision, I used Meir Dan-Cohen's theoretical model of organizational political speech rights to analyze the differences between expressive organizations, which he argues may have a justifiable claim to political speech protection, and for-profit business corporations, which lack the same theoretical justifications for First Amendment political speech protections. I conclude the paper with suggestions on how the Citizens United decision could be improved in the hope that this work can help litigants and legal scholars who face questions of corporate political speech rights in the future.

I would like to thank Dr. Alisa Kessel for her help and support throughout the research process. She was instrumental in all phases of the process and always encouraged me to strive for excellence in every aspect of my research.

Wade Greiten, *Theories of Pictoral Reference*
Faculty Advisor: Douglas Cannon

I chose pictorial reference as the topic for my summer research. Essentially, how do paintings refer to objects or ideas? How is it that we know a picture with a four-legged, hoofed creature is a horse? The obvious answer is that we recognize the picture's subject through the picture's resemblance to some object in the world. However, this explanation runs into a bunch of problems and much of my paper is dedicated to explaining what these problems are, and what alternative explanations can avoid such problems.

In order to do this, I had to research an area that was a bit more broad than I had originally intended. One cannot discuss pictorial reference without first giving an overview of pictorial representation theories. This requires going into Gombrich and Wollheim in a lot more detail than I had originally intended so that I could give an informed analysis of pictorial reference theories which drew on these authors for inspiration.

To get all the research done that I needed, I drew a lot on the library's resources as well as spending quite a bit of my research fund on books that I needed over the summer to write my

paper. It was a great boon being able to rent books from the library for an extended period of time since I was able to avoid buying books that were a bit too expensive to buy outright. Additionally, I spent quite a bit of time in the library in the weeks leading up to the start of school finishing up my paper.

Once I actually got to the meat of the paper, a discussion of current pictorial reference theories, I felt quite comfortable. The only author to seriously consider such a topic in a published book is Dominic Lopes and his book, *Understanding Pictures*, was indispensable in working through current work on the subject. Unfortunately, I felt that a lot of my paper was only engaging with Lopes and his arguments because there are so few writers on the subject and it is such a relatively new field of study.

Overall, I was pleased with how my research ended. I feel my paper is a solid overview of the current literature on pictorial reference, and also provides a background for the average art history or philosophy layman who wishes to engage more fully in the material. It required a lot of reading, but I also feel it prepared me for any future work I wish to do in philosophy once I've graduated. I am very grateful for the opportunity to pursue something I've been interested in for quite a while, and I believe I have learned a great deal about a variety of different academic fields while pursuing my research. I look forward to presenting my work at the symposium.

Kate Hanniball, *Selfhood and the Unity of Consciousness*
Faculty Advisor: Justin Tiehen

The focus of my summer research was a philosophical investigation of the concept of selfhood incorporating an emphasis on the physical realities of the brain, in particular bi-hemispheric communication between the right and left hemispheres via the neural pathway known as the Corpus Callosum.

In contemporary philosophical dialogue, theories concerning the self and personal identity are often complex and multifaceted, however most theories attempt to answer one or both of two questions concerning the self: the first concerns the persistence of a cohesive self across time, and the second concerns the reality of what it means to have a self at any one point in time. My research posited that due to the nature of selfhood, these questions are inextricably linked and an answer to one of these questions would necessarily entail an answer to the other.

Working within the theoretical framework of Derek Parfit I explored the question of selfhood by maintaining a focus on the unity of consciousness we all associate with the singular nature of the self. The theory of conscious unity--or the idea that at any one time all our phenomenal experiences are unified by the fact that there is a *single* subject of experience—has been contested by the emergence of certain neuropsychological discoveries concerning communication between the right and left hemispheres of the brain. Specifically, laboratory experiments conducted on brain bisected patients (individuals who had their Corpus Callosum severed) yielded interesting results which have led some theorists to speak of a "duality of

consciousness." My research focused on these findings and their implications for personal identity and I concluded that what was revealed by these experiments was not a duality of consciousness, but rather that the existence of a *persistent* unified self a falsehood.

My claim is that instead of a persistent and unified self, the reality of selfhood is a collection of instantaneous mental states which do not add up to a cohesive whole, but are instead connected by some relation of psychological connectedness or continuity. Further, it is this relationship between mental events which matters in our discussion of selfhood rather than our mental or phenomenal experiences. In this way what is revealed by brain bisection operations is not some deep metaphysical problem concerning ownership of our mental states, but rather a physical malfunctioning of the neural pathway in the brain which inhibits our ability to create a cohesive and unified "narrative" for our experiences.

Yuri Kahan, *Growth and Decay*
Faculty Advisor: Michael Johnson

When I first began my summer research I sought to represent metaphysical questions relating to the purpose and meaning of human existence through sculptural form. Given that the nature of my research could produce no 'correct' answer, I thought it best to simply address the questions themselves and to allow these questions to manifest as sculptural forms. As a youth I was often plagued by   questions of purpose and meaning and had always found refuge in the natural world. Somehow the forms designed by the Earth have always provided solace for me; as such I decided to pursue the use of organic matter and natural plant growth as a medium for artmaking.

Within the first weeks of my research I discovered that my interests were taking a radical change. I was rapidly becoming less and less interested in working with plants. I still had an interest in their conceptual value, that plants in many ways serve as a mirror to human existence; however, I was becoming more interested in their absence and what that might mean for humanity – for the Earth.

I spent weeks trying to process this new idea. Since my independent study on organic sculpture I had been focusing very heavily on the symbolism of plant life and I was left at a loss when suddenly faced with the inverse of this idea. Unsure of where to go next, I turned to the opposite of organic matter: the inorganic. I immediately began pouring rudimentary concrete forms and in so doing discovered a new process for my artmaking.

Simultaneous to investigating concrete, I had also been researching beeswax. Perhaps I was drawn to beeswax because it is another inverse of the inverse I was already researching (wax being soft, concrete being hard), or perhaps I was drawn to it from powerful sensory driven memories I have of beeswax from childhood; in truth I am not entirely sure what pulled me into the material. Regardless, I discovered that I could pour molten beeswax into the concrete before it was set and then, after both concrete and wax had dried, melt the wax out. I found the results to

be compelling. Small grooves and minute details of the form the wax had naturally taken were left in the concrete. Somehow, I felt this process was producing appropriate manifestations of a metaphysical question.

This discovery has shaped my intentions for my senior thesis work. I am now exploring the idea of a post-organic Earth, a world devoid of all living matter. I am interested in representing the Earth as a purely celestial entity, one that is not defined by the surface activity that we call life. Ironic, given that my research began with utilizing plants as a sculptural medium.

Max Keyes, *War Tourism: Shaping Memory and Perception in Post-War Vietnam*
Faculty Advisor: Gareth Barkin

My research is an examination of the existence of tourist establishments in Vietnam that are either associated with the Vietnam War or are fundamentally dependent on it. Immediately following the end of the war, museums, war sites, cemeteries, and other such establishments were developed as tourist attractions for both domestic and, eventually, foreign tourists. The purpose of my study was to determine how these sites portray the narrative of the war, what types of tourists visit them, how the portrayal of the war effects the perceptions of visiting tourists, and the ethical implications of developing tourist sites that capitalize off of so much death and suffering. I spent a month in Vietnam traveling to the most mainstream and well-known war tourism establishments, as well as some that are more "off the beaten track" and out of the way. I relied on field observation, talks with tour guides and other knowledgeable locals, and informal interviews with foreign tourists (as well as passing conversations) to conduct my research. I also did detailed research on tourism in Vietnam, the Vietnam War, and "dark tourism" (tourism associated with death and suffering) prior to my travels in order to focus my studies. I found relying primarily on ethnographic research methods to be challenging at times, but ultimately very rewarding and educational, and I believe that I was able to come to satisfying and valuable conclusions.

Shannon Kilgore, *The Psychology of Labyrinthine Encapsulation in Two Houses of Memory: Chaucer's* **House of Fame** *and Danielewski's* **House of Leaves**
Faculty Advisor: Denise Despres

If you are in a library right now, then you are in a House of Memory. Without any knowledge of the Library of Congress system, the methodology of the library's archiving, catalogue, and shelving is a mystery. The floors are a labyrinth, full of books whose contents only exist the moment they are opened, and you are without a map. At the beginning of the summer, this is where I began my search, except I found myself inside fictional archives whose guiding principle was not the Library of Congress, but the imagination. In regards to Chaucer and Danielewski's *Houses,* you may ask, "How can they be so similar when their authors are

separated by six hundred and thirty years of history?" However, Houses of Memory, like libraries, all catalogue their information in very similar ways, no matter the time period.

Before Chaucer packed up his travelling library and took his merry band of tale-telling pilgrims to the road, he built a House. Another author, Mark Z. Danielewski, also found a House, a structure for memory, supposedly built by a blind old man called Zampanó. Danielewski left the House in a purposeful state of disrepair, and gave his readers the blueprint so that they too could build their own room in the House and make it their own. I first explored the *Houses* these two authors built, taking my cues from their foundations (the cultures of the Book and the Digital Cyberverse) and working my way up to their "attics"--that is, the "So What?" of their works.

What I have found is that in general, authors know that their audiences are forgetful, and so in order to make their works more memorable and worthy of *remembrance*, they reenact the process of remembering so that their readers may write what they learn into the books of their experiences. I have examined the different avenues these authors have taken in order to create memory and "good reading" for their audiences, and have found that both authors share many similarities in their choice of "mode" or "authorial coding", narrative organization and visiographic structure. These various techniques allow Chaucer and Danielewski to establish their authority, mediate between the faculties of imagination and memory, and control reader reception. *The House of Fame* and *House of Leaves* are essentially love letters written to literature about the self-conscious process of becoming an *auctor* from two authors with large mental archives and the ability to work in the accommodating modes of the dream vision and the academic essay. The result of their endeavors is a grand drama of story, fiction, and discovery.

By examining the various textual and extra-textual intersections between these two works, I hope to start a new conversation bridging the works of Chaucer's time with our own "experimental" and "post-modern" literature, and also to continue the work of those in the field of medieval studies who have already made the connections between the various technologies of our digital age and the "virtual" technologies of the Middle Ages. I have thoroughly enjoyed my exploration of these two *Houses* of Memory and with that in mind, I have included a variety of manuscript images, recordings, and other appendices to help the reader experience that same enjoyment. I plan to further extend this project in preparation for my thesis.

Isaac Olson, *The Retreat of American Evangelicals from Partisan Politics*
Faculty Advisor: Greta Austin

From the early 1700's until the early twentieth century, Evangelicalism, was arguably the most culturally and politically influential religious movement in America. However, by the twentieth century, Evangelicals, feeling threatened by perceived threats in the larger culture, turned their energy and attention inward. They were no longer concerned with trying to reform the culture around them; rather, Evangelicals became concerned with their own purity and salvation. However, by the late 1970's, Evangelicals had taken up conservative political causes as their own, providing conservative politicians with an organized, reliable voting bloc. By the

end of the early 2000's, many Evangelicals felt as if the politicians they had voted for had failed to advance their causes. As a result, many Evangelical churches have begun to shift their attention from winning political power to winning the hearts and minds of the culture around them. This shift is most evident in four influential Evangelical churches: Saddleback Church, New Life Church, Mars Hill, and Mars Hill Bible Church.

Rick Warren, the head pastor at Saddleback Church, has been at the forefront of this shift in tactics. While Warren's views on hotly contested political issues such as gay marriage and abortion are fairly conservative and in line with much of the Evangelical population, Warren rejects the old model of Evangelical political engagement. Warren does not ask his church to mobilize behind a particular political candidate or issue. Rather, he cultivates friendly relationships with people of varying political and religious affiliation to gain support for an expanded, non-partisan, Evangelical political agenda. Because of Warren's popularity both within the Evangelical movement and in mainstream American society, I believe other Evangelical churches and organizations will increasingly adopt his uniquely non-political, but conservative, brand of Evangelicalism. My site visits and interview at New Life Church, which during the early 2000's was well known for its conservative, partisan political involvement, confirmed that this sort of shift is indeed underway there.

In the early 1990's, a small group of Evangelicals questioned not only the cultural trappings of Evangelicalism, but also its partisan political involvement. These leaders began founding churches that could appeal to both Evangelicals and non-Evangelicals who were wary of the movement's seeming alliance with the Republican Party and middle-class, predominantly white, American culture. In this section of my research, I focused mainly on two of the most successful churches to have come from this movement, now known as the Emergent Church: Mars Hill in Seattle, and Mars Hill Bible Church in Grandville, Michigan. While these two churches vary in significant ways, both aim to engage the culture around them in a non-partisan or even a-political fashion while maintaining their Evangelical, and often conservative, credentials.

This should not suggest that Evangelicals are no longer a significant voting bloc in American politics. Indeed, for the foreseeable future, Evangelicals will continue to vote, and vote conservatively. Furthermore, many Evangelical churches and organizations across the country continue to actively mobilize for conservative political causes. However, the churches I have examined here, because of their significant influence within Evangelicalism, may well point the way to a more decentralized, culturally open style of Evangelicalism, one that is not tied to any one political party or American subculture. Furthermore, this new, more open style of Evangelicalism, because it is not limited to one particular set of goals, political affiliations, or cultures, may well lead to increased Evangelical involvement in American life.

Elisabeth Schyberg, *The Evolution of the Modern Book: Understanding the Future of the Printed Work in the Context of Fine Printing Presses and Artist's Books*

Faculty Advisor: Jane Carlin

 In this digital age, it is easy to predict that print is dead and that in a few short years people will be reading nothing but e-books. But I wanted to explore the world of fine printing presses and artists' books, in which print is still very much alive, to see what this sector thinks about the future of the physical book. To this end, I visited several fine presses and book artists in Northern California and England, as well as some libraries with unique examples of these kinds of books. I also read books and articles about the place of the physical book in today's society. This research showed me that the implications of digital books are far more than simply a loss of an object, as there is unanimous agreement in the field of book history that the printed word is an intrinsic part of epistemology. My initial thought was that people who are involved in the process of making books that are works of art will feel very strongly (and negatively) about e-books and the encroachment of technology into the printed world. However, I found a much more varied response than I was expecting: after the press visits and reading relevant literature, there is no overwhelming outcry against e-books from those who love the physical book. Rather, some who spend their lives with books have realized the benefits of e-books and have embraced their possibilities, while others see fine press books and e-books coexisting side by side indefinitely because of their vast disparities. While it does very well to start the research in rare book rooms and fine printing presses, eventually the knowledge gathered in these places must transcend the academic sphere into the everyday one so that the twenty-first century world of publishing maintains a balance between print and digital. Whatever one's personal opinion about the evils or the magic of digital books, the future of the physical book certainly lies in a high quality, superbly created object, such as a fine press book.

Rebecca Short, *The Methodology of Resistance in NeoPagan Culture*
Faculty Advisor: Greta Austin

 I was fortunate to spend my summer researching the minority, but quickly growing, religious group in the United States that often refers to itself as NeoPagan or Pagan. NeoPaganism is a new religious movement that seeks to reclaim and/or modernize ancient religion (usually those of Europe, e.g. Greek, Roman, Norse, Celtic, etc., and also of Egypt) or to create new religions that are inspired by these traditions (e.g. Wicca, neo-Druidry). Over the summer, I travelled throughout Oregon, Washington, and California, interviewing over thirty people and attending more than five rituals to gather my information.

 For this project, I focused on how NeoPagans confront dominant cultural norms or practices that they perceive to be harmful, and I paid special attention to how these people utilized ritual to address a dissonance in socio-political values between mainstream culture and their spiritual sentiments. For those NeoPagans who are subversive of dominant culture, i.e. environmental destruction and resulting global climate change, communicating their resistance occurs in three major vehicles: non-ritual resistance (writing and publishing, art, public or private

speakers, disengagement from practices they do not like, lobbying and other legislative action, etc.), public ritual, and private ritual.

This project grew out of a critique and expansion I made for an independent study project about the ritual theory of Catherine Bell, who only describes rituals of resistance as occurring between an individual and the ritual that s/he is protesting. For example, wearing a provocative pro-choice T-shirt to a Catholic mass is an act of resistance. Her ritual theory is heavily influenced by the works of Foucault, and they both state that the body (the individual person as a physical entity) is the basic building block and location of resistance. However, I posit that for some heavier, more intensive resistance, a community structure is the most necessary location of resistance, for the individual alone is not enough to shift dominant paradigms. Therefore I sought to examine the ways that NeoPagans build community and address resistance in a communal context, turning large groups of people and especially rituals themselves into sites of resistance. Bell speaks in the language of "ritualization," that is, the act of making special certain actions to separate them from day-to-day, non-special acts. For communities of ritual resistance, I call this, unsurprisingly, the *ritualization of resistance.*

Furthermore, it is not only the case that a person reacts against a ritual—rather, an individual can still be the basic site of resistance, but formulate a ritual for the sake of resistance. There are solitary NeoPagans who prefer to work alone to enact social change, for solitaries make up a significant portion, if not the vast majority, of all those who identify as NeoPagan. For the solitary practitioner, there is no ritual to resist like Bell provides; rather, they resist much in the same way as groups of NeoPagans, minus the community aspect. My presentation and paper aim to clarify how, why, and when NeoPagans choose to engage dominant values/customs in a religious context, critiquing and expanding the ritual theory of Catherine Bell to examine and elucidate my point.

Evan Skamarock, *Migrant Remittances in Nepal: An Ethnographic Inquiry*
Faculty Advisor: Andrew Gardner
Due to the recent multiethnic and multinational outmigration of laborers to the Gulf States, precedence has been set to better understand this complex sociological process. While previous research focuses upon the experience of the migrant (most often in his/her place of migration/work), little attention is focused upon the changing social, political and economic realities for the sending countries themselves. In an attempt to broaden the current discourse, I call for an active exploration on the impact and influences that migratory practices have on the family unit, and how migration, and the impacts of migration (specifically remittances) change day to day experience for those in a sending location. Striving for ethnographic evidence, I conducted at 43-day research period in southern Nepal whereby I conducted interviews with family members who have direct personal experience with migration. During this period I gained an appreciation of the complex set of issues that families navigate throughout their experience. In this description, I will outline my research procedure, focusing upon interview format and

questioning, and give a brief analysis of my findings.

Interviews were usually conducted at the family member's place of residence. After cultural formalities and introductions (not to mention IRB consent and a brief project description), we would begin a question and answer session. I was fortunate enough to work with an intelligent, subtle and focused research assistant who acted as translator. Within the interview I would suggest a question, or area of focus, and he would mediate between the informant and myself. For every family we built a history, beginning with basic quantifiable household information (family name, number of members living at household, occupation and income, time living in location, etc.) moving to more complex ideas (pathways of communication, inter-personal household navigation, financial organization and spending). Each family had a unique perspective upon which my understanding evolved, complicated, and illuminated.

While there are many potential and equally valid lines of inquiry from the available pool of evidence, the question that currently drives my analysis and understanding revolves around the ways in which some traditional cultural practices have been encouraged, and others eroded by and related to the migration experience. Indicating the family as the unit of analysis, one pivotal nexus involves the evolving expectations of women (in face of traditional values which often place women primarily as domestic workers) when male members migrate. Another point of focus seeks to understand how remittances have allowed certain traditional cultural and religious practices to be maintained in spite of weak domestic financial opportunity (dowry, house building, and joint families). Finally, I hope to illuminate how individuals' understandings of economic and class mobility (working within a religious system which pays emphasis to caste) have changed in consideration of the newfound migratory opportunities.

To be fair, these are but mere pinpricks within a wider pincushion of possible frames of analysis. It is my hope to accurately and honestly share the experience of sending families and their communities as to contribute to a wider understanding of their challenges, oppositions, and day-to-day experiences.

Brooke Stelzner, *The Creative Spark: What Goes on in Sibling Interactive Play*
Faculty Advisor: Carolyn Weisz
Siblings tend to have many more interactions with each other during early and middle childhood than they have with peers in other settings outside of their homes. Older siblings naturally assume roles of teaching and leadership, which makes older siblings important socialization agents for their younger siblings and they in fact can assist in building the bridge to the numerous social interactions their younger siblings will have in the future (Recchia, Howe, & Alexander, 2009). Younger siblings learn most easily through collaborative play with their older siblings rather than through authoritative, instructional teaching. Sibling interactive play, therefore, is a crucial component to the younger sibling's cognitive and social development. The approach of this study was to work within the existing playscapes at the Children's Museum of Tacoma (CMT) and develop new collaborative play activities based on age appropriate social

and developmental theories. The CMT provided a natural laboratory to study factors influencing these play interactions as they exist amongst younger children and their older siblings. After a thorough review of age appropriate developmental play theories, new innovative play activities were developed and implemented at the CMT during three sibling workshops, where observation of the sibling interactive play was recorded. The question to be explored was whether innovative activities designed and aimed at fostering positive sibling interactions, would lead to enhanced teamwork, attentiveness, creativity/imagination, emotion regulation, and strengthened familial relationships. The museum staff recruited twenty sibling sets (4-7 year olds and 8-12 year olds) for my sibling workshops. Prior to the workshops, as well as during, we recorded notes from the natural observation of sibling interactive play. I chose natural observation as the preferred research method because of its nonintrusive nature and its allowance for unrestrained free play and sibling interaction. Parents completed questionnaires in reference to their children's interactions at home. Siblings were also asked about their relationship with one another as well as their experience as a team in the sibling workshops. Analysis was then conducted and subsequent outcomes reported. The results and feedback of this study may ultimately lead to the development of permanent museum activities at the CMT as well as reinforce the importance of sibling interactive play in cognitive and social developmental theories.

Thien Vu, *The Role of Gamma Oscillations in 3-D Object Representation*
Faculty Advisor: David Andresen

This project aimed to identify and examine the role of gamma oscillation (~40 Hz) in 3D object recognition. Particularly, participants were asked to view objects from two different viewpoints (e.g., a car from the front then from the side) and were asked if they were the same or different objects. Gamma activity was measured using electroencephalography (EEG) to assess the relationship between gamma activity and internal processes in object recognition including 2D feature binding and 3D object representation. Characterizing this possible relationship would advance the understanding of the underlying mechanisms of object recognition and unity of consciousness in general. The summer research allowed a rare opportunity to collect a lot of data from twenty participants, which will be useful not only to the analysis of this project but also future analyses of object recognition research. The complexity of the analyses for this project requires more time; however, preliminary results showed that we were able to characterize induced gamma activity.

Hilary Tighe, *Emotion Recognition and Personality Traits: a Pilot Study*
Faculty Advisor: Lisa Wood

The focus of this research was to examine personality traits, specifically levels of empathy, in relation to differences in facial emotion recognition abilities in a sample of undergraduate students. The purpose of this study was to pilot test methods and to collect a baseline measure for a normal sample that could later be compared to a larger, more diverse

sample. A facial expression recognition task was created in which participants were asked to complete a matching task. They were shown the label of an emotion and then two expressions: one neutral and one emotional that matched the label. Participants selected the face that corresponded to the label. The participant's accuracy and response time were recorded. An eye-tracker recorded the image of the participant's eye and determined gaze position. From the data and feedback collected during pilot testing, methods were practiced and refined. After examining the results of these five participants, the rank order of emotion recognition mirrored expected results with happy as the fastest and most accurate and fear as the slowest and least accurate; thus, these results support the reliability of the emotion recognition task. Only one significant correlation between the level of empathy and the latency of the disgust expression was found. All other correlations were found to be non-significant. Furthermore, the results of the scanning patterns were unexpected; however, a baseline measure for a normal sample was collected successfully. The next steps of this project are to collect data from a larger sample of undergraduate students and compare these results to that of the normal sample.

Erin Wheary, *The Relationship Between Two-Dimensional and Three-Dimensional Art*
Faculty Advisors: Michael Johnson (sculpture) & Janet Marcavage (printmaking)

For my summer research, I examined the relationship between two-dimensional and three-dimensional art. Specifically, I wondered if I could create a dialogue between prints and sculptures. I wondered how the art would change when I tried to translate the formal elements or process from the two-dimensional plane into a sculptural work, and vice versa.

The work that I did this summer made me even more aware of the experimentation that is inherent in the process of making art. Additionally, I realized that content and process are intrinsically related. Artists work through a process of trial and error. While working in the print lab, I pulled numerous proofs to find the desired effect. I varied the manner in which I pulled the squeegee across the screen and the way I scooped up and dropped the color back onto the screen after every pull. I experimented with different hues and shades of color, placing bright pure process colors next to subdued colors. Still I was baffled by all the different ways the ink could move through the screen and the different affects that were produced.

My sculptural work changed dramatically from my previous work that had a more stark palette and dealt with the human form. I was quickly hooked on color. The relationship I developed with color in printmaking came to the forefront of my sculptural work. I wanted to push the interaction of color and light onto the viewer. I experimented lighting sheets of thin plastic that I had printed on. Additionally, I began to think more about the process I went through when creating a three dimensional form. Like printmaking that involves many steps, I enjoy going through the different steps in the wood shop. Working with wood for me involves the process of cutting, gluing and shaping. Finding a solution to translate a three dimensional form onto a two dimensional plane came from the physical experience of cutting thin strips of wood and coating it with glue that is my experience in the wood shop.