



PORTFOLIO.

2014-15



**SIGMA TAU
DELTA
RHO XI CHAPTER
2014-15**

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YEAR IN REVIEW.

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President
Zoë Lance

Vice President
Amanda Riggle

Treasurer
John Micah Cadornigara

Secretary
Bonnie Yang

2014-15 INDUCTED MEMBERS

Kristin Kawecki
Alejandra Pulido
Anita Reyes
Patricia Reyes
Bonnie Yang

ADVISORS

Dr. Alison Baker
Dr. Aaron DeRosa

WEEKLY MEETINGS

The club met every other Thursday at U-Hour in Building 24, room 107. Throughout the year, club members participated in a variety of icebreakers and workshops.

Some of our favorite meetings

included:

Rose Garden Picnic and Poetry

Book Binding

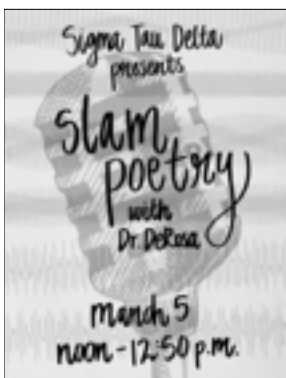
Research How-To with Wendy

Vermeer

Slam Poetry with Dr. DeRosa

Creative Writing Exercises with Dr.

Kraemer



USED BOOK SALE

During the third week of spring quarter, the club hosted a used book sale. The books were donations from Dr. Simpson, Dr. Houck and alumnus Joey Castillo, as well as our Better World Book Drive. In two days the club raised \$200.



SIGMA SATURDAYS

We hosted Sigma Saturday events in the fall and spring quarters. In the fall, we visited the Getty to look at the museum's collection of illuminated manuscripts. In the spring, we visited The Last Bookstore in downtown Los Angeles.

YEAR IN REVIEW.

LOVE POETRY CONTEST WINNERS.

The club celebrated Valentine's Day by asking students to submit poems about love and passion.

SPIDERLINGS BY ERIC ARANDA

We trapped the wind
On coasts of stranded
Land—(filament, filament)—poured
By sunny beer bottle splays of glass—
All four eyes wrapped and sore from day, while
Cephalothorax goodbyes the grass.
Oh Lordy Lolth! Even a dance of death
Deserves sweetest carousing loving scent,
Wrecked to top-off daffodil laughter,—
Hairy and white, leaping bounds with me in space and time; and you,
Psuedoscorpion, you, too, ballooning with us,
Raging with all five millimeters toward the moon!
Till finally bulbs break, shatter mercurial rays,
And we alight home, never the same.

AN INVITATION BY KRISTIN KAWECKI

I WANT TO EAT THE COLOR PURPLE. I WANT IT TO EXPLODE INSIDE OF ME IN A MILLION SHARDS OF STAINED GLASS PERFECTION. I JUMP AND CRY AND IMplode AND—IMplore. DANCE WITH ME. I AM A HURRICANE OF TECHNICOLOR. EAT ME FOR BREAKFAST. THAT IS HOW YOU FEED A RAINBOW. I DRIP COLOR AND WANT TO SUCK YOU DRY WITH MY WONDERFULLY VIOLENT VIOLET FANGS. I AM WIND AND RAGE OF JOY. SPINNING TOP INSIDE OF YOU. THROUGH ME. I HUNGER FOR YOU TO CONSUME ME. THIS FEVER OF PURPLE HAS ALREADY LAID ITS JAWS ON YOU. IT KISSES YOUR JUGULAR WITH A PASSION OF BURNING METALLIC CRYSTAL LICKING YOU WITH FLAMING PINK PEPPERMINT TONGUE. I SPIN WITH DIRECTION ELECTRICALLY AIMED TORPEDO TOP. SHARDS OF MOLTEN SILVER SPARKLES FLY OFF OF ME. THEIR SHARPNESS BURNING KILLING PURE. APPROACH THIS WEAPON OF PLATINUM MENTHOL RAIN. SOAK YOURSELF IN VIOLET LIFE. BURN WITH ME IN MY MAZE OF PRISTINELY INTENSE PRISTINE INTENSITY.

2 TBSP OF HAZELNUT CREAMER BY MICHAEL JOHNSON

*Hmm...there is nothing tying it down,
To a fervid piece of common earth;
No concrete tales to layer the ground,
And furnish the stanza with shale's girth.
The hike through forest rain? Groves thundering? Nay, 'twould be a canyon bereft
of clout,*

*Like that ceaseless crackling, crumbling... Quaking like this foundation-shaken
doubt. Cross it out.*

*Maybe how ours is "written in the stars?"
Perhaps a well-placed "shall I compare thee?"
No, I won't be some try-hard drunk at a bar,
With clear lies of your eyes humbling the sea.
...If only I had the words ideal,
And drowned that din beneath iced waters blue! That piercing "Clink! Clink! Clink!"
of glacial steel, Against this textual iceberg anew!
Strike it through!*

*I'm done; all but whisked to faint repose, Just as sweet hazelnut greets my dear
nose.*

*The faithful recipe serves as my guide,
To the wafting of stray cinnamon flecks,
From a chaste mug laid gently at my side.
And the warmth of lips alighting from my neck, Made clear that no words could
ever profess, Such love that was ne'er so clearly expressed.*

LOVE POETRY CONTEST WINNERS.

SUBMISSIONS.

ON THE BORDERLANDS BY ANITA MARIE REYES

In the moist dirt
Barefoot I stand
The place I have called home-
my native land.
My soul, my life is here,
Yet the color of my skin,
The golden bronze,
Alienates me from the flag-
A flag which I must honor,
But does not honor me.

So to the land where my ancestors fled from
I travel to find the truth
Hoping to find acceptance,
And love from my bronze skinned kin...
"Who are you?"
"You are not of this land..."
"Your language is unclear to our ears."
"Your skin is bronze but your soul is not."

I return to my place of birth
Not knowing where I truly belong
Not knowing where my heart should lie.
Unable to create identity through a color,
And yet identified only by this,
I am a soul without a home,
Born in a place unknown to kin,
While my color remains unrecognized by my motherland.

SUPPRESSING THE ENTITLED MAN: THE INTERCONNECTIVITY BETWEEN MARXISM AND FEMINISM BY PATRICIA REYES

The need for an individual to put his/her own desires above those of the common mass or people is an instinct characteristic of humanity. One would be ignorant to say that humanity comprises of individuals who put themselves in the latter when discussing the common good. It has been historically proven that man has consistently suppressed masses and individuals in effect of raising one's prestige. However, once an individual's desire to achieve a need becomes a noticeable threat to a mass of people, the individual needs of the masses become a united front as to overrun the needs of their suppressor. This mindset stated above, the selfish desires of the suppressor and the necessary congregation of the suppressed, help formed the framework of the Marxist and Feminist theories. Before discussing the validity, importance, implications, and applicability of each theory against one another, each theory's background must be laid out to the audience. With the capitalist society taking on the position of the suppressor, Karl Marx became a voice for those who were suppressed and needed a congregation of smaller, insignificant voices to be heard, therefore, creating the Marxist theory. With this theory, the capitalist society becomes a symbol of two classes, the oppressing and oppressed, putting the needs of the business and the industrial world above the needs of the workers, the middle class. How does this apply to literary works one may ask? Well, do not authors reflect their social upbringing and surroundings in their literary works? With this in mind, the Marxist theory combats the capitalist viewpoints and social institutions of materialism that are symbolized in literary works. "Marxists generally view literature not as works created in accordance with timeless artistic criteria, but as products of the economic and ideological determinants specific to that era" (Delahoyde 1). How does an economical viewpoint tie into a more social standpoint of Feminism? Does not the idea of the oppressed and oppressor apply to the relationship between men and women? Like the capitalist society using the working class down to the bare minimum with no proper incentives, the male driven world uses women to the bare minimum in the housewife perspective, but expects them to not desire any compensation outside the household. Feminism was first heard of through Elizabeth Cady Stanton and Lucretia Mott in the first Women's Rights Convention in 1848; with this, Feminism became a movement to empower women worldwide by recognizing and critiquing the male supremacy in hopes to change the gender

inequality. The goals of Feminism can be simplified down to three: first, to demonstrate the importance of women; second, to reveal that historically, women have been subordinate to men; and lastly, to bring about gender equality. How then does Feminism, the movement for women to be seen as an active and essential participant in society apply to literary works? Like the Marxist theory, the Feminist theory is used to create viewpoints and symbolizing support for the social rise of women. "With little sense of a viable female culture, such women were plainly much troubled by the fact that they needed to communicate truths with other (i.e. male) writers apparently never felt or expressed" (Richter 293). With the information stated above, there is a clear surface level tie between the Marxist and Feminist theories; however, by going into more detail for each theory, both theories will begin to create contrasts within each other, one being more valuable and valid when discussing the role of the reader. By discussing the comparisons and contrasts between the Marxist and Feminist theories, the Feminist theory will be seen as a more worthy and applicable theory, especially in response to today's society in which women are still suppressed by men through literary works and art, while the Marxist theory has created more of a stigma for itself.

Both the Marxist and Feminist theories play off the economic and social roles of society, creating a need to bring down the oppressing and become the representation of the voices that were oppressed and no longer can be heard. However, are frameworks based on the roles of society justified in their application as a theory for literary criticism? Is it right to judge and analyze a work based on one's surrounding and the state of society? Is that not the point of most well-known theories, to use either the author's personal background or the infrastructures that influenced the author? The true definition of a theory is "a system of ideas intended to explain something, especially one based on general principles independent of the thing to be explained" (Theory). However, one might say that the Feminist theory may be more valid as a theory, playing off the definition of a theory, because men control the world of arts; representing ideas that are relatable only to men, such as common literary symbols, adventure and lust. While with the Marxist theory, the idea of the working class? It is very common for literary art to create the idea of a woman being dependent of a heroic man, or a man fighting for the love of a woman, as if all that a woman represents is live and a helpless creature who needs saving. Marxism is so narrowed to the idea of combating a capitalist society, that it is very hard to find ties within literature, unless the reader broadens the idea of the Marxist theory completely to the idea of the oppressed and the oppressor,

which in that viewpoint, the feminist theory might be a better theory to use to illustrate the idea of the oppressed and the oppressor. The Marxist theory and its validity depends on the need for authors to create meaning about materialism or other capitalistic ideas, without those economic infrastructures in the surface text, the sub-textual meaning cannot be analyzed with the Marxist theory. This narrowness is not applied to the Feminist theory due to its applicability to not only the empowerment of women in a man's world, but also its applicability to men who wish to stray away from the stereotypical prototype of a man. With this in mind, the Feminist theory is able to be applied to a full range of topics that go beyond the stereotypical idea of a woman being a feminist, creating a higher validity for its use as a theory.

To say that one theory has more value over another theory would be saying one issue, say feminism, is more important than the troubled working class; why cannot both theories be valued for the issues that they do represent? However, due to the fact that the suppression of women has gotten more prominent even as years since the first Women's Convention has passed, the Feminist theory can be seen as more valuable as it raises awareness in literary works and art. To say that Feminism is not a necessary movement would be, in fact, turning a blind eye to the injustices done to women and even men in today's society. Do we have to be reminded of what happened merely a week ago? A man felt entitled to women and his need for love; a lust, caused him to become brutal and murder multiple women and men. This is an extreme case of why Feminism is needed; but, the ignorant views seen in the previous case stated can still commonly be seen the continuous printing of magazine articles that teach women in our society "how to be pretty," as if "pretty" is the only thing women should strive for instead of job opportunities as a man would. Now this does not, in fact, explain why Feminism is an important theory to literature, but the fact that men are in control of the arts, makes one wonder how can a woman's perspective or view be integrated into literature? With this in mind, how are women supposed to address issues that are relevant to them if men control the industry? As many know, some acts of women are considered mysterious to men. By having the Feminist theory, the reader is able to dissect the surface text of a literary work, often created by men, and place emphasis on the fact that women tend to be placed in a role of fragility. By critiquing men's portrayal of women in the arts, women are given a voice to act outside of society's supposed roles for them and aspire for more "manly" opportunities. Now, because women are seem to be suppressed more often in society, the Feminist theory seems to not only take more importance, but also the hardships of the working class, a

framework of the Marxist theory, can be tied into, and represented by, the Feminist theory. Women are thoroughly underrepresented in most industries, fighting to be represented in more prestigious positions, and not merely seen as the staple ideal of a secretary. By fighting for women's representation in the workforce and being able to be seen as determined instead of "bossy." When fighting for her voice in her career, the Marxist idea of the working class overthrowing the elite class is represented, not fully, but the idea is still given thought. Focusing on merely the idea of women being suppressed by men loses a point of Feminism; why is it that men are always portrayed in literary works or arts as a strong heroic individual? Why are men unable to be rescued, to cry? Society's expectation placed on men to be "manly" is combated with Feminist theory, as it questions the stereotypical roles given to men and women in literary works or art. With Feminism being able to represent women and men who try to break free of society's stereotypical expectations, as well as partly encompass the idea of the Marxist theory, the Feminist theory shines the light on surface texts that have more of a relevant and significant sub-textual meaning, causing the Feminist theory to be seen as more valuable.

With Marxism and Feminism advocating for such drastic changes to an economic and social system that have created the framework of the beloved country, America, doubt and hostility are expected to meet Marxist and Feminist theory supporters. Marxism challenges the economic system that America was built on, the idea of the "American Dream," and that hard work leads to aspirations of men, trying to crush the men at the top of the economic ladder, no matter what extent of hard work was committed, in hopes of bringing wealth and prosperity to the common man. Of course, this would cause some dispute; why do men, who are poor, deserve the help of the rich; why is it the wealthy man's responsibility to take care of his poor neighbor? Not only does Marxism receive heat from advent supporters of the capitalist system, but in turn, men who have risen to the top and fear competition stereotype Feminism as a movement for the whiny and bossy woman. The stereotype that Feminism has been stigmatized, which creates a supporting image for its followers, casting a dark shadow of being "prude" upon them. However, could the supporters of Feminism contributed to the stigma placed on Feminism? When Feminists fight for causes, such as the end of the saying "Hey guys," is the focus on more important issues lost due to the emphasis placed on petty acts? Does the public find Feminism to be "whiny" and "bossy," because Feminists cause an issue over shaving their legs, instead of merely just focusing on issues, such as magazines promoting anorexia through photo shopped images? What do

these issues and stereotypes placed on Marxism and Feminism have to do with their application in literature and art? With these stereotypes in the mind of the reader, the critical analysis and assessment of a literary work or art may become clouded, and the importance of the sub-textual meaning would be diminished. With the Marxist theory being used to analyze works in hopes of lessening the importance of the capitalist economic system, the reader may find it hard to find textual information to support this desired sub-textual outcome, especially due to the fact that Marxism is so heavily looked down upon and closely tied to hateful actions of dictatorship. How can a reader try and find sub-textual meaning that supports the rise of Marxism and the end of capitalism, if the reader has it so engrained in his/her brain that capitalism is the way of growth and prosperity? Not to say that one must live in the author's certain time period or maintain the author's viewpoints in order to understand his/her hidden sub-textual meanings, but the reader may find greater difficulty in finding textual support that goes against a system that he/she were raised to protect. The hesitation given towards the Feminist theory has less to do with the protection of male citizen's superior rights, but instead more with the idea of an image. When saying the one is a supporter of Feminism, the initial reaction of the public is a sign of disbelief, as if supporting the rise of women to equal status of men is distasteful. Unfortunately, this image does exist in society, and with this stigma given, most tend to stray away from being labeled as such. In order to prevent him/herself from obtaining the Feminist stigma, the reader may refuse to see textual evidence that supports the idea of Feminism and helps create a sub-textual meaning of either of women or an example of how women are degraded by society. With this self-induced blindness of the reader, the author's sub-textual meaning may be seen as nothing of important matters, but instead the reality of the everyday society, which requires no adjustment. Unfortunately, the societal stigmas given to Marxism and Feminism reflect in the reader's analytical outcome of a literary work or art when using these two theories.

Taking into account the implications given to each theory, the Feminist theory can still be seen as more applicable, as it allows for more freedom of the reader, paving way for representation of women's social and economic power or a man's freedom to decide to escape the societal restraints of being "manly." In contrast, Marxism allows the reader to solely focus on the treatment and lifestyles of the working class in comparison with the upper classes. By analyzing the poem "Lilichka," written by Vladimir Mayakovsky, a poem whose sub-textual meaning is meant to reinforce the idea of Marxism, the reader can see that by using the Feminist theory, the textual evidence gives importance to the idea of the

inequality between men and women, and how men must fit a certain prototype. However, the Marxist theory can be applied, but textual evidence in support of the rise of the working class is less persuasive, and the sub-textual meaning is not as drastic as seen when the Feminist theory is in use. "Don't let it happen my dear, my darling, let us part now. After all my love is a heavy weight hanging on you no matter where you go" (Mayakovsky 20-28). With the use of the Feminist theory, the reader can see that the woman is depicted as being help down by love, not rising to her full potential due to her attachment to a man. Due to the textual evidence given, the idea of women become standard symbols of lust and a strong advocate of romance is challenged, and instead, the push for women to rise up against the strong hold of men and create a meaning for herself outside the stereotypical romance. "Besides your love I have no sun, but I don't even know where you are and with whom" (Mayakovsky 40-43). It is shocking to read this textual evidence, as most depictions of women are of faithful servants to their lovers and future husbands, but instead, the audience is given an image of a "loose" woman, one who so not tied down by the love of one man. Not only does the Feminist theory hope to evoke support for women liberation, but also liberation of men from the "manly" stereotype. "I'll run out, throw my body into the street. I'll rave, wild, lashed by despair" (Mayakovsky 15-19). Society does not allow men to show emotion, "girls cry, not boys;" with this in mind, the Feminist theory brings to light, through textual evidence, the idea of a man showing emotions, instead of the stereotypical woman. Regardless that this poem is heavily intertwined with textual evidences that help support the ideals of Feminism, which are clearly pointed out with the Feminist theory, the Marxist theory still grasps ahold of some textual evidences that support the ideas of Marxism, even if the connection may be stretched. "If you drive a bull to exhaustion he will run away, lay himself down in the cold waters" (Mayakovsky 37-39). This poem is full of supports for Feminism when using the Feminist theory; however, the reader may be able to create one connection of the suppression of the working class with the Marxist theory. By using the Marxist theory, the reader can see the uprising in the working class that had begun to ignite inside the bodies of the working class, growing tired of the maximum amount of hours which are equal to minimum injustices that they have committed, and the repercussions that will be seen. However, this poem does, in fact, have more textual evidence in support of the Feminist theory, while the Marxist theory grasps on to glimpses of the suggested struggles of the working class.

It is a common human desire of reaching one's greatest ability, surpassing others as a must, and in times of economic and social survival, suppressing those who endanger one's future. This mindset helps identify the background of the Marxist and Feminist theories, both struggling to reveal the injustices committed by the elite and more specifically, elite men. Marxism focuses on strengthen the status of women. However, the Feminist theory can be seen as more valid, important, and applicable, as it focuses on bringing to light issues that continue to change society today. Although the working class may still be underrepresented, it seems as if a push for gender equality has become of greater significance. However, the reader must not forget the stereotypes and stigmas that both Marxism and Feminism carry, possibly causing the reader's analytical integrity to be clouded and shaped by the mass viewpoints of society. Due to its ongoing importance and relevance in today's society, the Feminist theory is able to grab hold of more textual evidence in support of sub-textual meaning that brings to light the injustices done to women, and even the more feminine man.

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I MADE SHKLOVSKY A COAT BY AMANDA RIGGLE

To be human is to be habitual. It's the way our brains are wired. Once we become familiar with something, we stop seeing the thing for what it is and rather see our memory or expectations of the thing. Victor Shklovsky, Russian formalist and author of the essay "Art as Technique," calls this process habitualization and states that it "devours work, clothes, furniture, [and] one's wife" (778). For something to be artistic, this habitualization must be broken. Shklovsky proposes that one way of breaking the habitualization of the mundane is through art, and states "the purpose of art is to impart the sensation of things as they are perceived and not as they are known" (778). To create art, then, is to defamiliarize the mundane with specific language that hinders readers from putting their own habitualized perceptions into the poetic work, thus creating "a special perception of the object" (Shklovsky 781). William Butler Yeats's poem, "A Coat," dehabitualizes objects within its lines by defamiliarizing readers with the mundane to create a poetic piece that uses art to speak about art.

Many of the objects used within Yeats's poem "A Coat," are familiar to a reader. For Shklovsky, "art is a way of experiencing the artfulness of an object; the object is not important" (778). It's not the use of fantastic imagery, but rather the experience of the object being described. Yeats has objects such as "song," "coat," "embroideries," "mythologies," "heel," and "throat" within the first four lines of the poem. Each of these objects creates an image within a reader's mind. These objects can be divided into two realms – that of the physical, or tangible, such as "coat," "embroideries," "heel," and "throat," and that of the abstract or conceptual, such as "song" and "mythologies." While songs and mythologies can be heard, read, or written, they are generally not considered physical objects despite existing in physical, textual form. When Yeats uses these images within the first four lines of his poem, he juxtaposes the world of the tangible with the world of the conceptual to make readers pause to consider what is happening within the poem.

The first line of Yeats's poem, "A Coat," does just this when he writes, "I made my song a coat." This line takes something conceptual, a song, and gives it a physical presence by pairing this object with a coat. This line can be read two ways, each with its own separate implications within the poem itself. From a reader's slowed perception, the line can be read as "I made my song [into] a coat," or "I made [for] my song a coat." From the first line alone, the meaning is not clear. This creates a duality of

existences for the reader – that in which the song is being brought into the physical world to be made into a coat, and one in which the song is a physical object being covered with a coat. Either reading is defamiliarizing the reader with both “song” and “coat,” thus breaking the readers habitualized perceptions of both objects.

The next two lines of Yeats’s poem do little to hasten the reading of the poem. Yeats continues this idea of the song-coat or coat-for-a-song by further adding objects from the physical and conceptual realm in the construction of this coat, using this poetic imagery to “create the strongest possible impression” (Shklovsky 777). Now the coat is not just made, but is additionally “Covered with embroideries” which are, in turn, made “Out of old mythologies.” Yet again Yeats uses something conceptual, “mythologies,” and pairs it up with the physical, “embroideries.” The reader can now have two images within their mind – a song covered in a coat, covered in threads made from mythology or a song made into a coat, covered in threads made from mythology. Either reading still holds true, and still slows a reader’s perception of the text down.

The fourth line of the poem further adds to this duality of imagery. The line states that this coat is covered in embroideries “From heel to throat.” This line, again, can be read two ways – the coat is a full-bodied coat, or that the coat covers the song from its heel to its throat. The duality of this reading is purposeful on the part of the author, creating what Shklovsky would call “difficult, roughened, impeded language,” that not only creates a slow perception of these objects and defamiliarizes these otherwise mundane things, but conveys meaning for the reader to pick up on through the slowness of delivery (783). The process being described in these four lines is that of creation.

Yeats is taking things that are conceptual, like an idea, and bringing them into the physical realm, like writing that idea out on paper in whatever forms it may take – that of a lyric for a song or a lyric for a poem. The materials Yeats is using within the poem to fuel this creation are that of thread for embroideries, which are made out of myths or collections of myths, much in the way Yeats refers to mythology in many of his other poetic works. These mundane objects are being used to describe the creative process of writing a poem, and describing the choices Yeats uses when creating his art. The duality of reading, then, conveys the idea that Yeats can either see his work as a living creature needing to be covered in a coat or a tool that can be used to create something tangible, like a coat, or both.

The next three lines of Yeats's poem continue to further create an image of the object and what is taking place with the object without offering any clarification on the song-coat or coat-for-song scenario taking place within the first four lines. The word "it" is continuously used in these lines "But the fools caught it,/ Wore it in the world's eyes,/As though they'd wrought it," which adds to the deamiliarization of the poem because of the unstable nature of the object being referred to when using "it." In the case of these lines, "it" can be the coat-for-song or a song-coat, and the reader has to consider which the poem could be referring to each time the word "it" is used. The poem also shifts within these lines, from a description of the coat to who is using the coat and how.

If the song was made for the coat, "fools" have taken hold of it and now wear it as if it were their personal coat, not the song's coat, leaving the song without its coat. If the song were weaved into the coat, "fools" are still wearing it and showing it off in public, but there is nothing left bare and wanting of a coat within the lines of the poem. A coat offers protection from the cold, a shield against the elements of nature, and if the song is left without a coat it is then made vulnerable to outside forces of the world. If the song was made into a coat, then it can be implied that the wearer would be the author, and if "fools" are wearing the author's coat or the song, then it is the author that is left to face the harsh natural world without protection.

These three lines paint a picture very different than the first four lines of Yeats's poem. While the first four lines were about creation of art, lines five through seven are about ways in which art is interpreted. The coat itself was intended for either the author of the song or for the song to wear, but in these three lines it is neither who are left wearing the mythology-embroidered coat. Instead, fools wear this protective layer out for the world to see. That means that what happens after the process of creation is that others take hold of the work that is produced and use it for their own purposes. While Yeats is the creator of his art, it is the reader, or audience, that also gets to interpret or add to the meaning of his creations. Yeats, through his word choice of "fool," does not see this as a positive process. Instead of his mythologies being used to convey meaning, "fools" act as if they created the concepts within the text rather than the careful embroidering of mythologies that Yeats does when constructing a poem. It isn't until the eighth line of Yeats's poem that the duality is cleared up for the reader. Yeats personifies the song by addressing it in the beginning of the line, "Song, let them take it." While this can confirm and lock in one path of interpretation for the reader, the fact is that the duality that existed in the reader's

mind up until this point does not dissipate, but rather the reading from this point forward progresses with one image in mind – a song that had a coat made for it, and has thus been stolen by the world to wear and claim as the fool's own. As Shklovsky notes, “poets are much more concerned with arranging images than with creating them” (776).

This clarification of imagery serves as a shift in the poem, but the imagery used beforehand was purposeful so that the reader could picture the song as a coat and a coat for the song. While the song-coat had the potential to be stolen and leave the author bare, this clarification means that this event is not what is being described within the lines of the poem, but the poem still has the potential for that interpretation up until this point. The arrangement of these dual images in the first seven lines of the poem exist because the author intended for both interpretations and meanings to be in the reader's mind until the author clarifies which meaning was intended.

The clarification at this point also paints a vivid image of what is taking place within Yeats's poem. Others are claiming the coat of mythologies that has protected his poetry, and Yeats most definitely does not like that. For him, it is paramount to theft. In this poem, he tells his song to let other's “take” the coat. It is not freely given, nor is it being borrowed. Yeats's imagery, through the use of mythology within his work, is being taken, or in this case misinterpreted or appropriated to serve another purpose outside of his intent. Yeats, much like a seamstress, has carefully arranged each and every stitch, or word, of his embroidery, or process, to create his coat, or message. Yet all that careful construction cannot protect his creation from the world that will interpret it.

His coat is no longer his, and the message of his art is no longer his to construct. Yeats sees his imagery and art as being used by the foolish that aren't capable of understanding or choose to misunderstand to further their own intents the imagery within his work. Yeats, in line eight of his poem, lets go of the mythology surrounding his work in the form of the coat, and of the effort and construction that went into the creation of the coat, but he does not give up on his song. Instead, his song is personified to make it exist separately from the mythologies that had once covered it. This allows his poetry to exist separately from the process of creation as well as the imagery used to construct the poem.

The last two lines yet again slow a reader down by going against a reader's expectations of the structure of a poem and how a poem should end. Shklovsky notes that “the rhythm of prose is an

important automatizing element; the rhythm of poetry is not” when it comes to conveying meaning (784). Yeats breaks the expectation of rhythm throughout the poem, having the syllabic counts vary with no set pattern from line to line as: 6, 7, 7, 4, 5, 6, 5, 5, 6, 5. Looking further into the structure of the poem, the majority of the words offered up are monosyllabic with very few and specific exceptions. The words “embroideries” and “mythologies” are the only four syllable words within the poem. This makes sense, since they are being used to construct something that covers the poem “From heel to throat.” These words must be big to do the job of covering the mostly monosyllabic words in the rest of the poem. “Covered,” “walking,” and “naked,” are the only two syllable words used within the poem as well. “Covered” and “naked” offer a contrast in states of being, while “walking” shows action once the poem is personified and the song is given legs to walk on, or rather, walk around naked with. The final multisyllabic word, “enterprise,” stands alone as being the only three-syllable word within the poem. The unique nature of “enterprise” slows readers down and makes them consider, although they might not be aware of the multisyllabic uniqueness of the word, the many ways “enterprise” can be interpreted within this poem. Enterprise has a slew of meanings – it could mean business or company, activity, trade, cause, engagement, plan, purpose or pursuit, with a multitude of other meanings available for interpretation.

The expectation of rhyming is also set up within the first four lines, much like many poems rhyme, by having the rhyme scheme of “ABBA.” The next five lines, lines five through nine, continue this set expectation by having the rhyme scheme of “CDCCD.” But the last word of the poem is the word “naked,” which is a slant, not exact, rhyme to the word “it,” slightly throwing off the scheme and causing the reader to consider the word “naked” carefully in this context. Naked, like the word “enterprise” used in the line before it, has a multitude of meanings that the reader can insert to make meaning out of the poem. Naked can be interpreted as bare or nude, but also as defenseless, exposed, raw, natural, open, and vulnerable. The defamiliarization of structure and poetic form yet again hinders reading and dehabitualizes the words and images being used within the poem.

In the end, dehabitualizing and defamiliarizing the objects within the poem serve to convey Yeats’s thoughts on his art and how people interpret, or appropriate, it. The duality of reading offered in the first line of the poem that carries on until line eight of the poem shows the two ways an author can care for his art – it becomes a living thing or a tangible tool for the author. Yeats made this duality of interpretation

for he sees a poem as being able to serve both purposes. For Yeats, the coats he has made for his songs, or the protection of his artistic messages through the uses of mythology, is cast out because people misinterpret his intentions and claim the mythos he uses in his work to have a different-than-intended interpretation.

Much like in his poem "A Coat," Yeats says it is better to walk naked, or cast off the use of mythologies to illustrate meaning within his work. "A Coat," while it mentions mythologies, is not covered in any sort of mythological guise. Its meaning is bold and bare, much like the use of the word "naked" at the end of the poem transmits the idea. Yeats only clarifies which reading — song-coat or coat-for-song in line eight to lead the reader to understand that the misappropriation of his work doesn't mean his work, or song-coat, is lost, but rather that the protection of his message is being taken but the integrity of the song itself stays the same when mundane imagery is used instead of fantastic mythological imagery.

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A GAME FOR GROWNUPS BY JOHN MICAH CADORNIGARA

Not so long ago, an article came out on a popular website that, for all intents and purposes, derided adult readers of young adult fiction. This opinion piece dismissed the genre altogether, claiming that it was insignificant to adults, offering no new information or way of looking at the world. The genre (and its adult readers) was called childish, with neatly wrapped up endings and simple solutions to simple problems and conflicts. Orson Scott Card's *Ender's Game* has been constructed as part of this young adult genre, in spite of Card's own admission in *Ender's Shadow* that the series was never written or intended as young adult fiction. He reasons in the foreword of *Ender's Shadow* that *Ender's Game* likely appealed more to school-age children because it not only featured a child as the primary character and protagonist, but also told a story much simpler—an adventure hero story—with far fewer abstraction than other books in the *Ender* series. Perhaps in relation to the rest of the series, *Ender's Game* is a simpler story, but this does not make it equal to other young adult novels such as the *Harry Potter* or *Twilight* series. *Ender's Game's* place in the genre is questionable, considering its depiction of warfare, genocide, and the transformation of children into war machines. *Ender's Game*, despite being constructed by the literary community as young adult fiction, does more than just tell a story, neatly wrapping it up in the end. Transcending its place in the young adult genre, Card's work is, through and through, a war novel, on par with novels such as Ben Fountain's *Billy Lynn's Long Halftime Walk*, constructing an early version of the military-industrial complex and grinding soldiers through until they are no longer human, but machines.

In his final speech as President of the United States of America, Dwight D. Eisenhower warned against the dangers of the looming military-industrial complex. He spoke of the untold spending on military hardware and training never before seen in the history of the United States, stating that "we annually spend on military security more than the net income of all United States corporations" (Eisenhower). It was the perceived threats from the outside brought on by both World Wars and the Cold War that prompted the nation's defense budget to skyrocket. It is a self-perpetuating system that turns everyday men and women into machines of war. The titular characters of Card and Fountain's novels are such people crafted into less-than-human weapons, both of them turned into the perfect soldiers. *Ender's Game* is a war novel, fiction in which the atmosphere is of warfare or

preparation for war, usually taking place on the home front or on the field of battle. In the case of Card's novel, the work is set in a military training camp and then, ultimately revealed at the end, on the field of battle where Ender and his officers direct their forces from the safety of a remote command and control center. By the beginning of the novel, the governing body of *Ender's Game* is desperate; their fleets are approaching their designated targets and they need a commander as soon as physically possible. Ender, the product of selective breeding, is put through extremely rigorous (and expensive) schooling in order to be crafted into the perfect commander. Everything the officials had done was to transform Ender into something with the ideal balance between aggression and empathy, a machine like the Buggers, who knew how they operated, and yet with the resolve to go in and exterminate them (Card 298). This creation of the perfect warrior is also present in Fountain's novel, in which Billy recalls what basic training taught him: "His chief fear up to the moment the shooting started being that of fucking up" (3). This fear persists in Billy because it has been pounded into him. If he screwed up, he was yelled at. If he screwed up even harder, he was yelled at even louder. This ultimately leads to an abject terror of committing "a fuckup so profound and all-encompassing as to crush all hope of redemption" (4). Billy and his comrades have been conditioned to get everything perfect, from the placement of the patches on their uniforms to the condition of their rifles in the field.

For Ender, the road to perfection is more complex than someone yelling at him all day whenever he screwed up. In addition to the presence of traditional characteristics of school (hierarchical rigidity, a tight schedule, antagonistic schoolmasters, competition between students, etc.) (Doyle and Stewart 186-187), this training camp also exists in space, where the traditional cardinal directions do not apply. In fact directions make no sense whatsoever; there are no master reference points, no north, south, east, west, up, or down, and everyone must invent a new system of orientation for themselves. During the introduction to the training center, Dap, Ender's group's supervisor, or their "mom for the next few months" (40), instructs the new recruits on how to get around the rotating space station. "Down" is actually the hull of the ship, the outer edge, a complete reverse of the "down" that is the center of the earth. This paradigm forces each recruit to think differently, to do something no other military commander has done before. Ender is able to create his own system of orientation, one that everyone else can understand, designating the enemy's gate during the training exercises as "down" (Card 89). Ender here is able to construct an "orientation that made sense," which allows him to map out attacks,

strategies, and to create order out of the otherwise chaos around him and his troops, enabling him to lead his forces effectively and, ultimately, to victory. This victory Ender attains "like a gun...functioning perfectly but not knowing what [he was] aimed at" (298). For the duration of the whole war, Ender was used as a tool, and yet, despite the war hero and military officer Mazer Rackham's assertion that "we're responsible," nothing changes the fact that "[Ender] killed all their children, all of everything" (297). No assertion could retract Rackham's previous instruction to Ender that "you decide whether it would be wise to adopt a strategy that would invite reprisals" regarding an attack on a planet by their weapon of mass destruction, a molecular detachment device (290). Despite Rackham's assurances that the military is responsible, Ender is like the crew of the *Enola Gay*; he is "much more than an accomplice to the military's most unconscionable acts" (Blackmore 130). Ender is the person who gave the order, the one who pulled the trigger and decided to end an entire species.

For Billy and Bravo squad, perfection is manifested in their act of "heroism," a successful "last stand" against all odds that is the subject of the movie bid their promoter is trying to sell. But in spite of their deeds, Bravo squad does not feel like a group of celebrities. Their interaction with the crowd is awkward and somewhat aloof, especially in the case of Billy. As he watches the football rise into the air from a punt, he envisions a fallen comrade, a man they call "Shroom," inhabiting the place where the football lingers in zero gravity for but a moment, "the realms of neutral buoyancy" (35-36). Everyone else sees a football flying through the air. Billy sees the gateway that separates their world from the place where their fallen comrade now resides, where "even the long arm of marketing can't touch Shroom now" (36). Billy is detached from the celebration associated with football, stuck in a world of his own. While the crowd celebrates an event so commonly linked with Americanism, Billy's mind is still on the battlefield with Shroom, listening to his philosophical musings about spirituality, something that might be all but absent in the midst of the fanfare. In Ender's case, the road to perfection leads to the genocide of an entire species, an act that leaves him a changed person, empty, isolated, and guilt-ridden, a result mirrored in the real world regarding individuals, not necessarily warriors, exposed to warfare and genocide (McCormack and Joseph 148-150). Ender did not even have to be exposed directly to the war itself. He fought from behind a computer screen, the entire time led to believe that what he was doing was a game. He is akin to drone pilots of the United States military, not exposed to direct combat and yet suffering from all of the post-traumatic stress and existential angst observed in the men and women

who pilot drones and decide who lives and dies with the press of a button (Brandt 5). Ender himself recognizes, upon the revelation that his "game" was actually a real battle, that he was sending men to their deaths (Card 298). Ultimately, Ender separates himself from the rest of humanity by taking in the sole surviving queen of the alien race he unwittingly eradicated. Both he and Billy are detached from society by their experiences, which have changed them at a level of profundity that can only be shared by their fellow soldiers.

In addition to the creation of the perfect soldiers, the military-industrial complex also relies on the existence of an enemy. It is in response to such a threat that the masterminds of both wars in the novels adopt a preemptive doctrine, President Bush in Fountain's novel (and the real world) to initiate a "war on terror" and the Hegemon of *Ender's Game* to hit the Buggers' home world before they can strike a third time. This preemptive war would entail attacking the enemy before their next move in an effort to prevent or at least minimize any future attacks. David Wheat draws a parallel between Card's 1985 novel and the modern day, writing, "this wartime world which *Ender's Game* inhabits, although written decades prior to the event, is strikingly post-9/11" (267). Wheat provides a rationale on the phenomenon, that "people fear an enemy which they cannot see, but which, they are so often reminded, may strike at any moment." This enemy is the "ragheads" of *Billy Lynn* and the "Buggers" of *Ender's Game*. The main difference in the nature of the preemptive warfare between the novels can be found in the end goals of both armies. At least on the surface, the endgame of the Iraq War in Fountain's novel is "to promote freedom and democracy and give the peoples of the world a chance to determine their own fate" (131). The primary mission in *Ender's Game* is nothing short of the complete eradication of their enemy, which Ender discovers to be a fatal mistake committed due to a fundamental flaw in the doctrine of preemption: the fact that it is impossible to know what the perceived enemy's intentions truly are. In the case of the wars in the Middle East referenced in Fountain's novel, preemptive strategy may only be serving to flare up negative feelings toward the United States, which only further perpetuates the military-industrial complex. With *Ender's Game*, as the titular character discovers that the "enemy's" intentions were non-belligerent, the error of preemption resulted in the genocide of a whole race that had no plans of attacking Earth ever again.

As we have seen here, *Ender's Game* is not deserving of the derision typically afforded to the young adult genre. By Card's own admission, the series was written for an adult audience, but it was the

more concrete subject matter and traditional construction of *Ender's Game* that caused it to be drafted by the young adult community. Perhaps it is the young adults that should be praised for their interest in adult novels. After all, they are exposing themselves to the grim realities of warfare and politics as explored in *Ender's Game*, thereby challenging themselves to think about something bigger than just videogames and American football.

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SPATIAL RECOGNITION: A CRITIQUE OF CONTEMPORARY VIDEO GAME CRITICISM THROUGH DRAGON AGE INQUISITION

BY MICHAEL JOHNSON

Over the past century, the definition of Art rapidly evolved to include new media that offer alternative means of creative expression. Literary critic Matthew Arnold even goes so far as to declare that, “it is undeniable[...]that men may have the sense of exercising[...]free creativity in other ways than in producing great works of literature or art” (Arnold 416). While I don’t disagree with Arnold’s assertion, the historically recent creative medium of video games comprises a synthesis of both literature and art as opposed to something wholly unique. This fact however, opens the medium to the same standards of criticism Arnold further details in his essay, “The Function of Criticism at the Present Time.” Unfortunately, as a result of the medium’s relatively young age – with respect to written literature and film – in addition to its origins as a pure vehicle for entertainment, video games currently lack a comparable level of nuanced artistic criticism to assist their development like the aforementioned mediums. This absence, however, makes Arnold’s steadfast standards of criticism not only applicable, but desirable, in facilitating the medium’s continued maturation. By the same measure, the youth of the medium also permits the rare opportunity for critics to monitor the complete lineage of a game, and juxtapose specific titles with others throughout the entirety of the medium’s history in order to formulate genuinely holistic analyses. Alas, as demonstrated by the unabashedly myopic praise of *Dragon Age: Inquisition* during the Fall of 2014, professional criticism of videogames currently fails to evaluate titles with respect to their empirically observable intrinsic qualities, fellow titles within the same genre, or even other games within the same franchise. And through their narrow and ignorant approach to criticism, critics both mislead their readers as authoritative voices within the industry and exacerbate the medium’s development as a respectable artistic endeavor.

Every critic is, of course, entitled to their own standards for determining what constitutes excellence. However, much as how in literature, “what happens is a continual surrendering of [the author] as he is at the moment to something which is more valuable. The progress of an artist is a continual self-sacrifice, a continual extinction of personality” (Eliot 539), in video games, the creators all but disappear within their creation, leaving behind a set of rule systems designed to elicit specific player behaviors

(mechanics) that compose the gameplay experience. As such, any critical evaluation of games should in some respect examine the mechanical and (should one exist) narrative components of the game in order to justify whatever arguments the critic might intend to make; it is the medium's equivalent to utilizing concrete evidence to back a claim. Considering that a mechanic or narrative element rarely operates in isolation, however, in order to avoid making an ignorant argument, critics must also be cognizant of the relationships between mechanics, as well as the interplay between the mechanics and narrative, should one exist. Doing so coincidentally elicits both an understanding of how a game functions on a structural and narrative level, thus allowing a critic to provide an evaluation or create an argument about a specific game in isolation of others.

Recognizing a game's components alone, however, is still not ideal for comprehensively evaluating a specific title as doing so refrains from acknowledging when a work directly copies mechanics from another. So, anyone intending to critique a game must also be familiar with (or at the very least, aware of) several other titles similar to the one they are observing, to avoid making unsupported declarations of originality. This again coincides with Eliot's belief that "...the past should be altered by the present as much as the present is directed by the past" (Eliot 538), in that it acknowledges that each title is part of a larger canon of works. And through making this acknowledgement, critics will, ideally, draw attention to advancements and missteps within a specific genre to the benefit of game developers. Lastly, because video games are materialistically, pieces of software that may potentially contain technological errors, any appraisal of games should also take note of the impact of these foibles on the player experience. The capabilities listed above collectively make up the basic operations that any critic of video games should be able to perform. They also align with Arnold's decree that, "...criticism, real criticism...obeys an instinct prompting it to know the best that is known and thought throughout the world, irrespective of practice, politics, and everything of the kind; and to value knowledge and thought as they approach this best, without the intrusion of any other considerations" (Arnold 420). But, as was already established, professional video game critics do not, in fact, perform these basic functions when they review a game, compromising the ideal of seeing a game for what it is. This failing is no more apparent than in the professional coverage of *Dragon Age: Inquisition*.

If one were to adhere to the standards outlined in the previous paragraph, the first thing anyone – including non-critics with a background in technology – would notice is that the game has numerous technological issues that detract from the player experience. The most apparent of these limitations is that the game runs at an inconsistent thirty frames per second (30fps), as opposed to the baseline 60fps. Consequently, a player cannot input commands into the game during at least half of the frames of animation that their eye can physically see, which, because real-time combat, composes the majority of the player interaction in *Inquisition* and prevents players from responding to the best of their abilities due to sheer input limitations. Additionally, the game is riddled with random drops in the dialogue, lengthy loading screens, and glitches during the basic traversal of the in-game world, all of which may freeze the game and force players to reset it. For reference, over the course of approximately, 270 hours of play time across four separate playthroughs, my game crashed a little over two dozen times, and four times it deleted my save data, thus forcing me to revert to an earlier save state.

As if to add insult to injury, even assuming that the game does not spontaneously freeze, several of the character abilities listed in the game either do not work according to their in-game text description (e.g. Deathblow, Hidden Step, Gathering Storm, Thousand Cuts, etc.) or do not accurately explain their function. For example, the text for the ability Elegant Defense reads: “each time a barrier you have cast expires, the ability’s cooldown is reduced by 4 seconds.” Because a barrier can “expire” over time or by sustaining a sufficient amount of damage, however, it is unclear that the ability actually only applies when a barrier is physically destroyed by an enemy. But, despite these technical and technological hurdles being well-documented both by the developers on their official forums, and among fan communities, professional critics, like IGN’s Vince Ingenito, either downplay the significant risks that these design oversights pose to anyone playing one of these titles (such as potentially having to restart a title that took most critics well over eighty hours to complete), or list them as the only noticeable issues present in the games, like Philip Kollar of Polygon, or Kirk Hamilton from Kotaku. It should also be noted that though glitches which cause some sort of overt damage to the gameplay experience (e.g. freezing) are most frequently spoken of as negatively impactful, positive glitches like item duplication in *Inquisition* are equally harmful towards the player experience in that they circumvent the intended relationship between mechanics established by the developers. Unsurprisingly, the game’s numerous positive glitches such as gold duplication, item duplication, and infinite Power, to name a few all went unnoticed by the reviewers

as well despite the first two listed existing in the franchises prior entries. Likely, this is as an unintended consequence of them also not noticing the basic interactions between the game's mechanics, chiefly those pertaining to armaments and Power.

Unlike most games, in *Dragon Age: Inquisition*, the player is not free to advance the story at their own pace. Rather, they must accumulate points called Power to access new locations to explore and or (this is key) advance the plot. In order to gain Power they must complete menial tasks for the various non-player characters populating the world, like slaying a dozen of one particular monster species, or gathering twenty of a specific herb. Since the tasks have no plot relevance, this is blatantly a form of padding the game's length. Ingenito's review, however, claims that this hostile system is, "a brilliant idea that gives purpose to all the side-questing and sightseeing by directly tying it to story progression" (Ingenito). But, in making this ignorant assertion, he overlooks the fact that the system itself is arbitrary. On the surface, the Power system exists to prevent the player from making progress too quickly so that they do not accidentally find themselves engaging with a story mission outside of their character's level; Bioware, the developer, does not want the player to find themselves locked into a story scenario that they cannot finish due to the game's difficulty. However, even assuming that Bioware adhered to this protective ethos, their approach was still flawed as, contrary to the genre's conventions, in *Inquisition* the level of the enemies does not determine the game's difficulty.

The game never explicitly states this, and visually misleads players away from this truth by displaying a small skull and red text next to the name of enemies five levels higher than the player – implying that higher level foes are more dangerous than lower level ones. However, a player character's level actually has almost no impact on their combat performance since attaining a new level does not grant the character any appreciable statistical improvements. Rather, the game follows a slightly more realistic approach to character development by tying a character's fighting strength to their weapons and armor. The equipment a character can wield is normally gated according to their level in order to complete the illusion that their level has significance. However, if the player creates their own weapons, the level restrictions are removed, allowing them to wield weapons far outside of their level range should they find the proper schematics. Perplexingly, the strongest schematics are all available free of charge near the start of the game, should the player know where to look, or happen to get lucky with the game's

random number generator. So, because a character can craft equipment far more powerful than anything at their level, an enemy's level is only an indicator of their individual strength, not the objective difficulty of overcoming them. By extension, the Power system's restrictions on accessing higher level enemies does not help prevent a theoretical nightmare scenario, and instead only arbitrarily retards a player's progress through the game.

Somewhat ironically, an Op-Ed piece by Paul Tassi of Forbes, makes a near identical observation about how the Power system does not necessarily prepare one for the game's upcoming challenges, though unlike me, who recognized that crafting items led to the strongest characters, he played the game beholden to the genre-conventions that *Inquisition* deceptively claims to uphold, and consequently found that, "...many times, despite having the recommended number of Power points, I felt I was still underleveled for many encounters, and the only way to solve that was...you guessed it, more grinding" (Tassi). However, Tassi is not a professional video game critic. Of course, he could not recognize that his character level did not matter; such a design decision subverts the traditional method of character progression established both in other role-playing games as well as previous titles in the Dragon Age franchise. A "professional" critic however, should have picked up on this fact and informed people of it, since the game deliberately attempts to mislead people into thinking otherwise. Yet, not a single review from a respected publication spends more than a paragraph examining the item system, and none of them recognized its extraordinarily significant impact on the functioning of each character within the gameplay. Kirk Hamilton's comments in particular demonstrate the dearth of critical thought that was given to such a system wherein he dismisses it as, "overly fiddly, particularly if you're playing with a controller, but it allows a fair bit of control over the look and attributes of your equipment" (Hamilton), and then proceeds to spend an equally brief mini-paragraph about how amusing it is that one can name their equipment.

If one were to examine impact of the Power system on the narrative, it immediately becomes apparent that by forcing the player to engage in menial labor entirely divorced from the plot for several dozen hours, the plot itself becomes inconsequential to the overarching player experience as players spend a proportionally minor amount of time engaging with it. The general malaise elicited by the Power system thus contrasts with the urgency of the (decidedly childish) plot wherein a villain, hell-bent on

world domination, is rapidly amassing strength and must be stopped. Through this dissonance, the game stumbles to retain a player's interest in experiencing the story to the end, as its mechanics actively try to prevent players from doing so. This paragraph thus far is an example of an extremely basic analysis of a mechanics-narrative interplay. And though the sentiment outlined above was indeed directed at *Inquisition* by Ingenito, a comparable chain of reasoning is lacking from his critique. Rather, he writes in vague terms that, "there are some interesting individual [story] beats, but the how and why that's supposed to connect them is all very tenuous...By the time the story reached its climax though, I cared about the people involved, but I had little connection to what was at stake, or *Inquisition*'s completely forgettable villain" (Ingenito para.8), without providing any concrete example supporting his supposition, aside from his personal emotional response. Ingenito's opinion is an outlier response from the more common sentiment, echoed by Phil Kollar of Polygon that, "*Inquisition*'s plot is more engrossing and more world-changing than anything from the first two games" (Kollar para.10). However, because neither critic provides a concrete basis for their arguments aside from personal feelings, the masses are left none the wiser without a reason to believe either of them outside of their increasingly questionable ethos.

Ostensibly, each and every professional games journalist both roots and reinforces their arguments supporting or decrying a game within their personal emotional response, rather than critical analyses of how a game works derived from a set of logical standards. Underlying these emotional responses is the now antiquated supposition that a video game is supposed to be "fun," a prospect that even the earliest of horror games of the late 1980s and early 90s proved to be inapplicable. This is counter-productive to a developing medium. If the same pathos-centric approach to criticism were applied to literature or film, neither medium would ever have advanced to the degree that they have. As Arnold pessimistically proclaims, "the mass of mankind will never have any ardent zeal for seeing things as they are; very inadequate ideas will always satisfy them" (Arnold 422). So, for this medium to ever transcend its status as a childhood past time – to become something that is respected by not only the general populace, but academic communities – it needs people willing to step on the toes of others' enjoyment. It needs those who will perform the thankless job of deconstructing and reconstructing the functioning of products loved by many. It requires an unwavering dedication to bringing light to a dark age of understanding, and accepting the conservative resistance and ire that such an undertaking necessarily inspires. For, "...whoever sets himself to see things as they are will find himself one of a very

small circle; but it is only by this small circle resolutely doing its own work that adequate ideas will ever get current at all” (Arnold 423).

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**THERE ONCE WAS A KING FROM NANTUCKET: LIMERICKS FROM KING
ARTHUR'S COURT**

A SELECTION

BY KATIE SCHORR

There once lived a boy they called Art,
Nothing seemed to set him apart.
But he pulled sword from stone,
And with kingliness shone,
Uniting Britain in land and in heart.

Arthur had a Table of Round,
Where knights of great valor were found.
They did chivalric deeds
On magnificent steeds
'Cause all coconuts do is make sound.

Merlin was a prophetic man
But his wisdom o'er love did not span.
The damsel du lac
Trapped him under a rock
Though he foresaw her dastardly plan.

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Sigma Tau Delta, the International English Honor Society, was founded in 1924 at Dakota Wesleyan University.

Sigma Tau Delta's central purpose is to confer distinction upon students of the English language and literature in undergraduate, graduate, and professional studies. Sigma Tau Delta also recognizes the accomplishments of professional writers who have contributed to the fields of language and literature.

Sigma Tau Delta members at Cal Poly Pomona strive to create a community between students and faculty. Holding meetings regularly showcases our commitment and drive towards helping fellow students and exposing them to new cultures, literature, passions and ideas.

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