

Rhinebeck High School  
Anthology of  
Student Writing  
2015-2016

*Writing is the painting of the voice. ---Voltaire*

# **Rhinebeck High School**

## **Anthology of Student Writing**

Welcome to Rhinebeck High School's first annual anthology of student writing! This special collection includes student writing from across the curriculum. Teachers selected written pieces that met or exceeded their course standards and invited the students to submit their work for publication. The English Department hopes these pieces serve as models in the classroom, inspiring students and teachers in future years.

Congratulations to the student authors featured in this anthology for their efforts and achievements. Thinking deeply about a subject can bring great satisfaction, but there is a special power and joy in being able to express those thoughts in your own voice and communicate them to others.

Many thanks to our students for sharing their unique voices with us. May they continue to hone their craft as young writers, tackling new intellectual challenges with open and curious minds. Write on, Rhinebeck!

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21 April 2016

Literary Nonfiction Analysis

### Perseverance in Murray's *Breaking Night*

*Breaking Night* is Liz Murray's memoir in which she tells the powerful and inspiring story of how she transformed herself from the impoverished, homeless daughter of drug addicts into a strong, determined woman. Through the telling of her many sufferings and hurdles, resilient Murray expresses the theme that through determination and hope, one can overcome even their darkest moments and achieve a bright future.

The title of Murray's memoir, *Breaking Night*, is urban slang for "staying up through the night, until the sun rises;" however, it is so much more than its urban slang. Not only does this describe the darkest period of Liz's life, when she was homeless living with an abusive boyfriend, but it symbolizes Liz's entire journey. She continues on and fights through the "night" of her childhood of abuse, homelessness, drugs, and poverty, until she finally "breaks" it and makes it to the bright and promising morning: her successful, and joyous future. One of the most powerful ways Murray expresses her inspirational theme is by choosing *Breaking Night* as the title, as it represents all the hardships she had to overcome to achieve her rightly earned future.

Another way that Murray expresses the theme that even under the most difficult circumstances one can achieve success by being undaunted and sanguine is through her tone. Murray's tone throughout the novel transforms from being desperate, despairing, wild, and overwhelmed to being hopeful, excited, determined, and content. While waiting for her Harvard letter, Liz lies awake in bed full of anxiety. When she realizes how far she truly has come, she reflects "Accepting my sorrow, I then was able to accept my strength in the face of so much loss... Terrible things had happened, but they were not happening now. I was no longer sleeping outside, but safe in my bed" (Murray 319). In this moment, Liz realizes how safe and happy she finally is. Words like "strength" and "safe" and "accepting" create a fulfilled, soothing, and optimistic tone. This passage perfectly sums up the dramatic change in Liz's tone and life throughout the novel. Although her tone and life used to be tired, dejected, and hopeless, by having the motivation and humility to return to school and take control of her life, Liz has morphed into a confident, unbreakable person. Murray's tone throughout the novel is a reflection of the mood, proving to readers that simply by changing their attitude towards people and life, the way they see the whole world may change. Murray's memoir is one in which teens and young adults can be inspired by, if not necessarily relate to; if she can overcome such hurdles, than surely they can conquer the small hindrances in their life.

This puissant story is especially influential and inspirational to young teens who are living a difficult life that feels impossible to conquer. Murray demonstrates how one can accomplish anything when one simply takes control of their own life, and has perseverance and hope.

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English 10 Honors

3 December 2015

Literary Argument: Who Caused  
the Tragedy of Macbeth?

### The Masterminds Behind Macbeth's Tragic Downfall

In *Macbeth*, one man learns the consequences of excessive ambition. Although many argue it was ultimately his choices that led to his eventual downfall, the three witches are primarily responsible for the tragedy. From their first interaction with Macbeth, it is clear these characters are to blame for the havoc wreaked. Through their manipulative ways, the “wyrd” (weird) sisters convince Macbeth that he will, one day, hold immense power, motivating him to murder in order to usurp the throne. And then when he ultimately does become King of Scotland, the three witches vaguely reassure him his power is perpetual, falsely convincing Macbeth he is invincible, leading him to his tragic demise. Therefore, the effect these witches have on Macbeth truly supports the idea that the concept of power motivates people to do crazy things, proving they are responsible for the tragedy of Macbeth.

In one of the first scenes of *Macbeth*, the three witches appear before the then soldier himself and one cries “All hail, Macbeth, that shalt be king hereafter!” (1. 3.) This proclamation plants the idea of power in Macbeth's head and leads him to become infatuated with the possibility of holding the throne. Eventually, Macbeth believes he needs to take matters into his own hands and murder the king in order

to usurp his throne, exemplifying the idea that the thought of power motivates people to do crazy things. However, as a result, Macbeth quickly becomes increasingly paranoid and destructive, leading to his eventual downfall and the inevitable tragedy of the play itself. Through this original altercation, the witches seal Macbeth's grim fate by convincing him he needs to usurp the throne from the king of Scotland and old friend, Duncan. If the witches had not intervened, Macbeth would have accepted his other position as the Thane of Cawdor, the idea of kingship never even crossing his mind. Therefore, the "wyrd" sisters are primarily responsible for the miserable tragedy that is *Macbeth*.

In addition to the three witches' original encounter with Macbeth, the three scheming sisters rendezvous with the paranoid potentate yet again. Macbeth, now king and anxious to realize his future, requires the aid of the supernatural. The witches show Macbeth various apparitions, seemingly ensuring his rule. For example, one of the apparitions, a bloody child, instructs Macbeth to "be bloody, bold, and resolute. Laugh to scorn the power of man, for none of woman born shall harm Macbeth" (4.1.). The bloody child convinces Macbeth he is invincible and gives him a sense of security, for he does not believe anyone can not be born of woman. However, in the end, this sense of security turns out to be erroneous, and Macbeth is murdered and beheaded by Macduff. Being born by cesarean section, a previously unconsidered option, Macduff fit the description for a possible assailant. Through these apparitions, the three "wyrd" sisters prove themselves, yet again, to be primarily responsible for the tragedy; had they not again intervened with Macbeth, he would not have been led to believe his throne was secure, and therefore would



not have met such a tragic demise, proving them to be repeatedly liable for the tragedy of Macbeth.

Although the three witches are clearly accountable for Macbeth's tragedy, some argue that Macbeth himself is primarily responsible. This could be argued because it was Macbeth who took the initiative to murder Duncan and the rest of those he thought stood in his way, which inevitably led him to his tragic downfall. However, it is the witches who are primarily responsible for the tragedy because it is the witches who got the ball rolling, so to speak, in that they planted the idea of usurping the throne in Macbeth's head. This thought proceeded to manifest itself into a legitimate possibility, leading Macbeth to assassinate King Duncan and take his throne. Had the "wyrd" sisters not done so, Macbeth would have otherwise been content with his title as the Thane of Cawdor, with the idea of murdering the king of Scotland never having been seriously considered. Therefore, the three witches are unquestionably the cause of Macbeth's calamitous downfall and, subsequently, the tragedy of the play, exemplifying the effect the idea of power can have on a person.

It is clear that the three witches are primarily responsible for the tragedy. By taking joy in Macbeth's confusion and strife and messing around with him in more ways than one, these weird sisters prove themselves to be the masterminds behind this catastrophe. From originally planting the idea of taking Duncan's throne in his mind to convincing him that that same throne is secure, these witches, through Macbeth, demonstrate the idea that the concept of power can make a person do crazy things, such as murdering all of their friends and their families. Therefore, the three witches are utterly responsible for the tragedy of Macbeth.

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Sarah Cotter

British Poetry Analysis and Literary History  
Research Project

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English 10

15 December 2015

### Modernism: A New Kind Of Poetry

Before the late 19th century, poetry had traditionally been about spirituality, love and emotion, but a new group of poets challenged what was considered “acceptable” and “normal” and formed their own genre of poetry called Modernism (Lang). Have you ever felt restricted by tradition and the demand to meet the requirements of modern society? Well, poets from the modernist era certainly did, and that’s why they went against the set rules and formed what we now know as modernist poetry. T.S. Eliot and Philip Larkin are examples of modernist poets who defied these rules and took part in the movement to reform what was considered standard for poetry at the time.

Taking a stance against emotional and sensitive, love-based, alluring poems, poets of this time transformed poetry to be focused on modern life and previously unexamined subjects (Lang). These poets also frequently did not seem to want to “charm” their readers. The Free-verse and lyrical styles of writing rose into the spotlight, and poets began mixing rationality with feelings. Writers conveyed the feelings they included in their poems by using indirect ways of speaking such as

describing an inanimate object and how it looks in its environment (Lang). Poets from the Modernist Era commonly showed their view of modern society through metaphors and created poems that could have more than one meaning. This technique allows the reader to read the poem in either a literal sense or to look deeper into the poem and try to understand what feelings and emotions the author is trying to reveal.

Philip Larkin's "Friday Night At The Royal Station Hotel" is an excellent example of this indirect portrayal of emotion. Larkin writes, "...a larger loneliness of knives and glass and silence laid like a carpet. A porter reads an unsold evening paper. Hours pass.." (lines 5-7). His description contains a vague sense of sadness and emptiness yet contains a simplicity that makes the words seem almost deceiving. Is Larkin describing a lifeless hotel or is he subtly informing his readers of a deeper feeling of desertedness and solitude? The frequently visited topic of how people fit into the rapidly advancing society developing in the end of the 19th and beginning of the 20th century, is common to modernist poetry. Philip Larkin perhaps may be referencing how he or the narrator of this poem feels excluded from society.

T.S. Eliot conveys a similar emotion in "The Lovesong of J. Alfred Prufrock". He uses an opening line typical of the Renaissance Era, "Let us go then, you and I" (Eliot 7), which causes the reader to get the idea that this poem is going to be more upbeat and about love than common modernist ideas. Eliot slyly deceives the reader, then follows with "...like a patient etherized upon a table...." (Eliot 9), which creates

a frightening mood, because the line equates the night sky with a patient under anesthesia on an operating table. Both poems have elements that create a creepy, eerie, dreary mood. Both Larkin and Eliot convey a negative tone toward modern society. Although Philip Larkin's poem exhibits a sense of uneasiness and abandonment, and T.S. Eliot cunningly displays his view of society through a character who seems to be mentally unstable, they both view the insanity of the modern world through a metaphorical viewpoint. The character seems to be facing the problem of wanting to ask a love interest an "overwhelming question," but he keeps getting in the way of himself. The character, who seems to be incapable of communicating his feelings to the world around him, shows the reader Eliot's view on people in society being capable of expressing wants and emotion to the others around them. T. S. Eliot also explores Sigmund Freud's concept of psychology, the stream of consciousness, and the subconscious and unconscious thoughts of humans ("T.S. Eliot"). Characters like J. Alfred Prufrock are common to T.S. Eliot's writing style, showing his tenacious opinions on people and their struggles in modern life.

Modernist poetry as a whole went against tradition and was the product of a series of movements that broke away from the standard concepts of the 19th and early 20th century. Modernist poets were very individualistic in their styles and work, but they all had some similarities. These poems ordinarily were written in either imaginative free-verse form, or in a lyrical style that contained rhyme, and metered composition. Poets frequently used uncomfortable, terrifying, and typically personal experiences as bases for poems (Lang). Elements of these styles are still used by some poets today, but they were trademark of the Modernist Era. Philip

Larkin used the sonnet structure in many of his poetic pieces, as do many other poets from as early as the 14th century to poets of current times. T.S. Eliot's more free-verse style is popular with contemporary poets of today. Both poets contributed to what we know as Modernist poetry, and both wrote some influential poetry that will be read for years to come.

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Mia Tsang

Entering the Conversation with *They Say/I Say*:  
Analysis of Literary Criticism

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English 11H

23 December 2015

### **Rainbow-Colored Glasses: Embracing Emily Dickinson's Sexuality**

When I first read some of Emily Dickinson's poems that she had written to or about her sister-in-law, Susan Gilbert, I must admit there was a fair bit of shocked eyebrow raising. The language and the passion Dickinson used in these poems seemed to strongly suggest that she was romantically interested in Susan, which is surprising because Dickinson very rarely wrote anything romantic (and *never* wrote anything romantic about men). Take, for example, her poem "Her breast is fit for pearls," or poem 84. It is absolutely spilling over with lesbian subtext, even from the first line. There's almost no way you can escape it. There are countless more poems like it, including (but not limited to) "Her sweet Weight on my Heart a Night" (518), "Frigid and sweet Her parting Face" (1318), and "To see her is a Picture" (1568). Judging from the content of these poems, it would be reasonable to conclude that Emily Dickinson was gay. I was incredibly surprised to realize this, and a tad skeptical at first. But the more I read, the more it made sense. Emily Dickinson was one hundred percent, without a doubt in the world, a lesbian.



Others aren't as certain as I am. After all, the word "lesbian" is rarely associated with the nineteenth century; homosexuality in general has been frowned upon by most of the world until fairly recently in human history. Claiming that one of the most famous poets in the world was gay, especially considering the time period she lived in, would admittedly be a very bold claim. As such, the assertion that Emily Dickinson was a lesbian is one that is still widely debated among the literary community. According to Wendy Fenwick, many critics insist that the poems are simply "characteristically florid declarations of 19th-century 'romantic friendship.'" However, Jordan H. Landry in "The Touched, the Tasted, and the Tempted: Lesbianizing the Triangles of Puritan Conversion Narratives in Emily Dickinson" states that these critics base their assumptions on outdated "medical and psychoanalytic models that label homosexuals immature in terms of sexual development," and argues that there is a danger in this. When critics refuse to entertain even the possibility that Dickinson was gay and choose instead to place a heteronormative veil over her work when reading, they not only miss out on many of the finer nuances of the poems but hurt other queer writers in the process by making it so that, in Landry's words, "the very foundation of [literary] criticism will repeat a heteronormative model." What she is saying is that Dickinson is such a famous poet whose few romantic works are so deeply rooted in her sexuality, so when her poems are criticized in such a way that completely erases that sexuality, it creates a feeling of negativity surrounding Dickinson's sexuality and homosexuality itself in general, thereby reinforcing heteronormativity. Gay is bad, straight is good.

This sets a precedent that will in turn trivialize other queer writer's poems and strip them of their meanings, which isn't at all promising for the future of queer literature.

Paula Bennett, a professor of English at Southern Illinois University, agrees but elaborates further on Landry's ideas, adding that "To those critics who read the poet heterosexually, the central narrative of Dickinson's career is her struggle with the male tradition [...] their concern is with 'woman's place in man's world,' even when [...] they acknowledge the presence of homoerotic strands in [her] life and work." In other words, by ignoring Dickinson's very apparent lesbian desire in her poems, critics also reinforce patriarchy by only viewing her in the context of men in her life rather than as the strong, independent woman she was. When no men are present in her poems, they are created, and then they are tied to her when she is very clearly trying to tie herself to a woman. These critics go to such great lengths to ignore the fact that the poems are in fact about a girl and instead choose to focus on how she was influenced to write those poems about a girl by the men surrounding her. The whole point of the poems, her love and longing for the woman, is lost in a convoluted analysis of other men that has little to do with Dickinson herself.

When I read these poems, I saw them for what they are: beautiful, passionate declarations of love that just happen to be from one woman to another. But critics fixate on that "one woman to another" part and do everything they can to make them straight or tie them to a man somehow. And in doing so, they promote traditional patriarchal and homophobic structures in both society and writing and distort Dickinson's poems into dry skeletons. They lose the beauty, the passion, and

the love that drew people to read them in the first place. Perhaps readers should stop trying to force their own heteronormative filters on Dickinson's works and instead put on their rainbow-colored glasses and embrace her sexuality as a crucial factor in her poetry rather than shoving it into the closet.

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Katie Krom

Author Study: Researched Literary Argument

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English 11R

3 June 2016

### Zora Neale Hurston: Feminism, Folklore, and Race

“Honey, de white man is de ruler of everything as fur as Ah been able to find out. Maybe it’s some place way off in de ocean where the black man is in power, but we don’t know nothin’ but what we see. So de white man throw down de load and tell de nigger man tuh pick it up. He pick it up because he have to, but he don’t tote it. He hands it to his womenfolks. De nigger woman is de mule uh de world so fur as Ah can see.”

---Zora Neale Hurston, *Their Eyes Were Watching God*

The public saw her as a star, her contemporaries saw her as a joke, and until recently, she was almost completely forgotten. Zora Neale Hurston was a leader in African American literature in the beginning of the 20th century. Hurston’s use of culture, feminism, and folklore lead her work to become as successful as they were unique. In Zora Neale Hurston’s *Their Eyes Were Watching God* and *Sweat*, elements of Realism and folklore act as a conduit for her subversive ideas about the restrictions and hierarchies that society places on us.

Zora Neale Hurston was born January 7, 1891 in Notasulga, Alabama (“Chronology”). She was the firth of eight children to John Huston, a carpenter and a Baptist preacher, and Lucy Potts Hurston, a former school teacher. Her family moved to Eatonville, Florida when she was around three years old. She always referred to Eatonville as her real home and sometimes she has called it her

birthplace. Shortly after moving, Hurston's father eventually became the mayor of Eatonville. She went to college at Howard University and graduated in 1920 and in 1925-27 Zora got a scholarship to Barnard College, where she studied anthropology under Franz Boas. Zora was married twice, but never stayed in those marriages. Her first marriage was to Herbert Sheen, which lasted from May 1927 to January 1928, they were officially divorced by July 1931. She married again to Albert Prince III in September of 1937 and was divorced again in November 1943. Hurston never remarried afterwards and had no children with either husband. She saw her work was always more important than her love life. Hurston never wanted to be a housewife. Her writing and her work always came first in her life before anything else.

Zora reached her peak popularity after the publication of *Their Eyes Were Watching God*, which was published in the mid thirties. She did publish other books, poetry, and plays afterwards but they were not even close to as successful as her previous work was. In 1959 she had a stroke and was forced to enter a welfare home ("Chronology"). She died on January 28, 1960 from heart disease. Without any money left to her name, a few close friends and neighbors pooled together just enough money for a small funeral, but they did not have enough funds for a headstone. It wasn't until the mid 1973, when Alice Walker, famously known as the author of *The Color Purple*, came across Hurston in her research and wrote the essay "Finding Zora" in 1975 which brought Hurston back into the spotlight ("Chronology"). Today, Hurston is well known and recognized for her contributions to American literature.

Anyone who knows a little about the life of Zora Neale Hurston can make obvious connections from her life to the characters in her books, especially in *Their Eyes Were Watching God*. In that book, the main character, Janie, moved to Eatonville just like Zora did, and her father was the mayor, just like Janie's second husband Joe Starks. The way that Hurston ends the book is also reminiscent of her life. Zora went through a few marriages herself, so she had Janie do the same. Even though her final marriage to Tea Cake was full of love and mutual respect, when Tea Cake died, Janie becomes this very independent and happy woman on her own. She just knows that he was looking down on her, always watching. By the end of the book, Janie does not and probably will never need another husband. Janie loves herself and is completely content with who she is as a person, nothing was going to hold her back, especially not the fact that she was unmarried. That possibly could have been how Zora felt at that time in her life when she was writing *Their Eyes Were Watching God*.

When Hurston was just finishing college and beginning her writing career in the 1920's, she was living in a very different America to that of today. With radios rising in popularity, the 1920's gave us the first wave of pop music like we know it today ("The Jazz Age"). The first of many new appliances were just hitting store shelves like, refrigerators, washing machines, telephones, and cars. The 1920's gave birth to the first generation of rebellious teenagers as we know them today ("The Jazz Age"). They strayed away from the times of their parents through the use of slang, music, and fashion, just like the average teenager in 2016.

In the Twenties, women were cutting their hair and their hemlines shorter. These "flappers" were also some of the first women to vote, and to get a real job

outside of the home. Although many women still stayed at home to raise children, the popularity of women working outside of the home increased dramatically. After WWI, most of America's working force, primarily young men, were out at war, so women had to step in and fill the shoes of men in factories. All of these things came together to create the 1920's as Zora knew it. This atmosphere that she lived in made it very easy for her to include feminist themes in her novels, as the role of women in society directly affected her, so of course she would write about it.

Not only did the state of women's rights in the United States affect her directly, so did race relations. Zora, as an African-American author, living in New York and working closely with authors like Langston Hughes, who almost automatically became this influential leader in African American literature at that time: the twenties, thirties, and the early forties. The majority of her books were written during that time period, called the Harlem Renaissance. The Harlem Renaissance was an African-American cultural/literary movement originating in Harlem, New York, that was influenced by jazz and wanted to portray what many authors claimed to be "the true black experience." It was a rebirth in the appreciation for black culture. The Harlem Renaissance largely included poetry, jazz music, and novels. The principal writers of this movement included Langston Hughes, Richard Wright, and, of course, Zora Neale Hurston. Although her books gave her great success and wealth, Hurston was still was not seen as a serious author, but as a popular writer with some odd ideas. Her books were at the center of the movement, but the ideas inside them were foreign and strange especially for a woman in her position and background. In "Feminist Fantasies," critic Jennifer



Jordan writes, "In her biography, *Dust Tracks on a Road*, [Hurstun] admits she was disturbed when a black man tried to integrate the whites-only barber shop in Washington where she worked as a manicurist." Hurston could be seen as a separatist by the way she talks about race. But her feelings about segregation were extremely complex. She didn't want to be segregated by force. But at the same time, she wanted segregation because that is just how she grew up. But that opinion, especially in the black community, was very unpopular. Maybe because she grew up in Eatonville, "the first black township" there would be no need to segregate black and white people. I think that Hurston likes the idea of segregation because she grew up surrounded by it. It didn't affect her, and she learned to ignore it. Ideas like these on race are clearly laced throughout her novel.

*Their Eyes Were Watching God* for the most part is set in Eatonville, Florida. This creates the opportunity for Zora to almost exclusively have all of the book's characters be African-American, which she takes advantage of. This gives the reader a very interesting perspective on race from the eyes of Janie. Janie grows up so unaffected by race that she does not even know that she is African-American until she sees a picture of herself. Janie grew up without the effects of racism, and the book itself very rarely even brings up the subject, or has Janie encounter it.

Janie's story is truly African-American in the customs, traditions, and speech, while still making it relatable to someone of any race or ethnicity. Hurston writes about racism simply as matter of ideas that you can either succumb to or ignore. There isn't anything that one can do about racism; it will always be there no matter what. It translates into her writing not because of heavy emphasis, but the lack of

emphasis. Race is only discussed briefly two or three times in the novel. Zora received tremendous amounts of criticism on her ideas about race. One of her most controversial opinions is on the 1954 Brown v. Board of Education Supreme Court case. After holding back her personal opinions for some time, Hurston reacted to the decision by writing: "if there are adequate Negro schools and prepared instructors and instructions, then there is nothing different except the presence of white people" (Hurston, "Court Order"). Hurston did not exactly encourage the idea of segregation, but she thought the integration of blacks into white schools was not what was most desperately needed. Zora wrote in an article, "The next 10 years would be better spent in appointing truant officers and looking after conditions in the homes from which the children come" (Hurston, "Court Order"). Zora did not even support the government desegregating places, or the passing of any racial laws in general. She thought that the government interference was forcing people to come together who didn't even want to be together. She thought that if there was to eventually be ultimate desegregation, then it should be done on a person to person level. Government interference was unnecessary and it would lead to unrest and more problems.

All of these ideas on race aren't the total opposite of almost everything that the Harlem Renaissance stood for, but it was not the definition of it either. It was all about accepting black culture, and really embracing it through literature. To Zora, being African-American meant more than that. It meant going back to the roots of it all, to Africa, the Caribbean, and the deep South, and Zora did exactly that. She not only was an author, but she was also an anthropologist. Hurston wrote entire books

that were just collections of folklore and traditional voodoo stories from these areas during her travels. With this love for, and total emersion in folklore, it is no wonder other authors and critics have tied much of her work to it. Claire Crabtree, a critic of Zora's work and more specifically. *Their Eyes Were Watching God*, writes, "Janie follows a pattern familiar to folklorists of a young person's journey from home to face adventure and various dangers, followed by a triumphant homecoming." Janie leaves her home on an adventure, to unknowingly find herself though the strangers she meets along the way and the transformations she undergoes (Crabtree). Even the pattern of threes, like how Janie was married three times can be traced back to classic folkloric structure. Each relationship that Janie has, especially her romantic ones, tests her in a different way like a trial on a hero's journey. The marriage with her first husband, Logan, tests her willpower to leave and stand up for what she wants. The marriage to her second husband tests Janie's mental strength to endure such repression and abuse. When she is in love with Tea Cake, it isn't that she is challenged by being with him. Her "trial" is how she holds on after his death; that tested her independence and sense of self. It tests how far she has come, how much a healthy relationship based out of mutual respect has brought her.

After the death of Tea Cake, and when Janie returns to Eatonville, she's more than just the quiet, submissive woman that the townspeople knew before. Some critics have called Janie's progression into this independent woman feminist but only to a certain extent. The book isn't solely about feminism; it's just a small but still vital part of it. Some critics believe that "[Janie] never defines herself outside the scope of her marital or romantic involvements and, despite her sincere relationship

with her friend Phoebe, fails to achieve a communal identification with the black women around her or with the black community as a whole” (Jordan). During her time as “the mayor’s wife,” and even afterwards, Janie never engages with the community that she is the role model for. For almost the entire time we know her, there has always been a relationship or a marriage that occupies most of her time. But does that mean that the book is not feminist? According to Crabtree, “[Hurston] did not want Janie to find fulfillment in a man, but rather in her new-found self, and thus tried to re-orient the form towards the traditional story of the young male” because *Their Eyes Were Watching God* ends in a typical folkloric way. For the time period, this might have been a little risky for a woman to do what Janie did in real life, but that is also the way that Hurston lived her own life. It might be implied that Janie takes on the role as mayor’s wife and takes a part with the women in the community, but Zora never takes time in the book to explain it further, so we don’t know for sure.

In the beginning of chapter 6 in *Their Eyes Were Watching God*, Hurston writes, “Every morning the world flung itself over and exposed the town to the sun. So Janie had another day. And everyday had the store in it, except Sundays” (51). She makes it sound like all of her days have sort of melted together into the same routine as the years have passed: “The years took all the fight out of Janie’s face. For a while she thought it was gone from her soul” (Hurston 76). Joe keeps her hidden away in the store and their house most of the time. Joe has her locked up like a prisoner. In *Their Eyes Were Watching God*, Zora doesn’t exactly cover the topic of abuse, but she does make Janie a victim of it. After all of the mental and physical

abuse that Joe puts her through, there never is a direct stand from Janie to make it stop. It's not exactly an extreme pro-women's rights way to have Janie react. But Hurston includes more feminist ideas in other parts of the book. And in Hurston's short story *Sweat*, the heroine Delia directly stands up to a man. But just between reading *Sweat* and *Their Eyes Were Watching God*, the strength of the role that feminism plays in her books and short stories differs from story to story.

*Sweat* has many more clear and direct feminist themes in comparison to the novel. To start off, Delia Jones supports has to support her low-life, abusive husband, Sykes. Especially in the 1920's, a woman as the head of the family was absolutely unheard of. A townspeople said "Delia works so hard ovah dat washtub she reckon everything on de place taste lak sweat an' soapsuds" (Hurston, "Sweat"). Sykes is so insecure about his masculinity that he violently abused Delia for years until she finally stood up for herself after years of abuse: "Looka heah, Sykes, you done gone too fur. Ah been married to you fur fifteen years, and Ah been takin' in washin' for fifteen years. Sweat, sweat, sweat! Work and sweat, cry and sweat, pray and sweat!" (Hurston, "Sweat"). She just wants to keep working, keep doing what she's been doing so she can be successful and make ends meet even if that means working on a Sunday. When Sykes brings home a real rattlesnake in a box to scare Delia, it really bothers her, but he refuses to get rid of it. One night, she realizes that the rattlesnake has escaped from the box. She leaves the house and waits for Sykes to get rid of it. And when he goes inside, she hears a loud noise, realized that Sykes is bitten and lets him die from the snakebite. The snake symbolizes the evil that Sykes has

brought into Delia's life, and it is only fitting that he dies from something he used to abuse her.

In *Sweat*, a primary literary device that Hurston uses is the irony of the snake. In *Their Eyes Were Watching God*, Zora makes use of a frame story. And almost every other fictional work that Hurston has written includes the use of dialect which is contrasted with rich literary descriptions. At times, very heavy dialect does present challenges to the reader, but it creates a very authentic and natural mood; it never seems forced or trying too hard. The dialect really sets the stage for where they are, and the kind of people that they are around.

Hurston's writing style can also be seen as Realist, even though she has strong associations with the Harlem Renaissance, and folklore. Even though stories like *Sweat* and *Their Eyes Were Watching God* both have distinct plots, they are not as important as the actual characters that make up the plot. We do not see a big physical challenge that gets in the character's way as much as there is a mental challenge for them to overcome. Hurston puts more emphasis in the choices and internal conflict that Janie faces. Zora also has nearly all of her characters from similar areas, like Eatonville, or with similar backgrounds: poor/lower middle class, rural southern. This creates the opportunity to make characters stand out through their personalities and ethical choices. Hurston illustrates such choices when Delia takes a stand to her abusive husband and when Janie chooses to drop everything to go off to the Everglades and live with Tea Cake. Hurston often covers topics like domestic abuse and female/ racial inequalities, a common practice for Realist writers who want to show life how it really is, not a perfect Romanticized version.

Zora Neale Hurston's life effortlessly translates into the way she writes her novels and short stories. Her personal experiences with a general lack of racism creates her unique and sometimes almost contradictory perspective on race relations in the United States while she was alive. The same goes for Hurston's feelings toward women's rights, since she must have been part of a handful of African-American women who went to college in the 1920's. Zora's use of lush descriptive language contrasting with informal conversations in dialect and elements of folklore creates books which incorporate the author's unique culture while still writing timeless stories that address social hierarchies and ways of subverting systems of power. Zora Neale Hurston's life and writing style is extremely unique and beautiful, and should be celebrated for years to come.

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Gagana Yaskhi

Literary Analysis: Focus on Motif

Ms. Grande

English 11 H

19 February 2016

### Importance of Reputation in *The Crucible*

Arthur Miller's *The Crucible* is a 20th century allegory for the McCarthy era. The play uses the Salem witch trials to make a political statement about the communist scare in the United States. Many people of high authority were falsely accused of being Communists which diminished their reputations. Similarly, in the play, the theme of maintaining honor is recurrent. Arthur Miller uses names to symbolize one's reputation and the importance it holds in the community, especially with the use of color, punctuation, and secondary characters.

Miller uses black and white, two diametrically opposed colors, to demonstrate that names symbolize reputation and the importance to uphold it. When discussing what happened with Betty in the forest, Parris asks Abigail, "Your name in the town-- is entirely white, is it not?" (12). In this context, "name" refers, not to one's designation, but one's reputation and more specifically, the feelings surrounding Abigail's name in the community. Miller uses the diction "white" to imply that Abigail's reputation should be pure and innocent. White connotes purity, cleanliness, and saintliness. The question "is it not?"(12) followed by the statement shows Parris's belief that one's reputation should be pristine. In this quote, Parris is asking if Abigail has a clear reputation in the community. Abigail replies with, "Why, I am sure it is, sir. There be no blush about my name" (12). Once again, Miller uses the diction about color such as "blush", synonymous to flushed or red, to show that Abigail finds her reputation of importance and without any negativity surrounding it. The

word “blush” connotes embarrassment, sexuality, and taboo. By saying “there be no blush” (12), Abigail means her reputation is upheld in the community and does not cause uneasiness. Another example of the use of color to show that names are symbols for reputation is Parris’ conversation with Judge Danforth, when Proctor brings Mary Warren to court to save Elizabeth. Parris says to Judge Danforth, “Excellency, since I come to Salem this man is blackening my name” (105). Parris shows his distrust for Proctor by saying Proctor has been trying to ruin his reputation. Miller uses the word “blackening” because it connotes darkness and evil. Parris and others in the community hold their reputation of importance because Parris tries to use Proctor’s attempt to discredit him as evidence that Proctor is not to be trusted. Lastly, the importance of maintaining a clear reputation is shown when Abigail speaks with Proctor about Elizabeth’s intentions. Abigail says, “She is blackening my name in the village!” (23). The diction of “blackening” once again connotes sin and wrongdoings. The contrast between black and white shows the opposite meaning of each color. Also, Miller uses an exclamation mark in order to show Abigail’s heightened emotion. The punctuation highlights Abigail’s vehemence about keeping her reputation pure. Color, along with exclamation marks, is used to show the emphasis of retaining honor in the Salem community.

Miller uses exclamatory punctuation in the dialogues of Abigail and John Proctor to demonstrate the desperate importance of reputation. Firstly, when speaking about her reputation Abigail says, “My name is entirely good in the village! I will not have it said my name is soiled! Goody Proctor is a gossiping liar!” (12). Miller uses multiple exclamation marks to show Abigail’s fervor to prove her untainted reputation. The use of diction such as “entirely good” shows that Abigail is determined to have an utterly perfect reputation. Abigail refuses to allow her reputation to be “soiled” (12) or stained, thus showing the importance it holds to her, because of the town. She also goes to the extent of reprimanding

Elizabeth Proctor in a society where women are expected to be docile and kind. Another example of the use of punctuation to show the importance of reputation is when Elizabeth Proctor lies to Judge Danforth about John Proctor's lechery. Proctor exclaims, "She only thought to save my name!" (113). The exclamation shows Proctor's desperation to expose the truth. Although Proctor cheated on Elizabeth, she lied to Judge Danforth about the adultery in order to save Proctor's reputation. The importance of reputation is shown because Elizabeth was dishonest to an important authoritative figure to uphold Proctor's reputation in the community. Proctor, knowing what she has done, pleads to make sure Danforth knows the truth. The use of exclamation, as well as diction, shows the significance of a reputation. Along with punctuation, Miller uses secondary characters to show the importance reputations hold.

Arthur Miller's use of and reference to secondary characters demonstrates the emphasis on reputation. Miller's use of diction to describe Thomas Putnam shows the importance of reputation in the community. After his brother-in-law did not become minister, Putnam "felt that his own name and the honor of his family had been smirched by the village, and he meant to right matters however he could" (15). The use of the conjunction "and" between "name" and "the honor" shows that the two words are synonymous, thus name symbolizes reputation. Putnam also "meant to right matters however he could" (15). The words "however he could" (15) show the extreme means Putnam will go through in order to clear his reputation because of the importance it holds in the community. Another example of the use of secondary characters to show the significance of reputation is after Proctor admits to speaking with the Devil and he is asked to give the names of the others he saw with the Devil, but he refuses. In reference to the secondary characters accused, Proctor says, "They think to go like saints. I like not to spoil their names" (141). The diction used to describe these additional characters, such as

“saints”, connotes purity and Proctor does not want to “spoil their names” (141), meaning he does not want to ruin the reputation of those accused. Proctor knows that the accusations are false and he does not want to be responsible for ruining the reputations of those who know they did not commit sin. The diction to describe secondary characters shows the importance of maintaining a reputation in the community.

In *The Crucible*, Arthur Miller uses one’s name as a symbol for his or her reputation and shows its importance with the use of color, exclamation, and secondary characters. The characters in the play, such as Thomas Putnam, Abigail Williams, John Proctor, and Reverend Parris, struggle to retain their reputations in the community. The false accusations of witchcraft tarnished the honor and credibility of those in Salem. One’s position in society was important. This was true in the case of the Salem witch trials and the McCarthy era.

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Isaac Jeffreys

Personal Narrative

Ms. Green

English 10R

29 September 2015

### Subtle Invitation

I will never forget the riskiest and most creatively beneficial day of my young life. Prior to this day, I possessed a passion for taking photos. From the tender age of five, cameras have always drawn my attention to them, though I hadn't ever had a clear understanding on what the subject of my photos should have been. I tried many different styles of photography and spent an overabundance of money on various films for my growing collection but I needed to find something that I felt would help my skills grow. Backtracking to the months before, I was reading about various desolate buildings around the Hudson Valley. I developed a sudden interest in the unknown and unseen, and these places encouraged my curiosity. My fascination piqued when I read about a nearby school, that had been closed (shut down, actually) around the commencement of the twenty first century. By now my intrigue was overwhelming especially with the history of this seemingly haunting place. I convinced two of my good friends to go here with me, and because it was within walking distance of both of their houses, we decided to venture out there. My heart was beating faster with each treacherous step on that long, secluded road, the leaves changing before my very eyes around me. With the day introducing a mixture of the chill of a fall rain and the huskiness of a summer wind, my heart pounded so

rapidly I was sure I'd have an anxiety attack. Finally, we made it to the gates protecting the decrepit facility from the public. While I was hesitant to go in, my peers leisurely walked through while I was on the verge of collapsing into a child-like stance. I was indeed a freshman in high school and not the most brave one at that, but even then I have no idea why I felt such a sickly yet excited feeling that day, but I knew that it had something to do with the sense of anticipation and adventure that I was longing for. After much hesitation, I finally went in. I made all three of us cling to the ground until we finally got past the vanishing point of where anybody could see us. The only thing I see on the empty, soulless property is a lone, yet massive building. I was eager to go in, and walked through to see a world of what once harbored hundreds of children. My excitement was unfathomable, and while I tried to maintain my composure, every 30 seconds I would end up saying something about whatever I saw around me, no matter how insignificant. To many others this would have been the most boring tower of bricks and cement that they had ever laid eyes on, but to me this building signified the beginning of a much more confident soul. After taking well over 100 photos on the first floor, I saw a flight of stairs to my right that would bring us down to the basement level. Here, light from the massive windows painted the peeling walls. While there was nothing in this room, I still stopped in my tracks whenever I saw something that I found interesting, which throughout that day would end up being rust on a door or a glassless window. The frigidness of the autumn day added a very pleasing effect to the mood of the whole trip. Soon, the time came for us to leave. I limped back to the gate, crestfallen that it was time to go, walked through as upset as ever, and walked back to where we came

from. My two friends were fixated on a topic on the trek home that wasn't even remotely about what we just experienced--or what I experienced just before. Now, months ahead, I look back on that day and realize that "adventure" was simply an empty school building on a hill, and nothing more. Though, the experience opened up a new world of interests for me. I often question why we leave so many historic and at many times architectural marvels to decay and vanish before the public's eyes while hundreds if not thousands of untold stories are sitting alone, waiting to be recognized. As I ask that, I am constantly finding new things throughout the Hudson Valley and beyond. I have realized that photography isn't specific in any way especially for someone who is trying to find their own style and trademark. It is limitless, boundless and constantly opening up new doors to worlds you can only see through the viewfinder of a camera. Though if it weren't for that one day where, at that time, I took what I thought was one of the largest risks of my life, I would never have experienced the adventures that I do now today.



Mia Naglieri

Ms. Green

English 10 R

25 September 2015

Personal Narrative

## The Power of Thought

At the age of 12, an age I think everyone winces at, our social studies teacher Mr. Frischknecht introduced to us the dreaded Expo project. This project would entailed tedious hours of research on one influential individual, filling out the same monotonous citation form, creating a speech and strenuous nights rehearsing it. Adding to my mountain of qualms, this was to be presented to my class while they videotaped my performance.

With what seemed like all the eyes of the world on me, I never considered public speaking a strength of mine. My past experiences of speaking to a class are the arcane pieces of my life I intend to conceal for eternity. The ambiance of the room was inundated with waves of intensity that crashed down on me. The worst part was the teacher sitting at the desk in the back grading the presentation. Every time eye contact was made with the teacher I would quickly avert my eyes somewhere else. "Grading" is just another word for "judging." Every flourish of their pen sent another fervor of apprehension I exuded. My palms would accumulate sweat, which I would try to covertly wipe off onto my pants.

On the night of the presentation I recall nervously pacing my room from one end to another a plethora of times. I had recited my script in all the various ways I could think of, in front of the mirror, recording myself, in front of a friend, everything. Holly, my best friend at the time, was of no emotional help to me because she had gone away for a few days leaving

me to be consumed by the obscure scenarios fabricated in my mind. Sleep didn't come to me that night, or if it did it must've been only a brief visit.

The next morning the ever-growing pit in my stomach almost seemed like a black hole. I tried to tell myself thoughts like, *By the time I get home I will have presented*. Never had the smell of pencils and erasers smelt so putrid to me, making me want to vomit. The second I swung open Mr. Frischknecht's door my heart went into fight or flight even without the presence of real danger. I sat through a couple performances, but I could hardly remember whose they were.

"Hello there. I'm Wyatt Earp," the student continued. But I could barely hear what they were saying over my noisy thoughts. My brain was elsewhere cluttering itself with absurd scenarios, *Maybe I won't have to go, maybe there will be a fire drill or maybe a hard lockdown*. It became obvious that I desired so badly to choose flight.

I reckoned it was my turn and sent a nod to Mr. Frischknecht. I gripped the ends of my sleeves with my moist hands, speed walking over to the English room to prepare myself. There was nothing else I could think about, nothing else I could feel. Even though I had thoroughly prepared myself with rehearsals, I couldn't help but feel there was something I forgot to do. I could scarcely hear my own thoughts with the pounding of my heart resembling the beating of drums. I found my costume and read through my paper one last time. I had used it so much it looked like a beat up piece of paper that kid pulled out of his backpack from 3 weeks ago. There were a million papers flying around in a whirl, turned over furniture, probably a few fires. That was a visual representation of my mind. My hands were shaky as the rest of my body seemed fidgety and restless. My knees started to shake uncontrollably as they usually do when I'm nervous to that extreme.

I had finally realized what I forgot it was probably the worst timing too. I forgot to breathe. I saw a glimmer of light in the darkness and exploited it. *You can do this. You worked too hard to actually fail this. It's just talking for a few minutes, then it'll be all over.* I continued to positively steel myself while returning to the classroom. A new air surrounded me; even my gait was slightly different. It wasn't in the sense of confidence but more like "It'll be okay".

I took my spot in front of the class. The murmur of the kids ceased and the teacher showed me a thumbs up as my queue to start. The piercing silence and the judgmental stares that split my costume apart to reveal my insecure self almost convinced me again that this is the terrifying thing ever.

"Hello. My name is Helen Keller," I started. I continued, looking around at the apathetic students holding the weight of their heads on their palms. I still tightly gripped the paper, my hands were still sweaty but my mind was set at ease know that everything will be all right.

Honestly speaking, I didn't get a 100 or anything, but I was pretty satisfied with my B+. Even though I hated Expo so much (and am a little mad at Mr. Frischknecht for stopping Expo after our class), I realize what an important experience it was to have. I haven't been afraid of presenting in front of the class since then. It helped me not only gain knowledge of Helen Keller, but more importantly I think, gain skills that have helped and will continue to help me later throughout life.

Lindsay van den Thoorn

Descriptive Essay

Ms Wheeler

English 11

11 January 16

### A Favorite Place: Hither Hills State Park

Some say it is impossible to describe their adoration for particular places. Explaining the significance of these places resurfaces cherished memories, excitement, and bliss. How is it that we are at a loss for words on topics we know more about than anyone else? It is with great difficulty to fully capture every aspect of our favorite places to correctly imprint the same image into another's head. However, I will do my best at depicting the beautiful landscape known as Hither Hills.

Hither Hills State Park in Montauk, New York is a popular camping, day-trip, and beach lovers' destination. A half mile from the town of Montauk, Hither Hills lies nearby the very tip of Long Island before the Atlantic Ocean. The continuous flow of people in and out of the park and families switching every week from their inhabited camp site resonates the constant changes we experience throughout our lifetime.

Every morning campers take long strolls on the beach without a care as to what time it could be before the entirety of their family wakes up. As they advance throughout the week, the beach accumulates different features. A tree trunk on Monday, a group of exotic looking jellyfish spread across the length of the beach on

Tuesday, the remains of sandcastles made from the day before on Wednesday... Every day, new discoveries are made. As the camper completes the length of the beach they return to their campsite and enjoys breakfast with their loved ones. Most of the day is spent on the beach, 10 am through 7 pm to be exact, and throughout the course of the week skin tones will darken to a sunburnt tan. The sun travels across the sky as the day passes, letting rays of sun through the cracks of the not-so-often clouds that intercept it. The umbrella will have to be moved at least five times. Everyday the water changes with the mood of the ocean. If it is disgruntled, the current will be strong with massive waves and if it is at peace, there will be few waves, so calm that a sand bar is able to form. Although the conditions of the beach alters every day, the campers and sun-soakers find both the good and bad outcomes intriguing.

Each year, the park has new features and minute changes that will be undetected by new comers. The Hither Hills veterans experience changes throughout the park at their annual visit. The most indescribable things in life teach us the most valuable lessons. The new experiences this beautiful place brings into people's lives allows them to better themselves when life gets hard.

Lizzy Kroll

Researched Argument

Mr. Lavazzo

Participation in Government and Economics

16 March 2016

### The Electoral College Conundrum

The electoral college has been the political system of the United States since its creation. However, as the country has developed, the electoral college has become a more controversial issue, presenting both merits and issues that have caused conflicting opinions. After a deeper analysis of the intricacies of the electoral college, it becomes evident that although the electoral college could use some revamping, it is still ideologically quite consistent with the original intention of the Constitution and has succeeded marvelously in maintaining stability.

This system has many merits that have contributed to its continuation over the past few centuries. First of all, the electoral college system ensures that no certain particularly populous region has more control than another (Rotunda). Because no region has enough electoral votes to effectively secure a candidate alone, candidates must appeal to a cohesion of states, rather than trying to dramatically appeal to only one region. The electoral college has also enforced stability in the US by maintaining the two-party system (Kimberling). Though the two-party system has the issue of inherently discouraging the creation of differing parties for fear of

splitting votes, the two-party system has effectively historically prevented the formation of overtly radical or extremist parties.

The electoral college is also quite reflective of the Constitution, both in the literal words of the document and in the ideology that it suggests. In S.1 A.II of the Constitution, the electoral college is described in detail; however, the minutiae of the Constitution carry less value than the overall ideas imparted by the words. The United States suggests in the Constitution that it is a confederation of *states* who would coalesce under the federal government, but ultimately maintain most of the power. One of the major arguments against the electoral college is how the votes of individuals in rural areas with a smaller population carry more weight than the vote of an individual in a highly populated state (Kimberling). However, the United States was not formed with an “every man for himself” ideology-- it was formed under the assumption that the opinions of the people would form the opinion of the states, and that the states would more directly influence elections.

The Constitution also heavily emphasizes a “checks and balances” system, which ensures that no branch of the political system holds significant power over the others. This is clearly regulated in the branches of government, but the electoral college system ensures that the People, as a working part of the political system, are “checked” as well. The electors are able to potentially obstruct the path of a certain candidate to the White House if they see fit, thus checking the People, and the People are able to elect a certain candidate into office by securing over a majority, thus “checking” the electors. A direct popular vote would lend tremendous power to

the People, which could be potentially detrimental-- the Founding Fathers considered that the nation could not be entirely trusted to elect a competent candidate, and created the electoral college with the knowledge that it would usually reflect the desires of the masses, but would provide the opportunity for a power check if necessary.

The electoral college certainly could use some revamping-- as our nation evolves, we must ensure that we are not held back by outdated words. Opportunities for improvement exist in intricacies such as potential the flaws in the "winner take all" system, faithless electors, and voter turnout (Kimberling). However, the overall ideology of the electoral college has been imperative in preserving our country, and has proved that we still adhere to the values penned centuries ago.



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Chris Cassens

Researched Argument

Mr. Lavazzo

Participation in Government and Economics

16 March 2016

### Fed Up with the Fed(eral Government)

The framers of the Constitution designed elections in the United States to be unfair. Citizens cannot vote directly for the President. Some people's votes count more than others' votes. Although this wasn't a problem in the eighteenth century, it is becoming an increasing problem in the modern era. Unfair elections caused the rise of anti-establishment politics.

We do not vote for our President. Instead, we vote for Electors, who "meet in their representative States, and vote by ballot[...] The person having the greatest number of votes shall be the President" (US Const.). The framers of the Constitution, a group of educated elites, included this clause in order to save the people from themselves. Simply put, they didn't trust the largely isolated and uneducated population of a fledgling nation to make a good, informed decision about their country's leader. Thus, the Electors were intended to be the educated elites who knew what was good for the general population better than the general population knew was good for good for themselves. This seems logical in an era with such poor systems. However, in an era where, according to the United States Census, over 88% of voters have earned a high school diploma, does the general population really

need a better educated elector to make decisions on its behalf? The general population is understandably frustrated by this system.

To make matters worse, some people's votes for an Elector who decides the President for them are completely meaningless. Although I am currently the benefactor of this system, I still recognize its lack of fairness. Since New York was determined by a Gallup poll to be the seventh most Democratic state, the votes of Republicans in New York matter much less than they would in a swing state; in a winner-take-all system, all of New York's Electors are most likely going to the Democratic candidate. Even worse, Massachusetts, where I will be attending college next year, is the third most Democratic state (Jones). There, Republican votes matter even less than in New York.

Miraculously, the electoral college has been successful for centuries. However, in recent years, American politics have taken an extreme swing. Bernie Sanders and Donald Trump are political phenomena. Their campaign hinge on battle cries against the system; Sanders has likely uttered the phrase, "the system is rigged," over five-hundred times this month while Trump's major appeal is his lack of political correctness. Yet somehow, the two candidates continue to increase their zealous followings. Why? Railing against the established political system must reflect public opinion, as it garners a great deal of support. This means that people are fed up with the way our government works. People believe that the system is rigged. Our elections, which were designed to be unfair, contribute to this idea.

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James Erlanger

Researched Argument: An American Rebel

Ms. Wheeler

English 11

1 November 2015

### Edward Snowden: Exposing Our Exposure

What do you think of when you hear the acronym “NSA”? If you watched the news at any time throughout the past few years, this acronym may ring a bell. It stands for the National Security Agency, the agency whose job it is to spy on everyone in the US and anyone else abroad that they may feel like. The agency has even gone as far as spying on important world leaders such as German Prime Minister Angela Merkel (“PRISM”). This gigantic organization whose workforce and budget are both classified was, however, brought into the spotlight by one “low level” technician: Edward Snowden. During his tenure as a contractor for the NSA, Snowden gathered almost 1.7 million unique classified documents before releasing them to the press in May 2013 (“PRISM”), revealing just how paranoid the US Government became post-9/11. These documents revealed just how drastically the NSA had overstepped moral and political boundaries to “protect” the US. By releasing these documents, Edward Snowden caused the most serious discussion of privacy rights in US history.

In order to understand Snowden's actions, we first need to understand his motives and his life before this incident. Snowden was born in 1983 in Elizabeth City, North Carolina, and remained there until he was 10. His family then moved to Maryland where he attended school until the middle of his sophomore year when he dropped out ("Edward Snowden"). Snowden then took classes at Anne Arundel Community College over multiple tenures between 1999 and 2005. In 2013, Snowden was offered a position in Hawaii working for a subcontractor of the NSA ("Edward Snowden"). After designing and implementing a backup system for the organizations, Snowden was left with administrator credentials to the NSA network ("PRISM"). Combined with credentials he had obtained by telling colleagues he needed them to do his duties as a systems administrator, Snowden had gained virtually unlimited access to the NSA's most sensitive data.

In late May 2013, Snowden flew from Hawaii to Hong Kong and began to leak documents to various media organizations including *The Washington Post* and the British newspaper *The Guardian*. ("PRISM") Then he applied for asylum in Iceland but was denied since his passport had been revoked by the US and he could not apply in person. ("Edward Snowden") As Snowden remained in Hong Kong preparing to fight extradition, he decided to board a flight to Russia in the hopes that he would be protected there. ("Edward Snowden") He remained in the transit area of Sheremetyevo International Airport in Moscow for several weeks before being granted asylum by Russian President Vladimir Putin. ("Edward Snowden") From Russia, Snowden would get to watch the aftermath of his actions.

Now that the series of events through which the documents were released is understood, we can begin to analyze exactly what impact this event has had on American society and how it is changing the way people view privacy. Before 2013, nobody in the US knew to what extent the government was surveilling their communications. It is now known that, under some programs, the government was capable of viewing any data transmitted out of the country. The actions taken by the government under these programs clearly violate not only a principal of the UN Declaration of Human Rights, but also the US Constitution which states that

The right of the people to be secure in their persons, houses, papers, and effects, against unreasonable searches and seizures, shall not be violated, and no Warrants shall issue, but upon probable cause, supported by Oath or affirmation, and particularly describing the place to be searched, and the persons or things to be seized. (“US Constitution”)

Well according to Snowden, this may not exactly be the case. In an interview conducted shortly after his arrival, Snowden stated: “A little over one month ago... I had the capability, without any warrant, to search for, seize and read your communications. That is the power to change peoples’ fates” (“PRISM”). As Snowden states, the programs put into place were able to read multiple types of communications without any warrant or probable cause. Before Snowden brought these programs to light, many Americans had no idea that their communications could be intercepted, and many still don’t. If it weren’t for the actions of Snowden,

Americans would still be blindly allowing the government to violate rights guaranteed to them under the constitution that empowers that very same government.

While it may be evident that Snowden has begun the discussion, some may say that he has not really accomplished his original goal of causing major government reform. The problem with this argument is that, while Snowden may not have caused major governmental reforms *yet*, he has opened the proverbial can of worms known as government surveillance. Now that people know what surveillance organizations have been doing, they can begin to actively protect themselves from it. Surveillance is also a topic on which there will have to be major compromise. While it's certainly important, there is some place for a person listening in on phone conversations. The problem begins when surveillance organizations overstep their bounds, or begin looking in the wrong places. Listening in on your conversation with grandma about how to bake apple pie is not productive, and this is precisely why the rules for surveillance must be defined clearly and done so quickly.

While it's clear that Snowden may not have accomplished his original goal, it is clear that his actions have not gone without notice. Not only is he a wanted felon, but he has made people aware of a serious issue that affects them at potentially any moment. It may be easy to say that because Snowden has not yet caused major reform, that he is not an influential rebel. This claim is easily refuted, however, because there haven't really been any other large releases of this kind of



information that have had such a dramatic impact as that of Snowden post-9/11 which is when most of these surveillance programs really began to take hold. As such, Snowden must have had the most significant impact on privacy in US History.

A lot of people are probably asking themselves why they should care about some low-level analyst who put some Power Point slides up on Wiki-Links or whatever it's called. To those people: you should care because the content of those slides tells us just how much data the government is allowed to collect about you and anyone else around you. Perhaps the best way to describe why this matters is to point to a John Oliver segment in which he interviews Edward Snowden. The content of this interview may not exactly be kosher-for-school material, but it certainly helps people understand why too much surveillance can be a bad thing. In the interview, Oliver asks Snowden to tell the viewers whether or not various surveillance entities can see sexually explicit pictures they send. A surprising amount can. Based on all of this information, it's hard to deny that Edward Snowden has had a great impact on the surveillance programs of the US government and that his actions will continue to affect the way we view surveillance for a long time.

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Sarah Treuter

Researched Argument: An American Rebel

English 11

Ms.Wheeler

25 October 2015

### Marilyn Manson: Exposing Hypocrisy One Sin at a Time

"I'm a controversial artist, one who dares to have an opinion and bothers to create music and videos that challenge people's ideas in a world that is watered-down and hollow." --- Marilyn Manson, "Columbine: Whose Fault is it?"

A rebel is a brave individual willing to sacrifice the security of following society in order to bring change. Rebels are those who are aware of the possibility of facing harsh consequences and criticisms. These people are usually considered outcasts since they stray from the path of societal norms, and form their own individual beliefs based on their knowledge and experience in life. They're an important part of our culture because we rely heavily on them to point out the hypocrisy and wrong doings that the rest of us are blind to.

Artists are some of the most influential people in today's society. Due to large fanbases and wide spread fame, artists have the ability to spread the ideas to millions of adoring fans (and critics) who listen passionately. They can also cause social and political change in a split second, thanks to ever expanding social media. Because artists always have so many eyes on them, they have to be mindful in

choosing how they're going to portray themselves, and the kinds of messages they're going to put out. Marilyn Manson, born Brian Warner, has chosen to put out messages of individuality. He has become an icon for rebellion, bashing both organized religion and the media for its selfish wrong doings and hypocritical statements.

On the cover of one of his most popular albums, *Mechanical Animals*, Marilyn Manson is shown as a silvery, nude figure with breasts, no genitals, six fingers, and red hair. His glam/ grunge style separates him from most popular artist. His image doesn't sit well with those who are accustomed to bubblegum-pop and saying Grace before every meal. However, Manson's messages of individuality in his lyrics provide asylum for millions of outcasts and fans who don't seem to fit with the rest of society.

Part of what makes Manson so polarizing, aside from his look and crude lyrics are his intense stage performances. His shows have included acts of mock copulation, masturbation, flagellation and blasphemy. On rare occasions, Manson has thrown bags alternately filled with either chocolate chip cookies or cat feces into his audience, displayed his genitalia and/or buttocks on stage (including during a live performance at the MTV music awards), inflicted self-mutilation and has defiled the American flag publicly ("Marilyn Manson"). To those who take these acts at face value, Marilyn Manson appears to be an extremist using his power to encourage violence. In actuality, Manson uses his disturbing image as a way to get a deeper point across. "I like to provoke people so they think, that's an important aspect of what I do" he says in his Rolling Stones piece. He also states "Those who move

beyond the most blatant aspect of what I do, will then understand what I am trying to say". Although his antics are backed by good intentions, he's denounced by religious organizations and his shows are almost always protested. He's even seen jail time for violation of the Adult Entertainment Code due to excessive nudity on stage. Protests have caused some cities cancelled tour dates, and some states even offer money for him to stay out of town. Both Utah and South Carolina have passed laws prohibiting Manson from performing on public property, and Italy regularly threatens prosecution if he enters the country ("*Marilyn Manson*").

Manson takes time before some shows to read Bible excerpts in order to open his audience's eyes to the part of religion that many choose to ignore. Before playing "The Death Song" he always recites "Bible Speech," a segment in which he talks about the bible excerpts that directly promote violence. Often times, Manson can be seen tearing apart religious texts such as the Book of Mormon and the Bible. At a show in Rome, Italy, Manson tore the Bible then proceeded to mount a wooden cross while dressed as the pope ("*Brian and the Beast*"). This is a big part of what separates Manson from other performers. Most artists are weary to poke fun at religion, in fear that they'll be denounced for offending religious folk. Marilyn Manson on the other hand- doesn't give it a second thought. Manson doesn't censor his actions, and by doing so he provoked others to do the same.

At age 5, Brian was enrolled in a Christian boarding school where students were lectured on the "evils" present in rock music, and records were spun backwards to reveal the supposed hidden messages meant to "infiltrate their listeners' minds with evil" ("*Student Resources in Context*"). Oddly enough Warner

claims he is thankful to them for introducing some of the first true rock 'n' roll bands such as Queen, Led Zeppelin, Black Sabbath, Alice Cooper, and Electric Light Orchestra. He also affirms that the school opened his eyes to the hypocrisy of organized religion. He believes that religion condemns natural human instincts for "sex, violence and self gratification" by creating the idea of hell based on your greatest fears, and using it to control you while making money off of it. He points out how basic instincts such as sex and violence are seen as sins, and one way tickets to Hell, and you pay them to tell this. Manson is now ordained (ironically), as an honorary minister in the Church of Satan (McConnell).

In 1989, Warner met guitarist Scott Putesky, and the two formed the band. The members stage names came from combining famous sex icons, with famous serial killers. Marilyn Manson was birthed from the combination of sex icon Marilyn Monroe and mass murderer Charles Manson, and his interest in the dichotomy of the two images (McConnell). Brian has also pointed out how the two are equally represented in the media despite the contrast in their claim to fame. Aside a few hiccups here and there Manson generally had a respected place in Rock 'n' Roll, where he was compared to big time rockers such as Ozzy Osbourne, David Bowie, Alice Cooper and Iggy Pop. Manson's career was running pretty smoothly, right up to the Columbine school shooting. The media was quick to jump on camera and point fingers to find who was responsible for the violence, in what were obviously desperate publicity stunts meant to attract views. So-called "experts" were each give their 60 seconds of fame in blaming anything they could think of as a reason for the shooter's actions. Amongst those faulted were video games, television, rock artists,

metal artists, the parents, entertainment, satan, cartoons, and several more. Once one reporter pointed a finger at Manson, every news channel jumped on the bandwagon, even after it was discovered that the shooter actually hated his music. In response, he cancelled a series of shows in respect to those who were lost, and avoided the media as much as possible instead of feeding into its attempts to instigate him ("Bowling for Columbine").

After two years of solitude, Marilyn Manson finally stepped back into the light to play Ozzfest, then started opening up about his side of the story. In the documentary *Bowling for Columbine*, he explains how fear that stems from his decision to voice his own opinions and stand out from the crowd made him an easy target. He also pointed out the hypocrisy in the media at that time. There was constant blame on him due to his violent lyrics, yet no one bothered mentioning the president's constant over seas attacks and violence on other countries because it was easier to blame an outcast. This is because it was obvious that more publicity would come from people fearing an icon like Marilyn Manson, rather than criticizing government officials and their effect on the youth. "You're watching television, you're watching the news; you're being pumped full of fear. And there's floods, there's AIDS, there's murder. You cut to commercial, buy the Acura, buy the Colgate. If you have bad breath, they're not gonna talk to you. If you got pimples, the girl's not gonna ~~fuck~~ you. It's a campaign of fear and consumption. And that's what I think that's it's all based on, is the whole idea that: keep everyone afraid, and they'll consume." he stated in an interview ("Bowling for Columbine"). He talks about how the media scapegoated the music industry despite the fact their claims were based

on mere speculation. He adds that the tragedy “was a product of ignorance, hatred and an access to guns” (“Bowling For Columbine”).

Marilyn Manson is a true rebel because he's an artist who pushes for being yourself and saying what you believe rather than what you're told to, without being afraid of the consequences. He talks freely about two very powerful topics: Religion and the Media, attacking the hypocrisy and selfishness of both. Manson is firm believer in individuality no matter what backlash may be caused. He doesn't feed into the fear caused by either, and doesn't take unnecessary criticism sitting down. Marilyn Manson is a rebellious icon because he forms his own thoughts and opinions, and voices them freely- something most are too scared to do themselves.



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Alessandra Ganz and Sarah Rodriguez

Chemistry Lab Report

Mr. Stevenson

AP Chemistry

29 November 2015

## Gravimetric Analysis of Calcium and Hard Water



### **Purpose Statement:**

The purpose is to investigate how gravimetric analysis can be used to determine the water hardness of different water samples through analysis of differing amounts of calcium carbonate in solutions of various molarities. We anticipated that as concentration increases, the water would become “harder,” that is, filled with more volatile cations with specific properties ( $\text{Ca}^{2+}$ ,  $\text{Mg}^{2+}$ ,  $\text{Fe}^{2+}$ ). Our predictions were supported by our experiment, in which we filtered different samples of solutions in the Büchner funnel, measuring the concentrations of  $\text{Ca}^{2+}$  ions in solutions of different molarities. Throughout the procedure, we also discovered a multitude of trends varying directly to molarity.

### **Background:**

Gravimetric analysis is the quantitative procedure used to determine the masses of analytes (substances of interest). Through the process of filtration, driven by gravity or a vacuum, ions and/or compounds in a reaction can be isolated and measured for further analysis. The process was created by John Jacob Berzelius in

the 1700's with the goal of completely separating specific parts of a solution without contamination, and is used today for its effective results.

In precipitation reactions, two aqueous solutions, of ionic compounds, are combined to form a solid product known as a precipitate. This is a unique process as the ions of both solutions rearrange and bond to form a secure lattice structure. Lattice structures are known for their organized strong ionic bonds that create a stability in a solid molecule. This molecular structure causes the precipitate to form. Although all substances are technically soluble, for our purposes we deem many "insoluble" because they cannot be dissolved in solution without extensive effort. For this reason, precipitation reactions are applied to create pure substances, or substances made up of one type of atom.

To derive precious metals such as silver and gold from alloy metals, precipitation reactions are used. This allows the molecules of pure metals to be extracted from other surrounding molecules and atoms of different elements (or "types"). However, during gravimetric analysis, some product loss is guaranteed to take place due to error.

In this lab, we investigate how effective gravimetric analysis is for determining the amount of water hardness. The presence of calcium, Magnesium, and Iron ions in water can often lead to build up in industrial pipes. This water that contains ions is known as "hard water," because of its damaging properties. To soften the water, ions can be removed by exchange.

### **Materials:**

- Calcium Chloride, anhydrous ( $\text{CaCl}_2$ ), 2 g
- Hard Water samples, 20 mL, 2
- Sodium carbonate solution ( $\text{Na}_2\text{CO}_3$ ), 0.5 M
- Sodium Carbonate, anhydrous ( $\text{Na}_2\text{CO}_3$ ), 2 g
- Water, distilled
- Balance, 0.001-g precision
- Beakers, 150-mL, 4
- Filter flask, 250 mL
- Filter paper, 3
- Funnel, Büchner and rubber adapter
- Rubber tubing
- Graduated cylinder, 50-mL
- Spatula
- Vacuum filtration apparatus setup
- Wash bottle
- Safety goggles, 2
- Weighing dishes, 2

**Safety:**

- Used safety goggles during entire lab
- Avoided contact between chemicals and eyes/skin
  - particularly when using sodium carbonate, which causes body tissue irritation
- Washed hands thoroughly before leaving lab
- Hair tied back and away from chemicals
- Wore close toed shoes
- No hand creams or lotions used prior to experiment

**Pre-lab Questions:**

1. An analyte is a substance that is tested and analyzed through its constituent elements and their masses. Gravimetric analysis is a process purposed to quantitatively analyze such analytes. Based upon the determination of the mass of a substance, gravimetric analysis can be applied through precipitation or volatilization. If precipitation was used, one would have to apply a precipitation reaction (aqueous solution + ionic compound → precipitate solid), followed by a series of filtration, and decontamination processes. It is important that the precipitate is completely washed of impurities and dried to ensure that no mass of water (H<sub>2</sub>O) is accounted for in the precipitate mass. Then, the mass of the precipitate would be identified and weighed using the difference of the mass of solution and the known product (mass of product - mass of known product). The goal of the filtration is to obtain a pure substance. Modern applications of gravimetric analysis include the chemical analysis of ores and the determination of their constituent elements, the analysis of inorganic compounds and the proportions of their constituent elements.
2.  $\text{CaCl}_2 + \text{Na}_2\text{CO}_3 \rightarrow \text{CaCO}_3 + 2\text{NaCl}$
3. (separate sheet)
4. (separate sheet)

### Introductory Activity:

#### Calcium Carbonate Filtration Data

Plastic	Glass and Filter	Final (plastic + glass + CaCO <sub>3</sub> )	Actual Yield* (of product: CaCO <sub>3</sub> )
2.217 g	11.255 g	14.885 g	1.413 g

\* = Final - (plastic + glass and filter) = 14.885 - (2.217 + 11.255) = **1.413 g**

### Calculations for Introductory Activity:

8. (separate sheet)

### Discussion for Introductory Activity (or data analysis):

The calculated percent yield of 78.43 % suggests that a substantial product loss took place during the procedure. Some sources of error that led to this loss could include, not carefully rinsing the filter flask during re-filtration, not vigorously mixing the solution during vacuum filtration, or pouring the solution too quickly resulting in some precipitate leaking underneath the filter paper.

### Guided-Inquiry Procedure:

1. Measure 20 mL of each given water samples of different Ca<sup>2+</sup> concentrations.
2. Weigh a piece of filter paper fit to the Büchner funnel and record mass.
3. Set up vacuum filtration apparatus by connecting rubber tubing to faucet on one end, and the other to the filter flask. Attach the Büchner funnel to filter flask. Dampen the filter paper and place in Büchner filter. Turn sink on slowly to begin vacuum.
4. Very slowly, pour first sample in center of Büchner funnel. The material draining into the flask should be completely clear, signifying that only the water was extracted from the solution.
5. If the solution is not clear, carefully remove Büchner funnel with filter paper inside and place in a separate beaker. Rinse sides of filter beaker with distilled water and pour left over solution from filter flask into a new clean beaker. Attach the Büchner funnel and repeat filtration process (as shown in 6 & 7) using left-over solution in the new clean 150-mL beaker.
6. Once you the liquid in the filter flask is clear, turn sink off to stop the vacuum and carefully remove filter paper with precipitate and place in a clean weighing dish to dry.
7. Remove filter paper with dried Ca<sup>2+</sup> and weigh. Record the mass in grams.

8. Calculate percent yield of calcium carbonate ( $\text{CaCO}_3$ ).
9. Repeat steps 4-8 for all given water samples.

**Guided-Inquiry Design and Procedure: Accuracy and Sensitivity of Gravimetric Analysis to Determine Water Hardness**

1. properties of calcium carbonate +/- for gravimetric analysis of calcium
  - a. white
  - b. insoluble solid
  - c. occur naturally as chalk, limestone, marble, and calcite, and forming mollusk shells and stony corals.
2. To form the precipitate  $\text{CaCO}_3$ , two aqueous solutions are mixed;  $\text{CaCl}_2$  (aq) and  $\text{Na}_2\text{CO}_3$  (aq). To create these aqueous solutions, it is instructed to use distilled or deionized water to eliminate any impurities. This is vital to the analysis of  $\text{Ca}^{2+}$  ions because  $\text{CO}_3^{2-}$  is soluble when combined with Group 1 ions or ammonium. Therefore, if any group 1 ions or ammonium remains in the water, the solid product  $\text{CaCO}_3$  would not be able to form because it would be dissolved according to the solubility guidelines.
3. The importance of the following techniques are described below:
  - a. Add the precipitant slowly with vigorous mixing:
    - i. By slowly pouring the mixture into the Büchner funnel, process of vacuum filtration can be carried out slowly. The small amount of solution will be able to pass through the filter paper close to the center, avoiding any escaping around and under the filter paper and through the large, unblocked holes of the Büchner funnel. It is important to vigorously mix the solution to prevent the settling of any residue to the bottom of the beaker. Mixing will ensure that the most amount of the precipitate will be accounted for.
  - b. Digest the precipitate by allowing it to stand in contact with the solution and/or heating the mixture for 10-15 minutes:
    - i. Allowing the precipitate to stand will ensure that the reactants have fully reacted and yielded the maximum product. Heating the mixture would further increase because heat is a catalyst and would increase efficiency.
  - c. Rinse the precipitate with a small amount of water after filtration
    - i. Rinsing all pieces of equipment that the precipitate has contacted, with distilled or deionized water, will ensure that all of the precipitate is accounted for. The water will not affect the mass of the anhydrous precipitate (after filtration) because it passes through the filter paper and discarded from the filter

flask. However, if some of the precipitate were to be left in the 150-mL beaker or Büchner funnel, the mass of the dried precipitate product would be skewed due to product loss.

**Data (Tables, Figures, and Graphs):**

Sample	[CaCl <sub>2</sub> ], M	Moles of Ca <sup>2+</sup> in mL of Solution	Theoretical Amount of CaCO <sub>3</sub> Precipitate	Volume of 0.5 M Na <sub>2</sub> CO <sub>3</sub> (20% excess)	Theoretical Water Hardness, mg/L
1	0.400	0.008	0.801 g	19.2 mL (20)	400 mg/L
2	<b>0.200</b>	<b>0.004</b>	<b>0.400 g</b>	<b>9.6 mL</b>	<b>200 mg/L</b>
3	0.500	0.01	1.0004 g	24 mL	416.83 mg/L
4	0.100	0.002	0.2002 g	4.8 mL	100.1 mg/L
5	0.050	0.001	0.10009 g	2.4 mL	41.683 mg/L
6	<b>0.300</b>	<b>0.006</b>	<b>0.601 g</b>	<b>14.4 mL</b>	<b>300.5 mg/L</b>

**Calculations for Guided-Inquiry Design and Procedure:**

- 4. (separate sheet)
- 5. (separate sheet)
- 6. (separate sheet)
- Analyze the Results:* (separate sheet)

**Discussion for Guided-Inquiry (or data analysis):**

- 1. Trends
  - a. As molarity increases, Moles of Ca<sup>2+</sup> in mL of Solution increases
    - i. Molarity measure the concentration of a solution depending on the moles of solute per liters of solution. Therefore, if ions (solute) are added to a solution of constant volume, the concentration increases because there are more ions per molecule of solution.
  - b. As molarity increases, Theoretical Amount of CaCO<sub>3</sub> Precipitate increases

- i. If the concentration of a solution increases, the products yielded will increase. This is because there are more ions in solution reacting, therefore creating more product.
- c. As molarity increases, Volume of 0.5 M  $\text{Na}_2\text{CO}_3$  (20% excess) increases
  - i. If the concentration of a solution increases, the excess produced will increase. This is because there are more ions in solution reacting, therefore creating more product.
- d. As molarity increases, Theoretical Water Hardness, mg/L increases
  - i. Water hardness occurs when there are impurities in water such as harmful minerals (usually cations:  $\text{Ca}^{2+}$ ,  $\text{Mg}^{2+}$ ). As the molarity increases, more ions are in solution, making the water "harder."

## 2. Error Analysis

After the filtration of the  $\text{CaCO}_3$  in our two samples of water, the dried product was taken with the filter paper out of the Büchner funnel and placed in a weighing dish. However, we did not weigh the dish or the filter paper before use. As a result, in the calculations of the two samples actual mass, it was necessary to use the weight of 2.217 g for the weighing dish and 0.55 g for the filter paper, as substitute value. This invalidates our results to a degree and also one source of error that led to product loss.

Another source of error was involved in our calculations of the volume of 0.5 M  $\text{Na}_2\text{CO}_3$  (20% excess). The volume we used for the water sample (6), was not multiplied by 1.2 to account for the excess. This was another large source of error as the result we used to perform the experiment was 12 mL as supposed to the accepted value of 14 mL. The correction was made in the data table after the experiment was performed. It is important to note that a different value was used to calculate the experimental precipitate mass.

## Conclusion:

Throughout this lab, we discovered many trends related to the concentration of solutions including its direct relationship with the moles of  $\text{Ca}^{2+}$  ions of solution,  $\text{CaCO}_3$  precipitated mass, volume of 0.5 M  $\text{Na}_2\text{CO}_3$ , and the water hardness.

In addition, we further investigated the purpose of gravimetric analysis and its effectiveness and accuracy. Obtaining the percent yields of 78.75% and 73.54% of calcium carbonate proposes that gravimetric analysis does lead to some loss of product. However, in analysis of our own results, we discovered sources of error that are be responsible for this loss. In all, our data does not permit us to draw valid conclusions about the accuracy of gravimetric analysis.