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# The Portfolio Game Night

By Hailey  
Franz

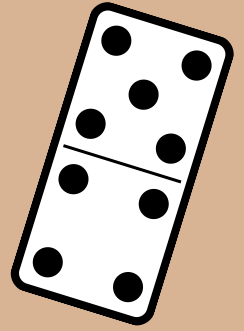


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**English**  
**1102**

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# The Line-up



1. Guess Who?

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2. Simon Says...

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3. Pictionary

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4. Operation

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5. Chutes and Ladders

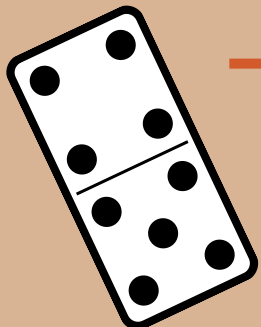
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6. Leap Frog

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7. Uno

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# Game #1: Guess Who?

## Guess Who?

I grew up hiding in the shadows of other peoples' opinions. Throughout highschool, I struggled with self-confidence and expressing my opinions. I am an extreme perfectionist, and I had a hard time accepting criticism. Because of this, I found it difficult to make friends and engage in my classes. Instead of building friendships through social events, I threw myself into my schoolwork. My highschool was extremely academically challenging, which makes it very difficult to get into UGA. Since freshman year I worked tirelessly to have high enough grades to get in. When I got the acceptance letter from UGA, a weight lifted off my shoulders because all of my hard work paid off.



This was me on the night of my highschool graduation, both excited and unsure of the future.

As I reflected on my time in high school I regretted my insecurities and realized that I missed the opportunity to grow because of my low self esteem. I vowed that I would use UGA as a fresh start to discover who I was as a person, outside of my academic success. Throughout this semester I have kept an open mind and jumped into new experiences both in and outside of the



classroom. My boldness has introduced me to some of the best people and given me a glimpse of goals that I can achieve if I continue to embrace every moment.



Now, I am surrounded with encouraging friends who push me to better myself in every aspect of life.

Game #2: Simon Says...

## Simon Says

Simon said, "Raise your hand." I raised my hand. Simon said, "Spin in a circle." I spun in a circle. Simon said, "Stand on one foot." I stood on one foot. From a young age, society conditioned me to blend in with others by mimicking the actions of those around me. While some of these imitations were harmless, like playing Simon Says, others were more damaging. As I grew older, I realized that my personality was dependent on the group of people that I was with at the time. My constant fear of others' opinions made me insecure and caused me to be shy in class. I was always a good student and had good thoughts to share, but my anxiety would withhold me from speaking. I never truly understood my voice as it was always crowded by the opinions of others. College represents a new start and an opportunity to discover who I am. This semester, I established my unique voice by using revision and peer review to grow beyond the traditional style of writing and fully embrace the college writing process.

Writing in high school was somewhat of a joke to me. My writing process consisted of quickly typing out an essay and copying it into Grammarly an hour before the due date. I would turn in a five-paragraph essay with a cliché hook and a dull conclusion and receive a 100%. I never gave my writings a second thought and never pushed for more than what was expected of me. I was also insecure in my writing and was too scared to share it with my peers for revision. While English 1102 introduced me to a new approach to writing, my habits from high school made it difficult to fully embrace the college method of writing.

At the beginning of the semester, I was stuck with the familiarity of the traditional style of essays. My teachers and the college board had engrained the AP Lang/Lit rubric into my style of writing. In my First Essay I was unsure of where to start, this is because the style was unlike any of my past assignments. In my confusion, I referred to the syllabus in hope of finding some

guidance, but only became more lost. Under the essay instructions, boldly stated, **“You don’t need a coherent thesis.”** Who knew six words could send me into such a panic? In high school, all my essays were built around a clear, three-pronged thesis. This essay was asking me to completely rethink my writing approach by growing beyond the confines of a conventional thesis. My final broad thesis for the essay was, “ In the poem, Auden analyzes human suffering by contrasting the lives of those who suffer with those who do not.” This general thesis allowed me to expand my essay in a variety of different ways. While I stayed away from a three-pronged thesis, I could not push past the desire to group my thoughts into three body paragraphs. Overall, my essay lacked unity and the blocky paragraphs ruined the fluidity of my writing. My First Essay left much room for improvement. Although I had begun to break out of the conventional way of writing, I still had no idea how to engage my audience and incorporate my voice into my essays.

Throughout high school, I was drawn to visual learning. I always viewed academic writing as a mundane process with little opportunity to express my creative strengths. My Genre Analysis project on *The Yellow Wallpaper* changed my view on writing by encouraging me to combine my passion for visual presentation with my writing skills. This project allowed me to introduce my voice into my writing to make it more engaging. In my project, I used a variety of symbols from the short story to tie the presentation together. For example, I used the progressive wilting of a flower to symbolize the narrator’s devolution into insanity. The creative liberty of this project inspired me to break the stereotypical format of writing and embrace my perspectives.

I carried this creative approach into my Second Essay as I expanded on my analysis of *The Yellow Wallpaper*. My Second Essay also pushed me outside of my comfort zone as it

required me to do scholarly research. Before this class, I had never even read a scholarly journal. Through extensive research and an in-depth presentation at the library, I began to develop my research skills. At first, I struggled with picking a thesis that was broad enough to promise me reliable sources, but specific enough to be completely original. I started my thesis extremely specifically but quickly found that I needed to broaden my concept to find an adequate amount of evidence to support it. In my first draft my thesis was, “Throughout the story, Gilman uses ambiguous imagery to make the reader question if the mansion is an insane asylum.” Initially, I wanted to write solely on the creative, imaginative side of the short story, but the specificity of my argument was barely supported by scholars. I decided to use my first thesis as a stepping stone to elaborate on my argument and develop a better-supported thesis. After continued research, I expanded my thesis to include both my opinions and reliable scholarly sources.

My final thesis was, “Through the unsettling imagery of the house and the first-person limited point of view, *The Yellow Wallpaper* challenges the concept of reality and the story’s overall credibility through the narrator’s devolution into psychosis.” This thesis allowed me to incorporate my voice and my own interpretation of the story and also gave me sufficient evidence from scholarly sources to ensure my claims were reliable. This essay also encouraged me to break the limits of a five-paragraph essay. I learned the importance of structuring my essay based on the unity of thoughts rather than clumping together random sentences, further improving my writing style and helping me find my voice.

# Game #3: Pictionary

Hailey F. Franz

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English 1102

11 December 2022

### A Close Reading of the “Musée Des Beaux Arts”

The degree of suffering experienced by a person depends on their perspective of the situation. Throughout history, radical events have had varying impacts on people based on their points of view at the time. W. H. Auden comments on the importance of perspective in his poem, “Musée Des Beaux Arts”. The poem, written in 1939, is a popular example of ekphrasis, poems inspired by art. The speaker in Auden's poem is browsing through a gallery and pondering the role of pain throughout different famous paintings. The speaker analyzes a variety of older art, but he mainly focuses on the painting "Landscape with the Fall of Icarus" by Peter Bruegel the Elder. The poem's principal focus is stated in the first line when Auden writes "About suffering they were never wrong." Auden uses unusual syntax and an adverbial phrase in the first line to invert the sentence and signal the unexpected. He carries this theme throughout the rest of the poem as he analyzes human suffering by contrasting the lives of different characters in the paintings.

In the first stanza, the speaker comments on other paintings by Breughel, specifically *The Census at Bethlehem*, *Winter Landscapes with Skaters and a Bird Trap*, and *Massacre of the Innocents*, as they relate to the overall theme. In the first line, he states that the "Old Masters", the artists behind the paintings, accurately depicted representations of human suffering. Through their artwork, the artists showcase a broad variety of human relationships with pain. The artists

draw suffering characters in the background of the painting while other characters continue their daily life in the foreground, unaffected. The painters used this contrast in perspective to show that for some people, suffering is just the background noise of everyday life. Auden exemplifies this when he writes, "how it [suffering] takes place, While someone else is eating or opening a window or just walking dully along". Auden uses descriptive language to create a vivid image in the reader's mind, almost discounting the need for the audience to view the paintings. In this quote, Auden emphasizes the varying importance of pain by explaining that society's ignorance can cause people to suffer alone. The speaker notices the consequences of this ignorance throughout the paintings he analyzes.

Auden also explains the varying perspectives of children and adults concerning suffering. In the first stanza, the speaker writes about how the children do not want the "miraculous birth" of Jesus Christ to happen, while the adults are anxiously awaiting it. Unlike the adults, the children were oblivious to the suffering and therefore did not need a savior to free them from the pain. Auden writes that the children "did not specially want it [the birth of Jesus Christ] to happen" and they continued ice skating. This scene is seen in the painting *Winter Landscapes with Skaters and a Bird Trap*. The children in the painting are carelessly ice skating without thinking about the fragility of life. In this painting, Breughel uses a hidden metaphor of a bird trap to represent the vulnerability of the scene. For instance, at any second the bird trap could kill the prey, or the ice could crack and the skaters could drown. One small movement could cause the peaceful scene to turn fatal. Auden uses this example in his poem to represent how everything can change in a split second. This image in the poem represents children's ignorance in everyday life. Auden refers to the divide between adults and children by describing it as something that "always must be". This is a reference to the difference in the two groups'



perspectives. This line explains the innocence and unenlightened nature of children and shows how they ignore suffering as a result.

While Auden references the specific sufferings of Breughel's paintings, he also broadens his references to legendary traumas that the Old Masters "never forget". Auden uses another biblical allusion to comment on the ignorance of nature. Auden references the painting *The Massacre of the Innocents* when he writes, "even the dreadful martyrdom must run its course." This painting depicts King Herod's order for the murder of all male children two years old and younger. In the foreground, the artist paints the parents begging the King to spare their children, yet in the background, nature continues as if nothing was happening. Auden describes this scene and writes that while the children were being killed, the "dogs go on with their doggy life" and a horse "scratches its innocent behind on a tree". Auden uses this line to remind the audience that nature is unaffected by the trials of human life and will continue regardless of the existence of humanity. He uses this line to remind the audience that even major trials that are recognized on a countrywide scale can still seem trivial from a different perspective.

In the second stanza, Auden directly addresses *Landscape with the Fall of Icarus*. The first line refers to the ignorance of the main characters in the painting. Auden writes that as Icarus is drowning off to the side of the painting, the other characters "turn away quite leisurely from the disaster." The plowman in the painting was not enamored by Icarus' suffering because "for him it was not an important failure". The death of Icarus would not affect the plowman's day-to-day life in the slightest, therefore the plowman is painted with his back to Icarus with his head down. This is another example of the importance of perspective in human suffering. Auden continues to write about the lack of care for Icarus' drowning when he says that the "sun shone on" and the ship "sailed calmly on". Once again, Auden is referencing the fact that nature will

continue despite human suffering. Auden parallels the camouflage of Icarus in the painting through the hidden rhymes in his poem.

Most of Auden's poems are known for having clear rhyme schemes, but this poem uses heavy enjambment to hide the rhymes. Most of Auden's poems are metrical, but in this poem, Auden uses a long fourth line to also help hide the end rhymes. Because the poem is free verse and has an irregular rhyme scheme, Auden builds line-by-line tension. By having varying line lengths, Auden causes the poem to be read at different speeds which creates emphasis on specific lines. For example, the line "They never forgot" is abrupt and impactful because of its short length. Auden uses this sharp line to transition the first stanza from one painting to another. In addition to varying line lengths, Auden uses a shifting rhyme scheme to change the speed of the poem. In the beginning, the poem's rhyme scheme is slow. The first rhyme is between line one and line four ("wrong" and "along"). Auden increases the speed by placing the next rhyme closer together, at the end of lines five and seven ("waiting" and "skating"). Line three ("place") is the only line in the first stanza to not make a rhyme. Auden uses this break in the rhyme scheme to emphasize line three's overall importance and make it stand out in the poem. In the second stanza, the rhyme scheme is slightly more noticeable. The rhyme scheme is AABCDDBC with two rhyming couplets ("away" and "may" ; "green" and "seen"). In the last line, Auden uses near rhyme ("on" rhymes with "shone" in only certain pronunciations) to allow the poem to have a more relaxed and conversational feeling. Both stanzas are run-on sentences with a lot of commas to break up the speaker's thoughts. The pauses give the poem a leisurely pace and allow the reader to read comfortably. These pauses fit in with the overall theme of the poem as the speaker is walking leisurely throughout the museum. The breaks in the poem also give the reader a chance to reflect on the concept of suffering.

"Musée Des Beaux Arts" focuses on human suffering and tragedy by contrasting varying perspectives on situations. Auden's reflection on human life inspires readers to question their reality and reflect on their own lives. The poem encourages the audience to consider their ignorance of other people's struggles, while calling readers to open their eyes to the pain and hurt in the world around them.

# Game #4: Operation

Hailey F. Franz

Professor Cohen

English 1102

7 November 2022

### The Concept of Reality In The Yellow Wallpaper

*The Yellow Wallpaper* is a gothic short story written by Charlotte Perkins Gilman in 1892. The story details the development of the narrator's postpartum depression (PPD) through the lens of her journal entries. The narrator's husband, John (a physician), prescribes her the "rest cure," a standard treatment for depression during this time. The cure calls for a total cessation of work and separation from society. Although the narrator believes working will help distract her from her depression, John dismisses her opinions and hustles her off to a remote country house. In the end, the "rest cure" has counteractive effects on the narrator and pushes her further into depression. Through the unsettling imagery of the house and the first-person limited point of view, *The Yellow Wallpaper* challenges the concept of reality and the story's overall credibility through the narrator's devolution into psychosis, while expressing her frustrations with the patriarchy.

Although *The Yellow Wallpaper* is a work of fiction, Gilman incorporates her own experiences with mental health into those of the narrator. Therefore the narrator's reality is subjective to Gilman's personal experiences. Gilman was raised in Hartford, Connecticut by a working father and a domesticated mother. After struggling with poverty and constant fighting, her parents' marriage ended in divorce. In the article "Charlotte Perkins Gilman," Susan Wladaver-Morgan considers the influence of divorce on Gilman's psyche. Wladaver-Morgan writes, "she approached marriage warily, mindful of her parents' unhappy experience"

(Wladaver-Morgan). She viewed marriage as confinement and self-sacrifice. This perspective contributes to her feministic ideals portrayed in *The Yellow Wallpaper*. Despite her objections to marriage, Gilman married Charles Walter Stetson in 1884 and had a child(Wladaver-Morgan). After giving birth, Gilman fell into a debilitating depression, and her doctor prescribed her the "rest cure." During her illness, Gilman recorded her thoughts and emotions through diaries and letters she sent to her family. She used inspiration from these writings to create the narrator's emotions in *The Yellow Wallpaper*.

Throughout the story, Gilman uses disturbing descriptions of the country house to compare it to an insane asylum. The journals begin with the couple arriving at the house for the summer. The narrator asks to stay in the peaceful room downstairs, but John continues to dismiss her and assigns her the room upstairs. The narrator says the room is a former nursery, yet its main features are barred windows, a bolted-down bed, and ancient yellow wallpaper. These prison-like characteristics lead the reader to question whether the room is actually a former nursery or if that belief is an extension of the narrator's psychosis. The narrator's detachment from reality masks the nursery for what it is- a 19th-century insane asylum. The narrator convinces herself that the "windows are barred for little children" and the "rings and things in the walls" are from the children's gymnasium. However, a more realistic conclusion is that these characteristics depict an insane asylum rather than a nursery. Charlie Sweet, Hal Blythe, and Barbara Szubinska consider this perspective in their article "Whatever Happened to Jane's Baby?". The authors write, "the bars prevent her exit and her hurting herself, and the "rings and things in the walls" are used for restraints" (Whatever Happened to Jane's Baby? 80). The narrator refuses to face the weight of her situation by distorting her concept of reality. Gilman focuses on these aspects of the room to make the reader question the true nature of the house and

the reliability of the narrator's perspective. As can be seen, the narrator's failing mental health changes her view of the world. Since the reader only knows the narrator's thoughts, the story's truth is up for interpretation.

Gilman uses the restriction of the first-person point of view to create ambiguity around the nature of the narrator's baby. Although the baby is the primary catalyst of the story, the narrator's lack of concern for the child has resulted in a handful of theories regarding the baby's existence. Throughout the story, the narrator only mentions the baby twice in passing comments. First, the narrator talks about the baby's nanny. The narrator writes, "It is fortunate Mary is so good with the baby. Such a dear baby! And yet I cannot be with him, it makes me so nervous" (Gilman 649). While this quote may appear endearing at the surface level, the tone of the sentence shows that the narrator is detached from her baby and this is a manifestation of her guilt for her absence in the child's life. Later in her journals, the narrator mentions the baby again, but her focus is still clearly on the eerie yellow wallpaper. The narrator writes, "There's one comfort, the baby is well and happy, and does not have to occupy this nursery with the horrid wallpaper" (Gilman 652). While the narrator appears to show some care for the baby's safety in this quote, her main attention is on the wallpaper. The narrator's rejection of her responsibility as a mother and lack of attention for her newborn baby is abnormal behavior for a new mother.

This gap in the mother-infant relationship leads the authors of the article "Whatever Happened to Jane's Baby?" to infer that the narrator experienced pseudocyesis, or false pregnancy. The authors argue that the baby is another figment of the narrator's psychosis, writing that the narrator "quite likely dreams up portions of the story if not its entirety" (Whatever Happened to Jane's Baby? 76). As previously seen, the narrator's disconnect from reality has resulted in a distorted truth, making her perspective unreliable. Similar to how the narrator

convinced herself that her room was a former nursery, it can be inferred that the narrator convinced herself she was pregnant. The authors argue that since "her story is filtered through her obviously troubled mind, the details are suspect, including the narrator's being a wife and a mother." (Whatever Happened to Jane's Baby? 76). Whether the baby exists or not, the narrator's rejection of her motherly duties is a representation of her opposition to the patriarchal society she lives in.

As the narrator's mental health deteriorates, Gilman symbolizes the narrator's freedom from the patriarchal society through the liberation of the women in the wallpaper. The narrator's hyper-fixation with the paper causes her to hallucinate a woman trapped within the paper. The narrator writes, "the faint figure behind seemed to shake the pattern as if she wanted to get out" (Gilman 652). The woman trapped in the paper symbolizes the narrator's confinement in the patriarchal society. Just like the woman in the paper wishes to escape, the narrator wishes to break free from her expected role in society. In her article "View of The Psychological Isolation in Charlotte Perkins Gilman's 'The Yellow Wallpaper'", Alia Khleif explains the relationship between the wallpaper and the narrator's sickness. She writes, "as her mental state deteriorates, she decides to pull out the wallpaper in order to let the entrapped woman out" (Khleif 85). The more she tears the paper off the walls, the more she falls away from reality, and the more she escapes the confines of society. Tearing the wallpaper symbolizes the narrator freeing herself from the gender roles established during this time. The progression of the narrator's obsession with the yellow wallpaper has a direct relationship with the narrator's mental health. The narrator's fall into insanity jeopardized her credibility for the story. Since Gilman restricts the story to the narrator's perspective, the reader cannot access the other character's perspectives.



Gilman's choice to use the first-person point of view invites the reader to question the narrator's psyche and explore the alternate reality in which she exists.

Gilman uses the narrator's journals in *The Yellow Wallpaper* to tell the story of her struggle with mental health, showing her uncertainty during her depressive state. In her book, *Wild Unrest: Charlotte Perkins Gilman and the Making of "The Yellow Wallpaper,"* Helen Lefkowitz Horowitz explains the impact of Perkin's life experiences on writing her short story. She writes, "Charlotte's own earlier wavering voice finds its way into what the fictional narrator tells what is said about her and what she says about herself" (Horowitz 177). Gilman integrates her beliefs on feminism and gender roles into the narrator's persona. From the narrator's perspective, her husband, John, is painted as the story's villain. The negative depiction of John directly results from Gilman's hostile relationship with her real-life doctor and her feminist ideals. Gilman's reality blends with the narrator's reality to create the distorted, patriarchal society in which the story takes place.

In *The Yellow Wallpaper*, Gilman uses the narrator's strange mannerisms and writings to depict the narrator's derealization. She uses unsettling imagery to create distrust between the reader and the narrator's perspective. The ambiguity of the short story leaves it up to interpretation. Gayle Worland comments on the vagueness of the story in his article "Horror, Isolation -- and Delusion? 'The Yellow Wallpaper' Explores Familiar Themes." In his article, he interviews composer Erin McDonnell as he transforms the short story into a musical. McDonnell says, "The ambiguous nature of Gilman's story means that people who read it can project themselves into the story," (Worland). The audience must consider all inferred contexts of the story and decide their beliefs. It is vital to examine the uncertainty of Gilman's tone as it applies

to the story. If the audience fails to understand the story's vagueness, then they will never fully appreciate Gilman's development of the narrator's character.

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# Game #5: Chutes and Ladders

## Chutes and Ladders

Throughout my journey to establish my own voice, I have discovered that true growth stems from self-reflection. This semester, my writing process consisted of a series of mistakes and revisions, similar to the ups and downs of the game chutes and ladders. In the beginning of the semester, my fear of judgment made it difficult to accept criticism and caused me to fall back into my old writing habits. As I continued to engage with my classmates through the peer review process, I began to understand the value of collaboration. English 1102 pushed me out of my comfort zone and taught me that the essay revision is a tedious process that requires a significant amount of time.

Key:

Text = the original text from my paper 2 draft

Text = the original text from my paper 2 draft that either Grace or Professor Cohen has commented on

[Text] = Grace or Professor Cohen's comments on the highlighted text on my original text

Text = the final text I used after revision

When I first started my prewriting for my second paper, I was indecisive about which argument to lead with. Due to my uncertainty, my original thesis was relatively broad.

Throughout the story, Gilman uses ambiguous imagery to make the reader question if the mansion is actually an insane asylum. [In order to make your claim more specific, you should focus more on the perception of the woman. Hone in on how the character has a skewed perception of her surroundings, caretakers, and mental state that reflects her refusal to confront the reality of her confinement to a mental institution. Everything we

read in the story is coming from her possibly skewed point of view, so talk about how that skews what we see as the “reality” of the story.]

Grace’s feedback invites me to view the story from a different perspective. While my thesis had good bones, it was too broad for the purpose of this essay. At first I was offended by Grace’s suggestion to redirect my entire essay, but after testing out her suggestions I discovered that her approach was superior. I switched the focus of my essay to the narrator’s perception of reality and used the narrator’s description of her surroundings and caretakers as evidence. After reading Grace’s comments and discussing possible revisions with her in class, I completed my final thesis, seen below.

Throughout the story, Gilman uses an ambiguous tone to reflect the narrator’s skewed perception of reality as she spirals into psychosis.

This paper was one of the more challenging assignments this semester as it required me to do scholarly based research. Because of my inexperience in this field, I struggled to find a topic that was both original and well-supported. Grace’s feedback helped encourage me to explore more specific arguments, but I still could have been more specific. I used this essay in my final submission of my paper, and Professor Cohen encouraged me to revise once again. Professor Cohen’s comments are seen below.

Throughout the story, Gilman uses an ambiguous tone to reflect the narrator’s skewed perception of reality as she spirals into psychosis. [Broad Thesis]

Once again, I was encouraged to narrow my thesis to a more specific argument. I was discouraged to receive another comment about my thesis, but it inspired me to dive deeper into

my argument and form a stronger thesis. In preparation for my final portfolio, I did extra research and truly focused on the specificity of my thesis. My final thesis is as follows,

Through the unsettling imagery of the house and the first-person limited point of view, *The Yellow Wallpaper* challenges the concept of reality and the story's overall credibility through the narrator's devolution into psychosis, while expressing her frustrations with the patriarchy.

Because of Professor Cohen and Grace's advice, I was able to revise my broad thesis into a strong, convincing argument. While revision and peer reviews are still difficult, this semester has taught me to be open to criticism so that I can convey my voice in a convincing manner.

# Game #6: Leapfrog



## LeapFrog

In highschool I did not understand the value of the peer review process, because my classmates provided shallow feedback that did little to inspire revisions. Through my peer reviews with my classmate Grace, I have learned the important role of a thorough peer review in the writing process. Peer reviews are like a game of Leapfrog, without a strong and engaging partner the whole thing falls apart. English 1102 taught me to appreciate my classmates' work and give them constructive criticism that can make their essays even better. Throughout this semester, Grace and I collaborated on a few different essays, but I chose to display her Researched Argumentative Draft, because it shows Grace's complete thought process and left much room for improvement.

Key:

**Text** = Grace's original text that needs revision

**Text** = My comments

Peer Review of Grace Dossin's Researched Argumentative Essay Draft

Nathaniel Hawthorne's short story, "The Birth-Mark" was written in 1843. (nor shall diamond die) This literature reflects the social context and basic tenets of the patriarchal hierarchy Hawthorne was born into, and grew up with; a 19th century Victorian culture that positions men and women in very different and unequal categories. He demonstrates a male-authored representation of women, which is widely considered to be the governing principles in the relationship between men and women at the time. The 19th century is also notable as it is often referred to as the Age of Science, due to the development of chemistry and physics in both theory and practice. This evolution provides context as to why we see a constant struggle for domination of man using science against nature in the course of this story. **[Good point! I think you should use this point to create its own body paragraph later if you can find**

enough evidence.] Although gender and nature appear to be two conventionally distinct areas of the human experience, there are many elements of “The Birthmark” that display their interconnectedness. In this paper, I will argue that Nathaniel Hawthorne's “The Birth-Mark” demonstrates how the patriarchal hierarchy of the 19th century produced destructive means over both women and nature. [Strong claim, but maybe try to combine into one sentence to make your thesis? Maybe in your thesis, you could say something like this "Nathaniel Hawthorne's “The Birth-Mark ” reflects the destructive implications of the patriarchal society in the 19th century on relationships, through the symbolism of science vs. nature. I like the original claim, but it is a little broad. With this as your new claim, you can then tie in your evidence to be more specific.]

This story revolves around Alymer [maybe explain more context about who he is?] , who is known to be a man of science, and his beautiful wife Georgiana. She is widely regarded as both spiritually and physically flawless, but after they are wed, Alymer recognizes what he believes to be Georgiana's one imperfection, a tiny hand shaped birthmark on her cheek. This birthmark is a product of nature, it has only ever been deemed both charming and a contribution to Georgiana's beauty, up until Alymer classifies it as an earthly defect. He becomes obsessed with removing it, and in turn makes Georgiana obsessed with her imperfection, possessing her to be subject to experimentation on its removal. As Ahmad Qabaha correctly notices in “Corporeal Crisis and Contested Female Terrain: An Ecofeminist Reading of Nathaniel Hawthorne's The Birth-Mark”, “Alymer in the story is an allegory for science and Georgiana is an allegory for nature”. [This is a strong piece of evidence, but you need to write an introduction sentence before you use a quote. Maybe you could write something like, The author in this story uses the relationship between Alymer and Georgiana to comment on the relationship between science and

nature.] They represent the power relation, wherein Georgina (nature) should be subjected to the domination and experimentation of Alymer (Science), in an effort to improve nature's imperfect products. (455- Art and Science in Hawthorne's The birthmark) Alymer lacks full knowledge of the birth mark's essence and pits his intellect against nature, trying to subvert it. His ignorance and intellectual pride prohibits appropriate humility and cooperation with nature, leading him to attempt to defy its limits. The reason he has such faith in his abilities to attain absolute control over nature, arises is due to the patriarchal hierarchy of the time. With no one to challenge them, men developed a god-like superiority complex to the extent that they truly believed they could cure and save all creatures of the earth from their flaws and defects. [I like this claim, but i think you should find a solid piece of evidence to pair with it and make it into its own paragraph] I agree with scholars who interpret Georgiananas birthmark as a representation of mortality because every living thing is flawed in some way, and this blemish is the only thing defacing an otherwise perfect being, marking her as mortal. [try avoiding "i agree" statements. Maybe just say Scholars interpret Georgiananas birthmark as a representation of mortality because every living thing is flawed in some way, and this blemish is the only thing defacing an otherwise perfect being, marking her as mortal.] In the end, Alymer ends up finally being able to remove the mark from his wifes face, but kills her in the process. Ironic that the very quest for more than mortal beauty ironically releases the mortal flaws of man. [Make sure you are only putting one idea per paragraph. The second paragraph should be split into two. One about how the characters represent science and nature and the other about the relationship between man and science.]

Georgina is subject to her husband's scrutiny, examination, and experimentation; it is clear that Alymer looks at Georgiana as a woman that is his own property and should be perfect in every aspect (according to him). Her subservience to her husband stems from his ability to

control her psyche as he drives her to see herself as incomplete. Georgiana had not even seen her birthmark as a flaw until Alymer had mentioned it. As the narrator says "has it never occurred to you that the mark upon your cheek might be removed?" and Georgiana responds "No indeed".. "To tell you the truth it has been so often called a charm that I was simple enough to imagine it might be so." [This is a good piece of evidence! Maybe you could go into the impact of gaslighting in relationships as well.] Her vulnerability reflects an exposure to patriarchal mechanisms where women have been primed to please and serve, dooming them to an inferior position. The masculine violent practices are not limited to their patronizing of women, but reaches over many facets of life, including their view of the environment as less powerful and less capable than themselves. Women are coded as natural. As mentioned in 10 Is Female to Male as Nature is to Culture "because of a woman's greater bodily involvement with the natural functions surrounding reproduction, she is seen as more a part of nature than man is. Yet in part because of her consciousness and participation in human social dialogue, she is recognized as a participant in culture. Thus she appears as something intermediate between culture and nature, lower on the scale of transcendence than man." [I really like this piece of evidence, but try to elaborate more on it by explaining Georgiana's role in her marriage and society.] This shows that it is ingrained into nature's facilities for society to view women as lesser. Alymer reflects this concept throughout the story as he was trying to "optimize" Georgiana's beauty to his own liking, as if she was a doll he could dress up as.

The story clarifies that Alymer's attempt to exploit and dominate both his wife and nature aims to satisfy the masculine lust for power and superiority. [Expand your conclusion. I think you could conclude with a connection to toxic masculinity in today's society and the role women play in families.]

# Game #7: Uno




# The Yellow Wallpaper

BY CHARLOTTE PERKINS GILMAN






A LOOK BEHIND THE  
YELLOW WALLPAPER:



***THE YELLOW WALLPAPER* IS A SHORT STORY WRITTEN BY CHARLOTTE PERKINS GILMAN. IT IS A METAPHORICAL PIECE BASED ON GILMAN'S OWN STRUGGLES WITH PATRIARCHALISM. THE STORY IS A COMBINATION OF DIARY ENTRIES THAT DETAIL THE DECLINE OF A WOMAN'S MENTAL HEALTH AFTER BEING ISOLATED FROM SOCIETY TO "CURE" HER MIND. WHILE ELEMENTS OF THE STORY INCLUDE GILMAN'S REAL LIFE EXPERIENCES, THE PIECE IS MAINLY FICTION AND NOT TRUE TO HER REALITY.**





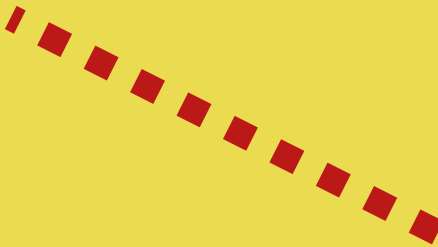


Literary Genre:

# GOTHIC SHORT STORY



**CHARACTERISTICS OF "THE YELLOW WALLPAPER" THAT CATEGORIZE IT AS A GOTHIC SHORT STORY:**



- 1. **FIRST PERSON LIMITED POV**
- 2. **SUSPENSFUL ATMOSPHERE**
- 3. **A CENTRAL CONFLICT**





# FIRST PERSON LIMITED POV:

TYPICALLY, SHORT STORIES HAVE LIMITED CHARACTERS AND ONLY ONE PERSON'S POINT OF VIEW. THIS ALLOWS THE AUTHOR TO KEEP THE PIECE SHORT ENOUGH TO BE READ IN ONE SITTING.

THE STORY IS WRITTEN FROM THE PERSPECTIVE OF A MENTALLY ILL WOMEN. IT IS A COLLECTION OF HER DIARY ENTRIES FROM HER TIME IN "REST CARE".



IN THIS STORY, THE AUTHOR ONLY WRITES ABOUT THE MAIN CHARACTERS THOUGHTS. FOR EXAMPLE, "JOHN IS A PHYSICIAN, AND PERHAPS - (I WOULD NOT SAY IT TO A LIVING SOUL, OF COURSE, BUT THIS IS DEAD PAPER AND A GREAT RELIEF TO MY MIND - ) PERHAPS THAT IS ONE REASON I DO NOT GET WELL FASTER". THE AUTHOR INCLUDES THOUGHTS FROM THE MAIN CHARACTER THAT SHE WOULD NEVER HAVE SAID ALOUD.

# SUSPENSEFUL ATMOSPHERE:

GOTHIC/HORROR STORIES ARE KNOWN FOR HAVING ELEMENTS OF SUSPENSE AND MYSTERY.

THE AUTHOR CREATES SUSPENSE IN THE STORY BY DESCRIBING DECLINE OF THE MAIN CHARACTER'S MENTAL HEALTH.

"I DON'T LIKE TO LOOK OUT OF THE WINDOWS EVEN - THERE ARE SO MANY OF THOSE CREEPING WOMEN, AND THEY CREEP SO FAST. I WONDER IF THEY ALL COME OUT OF THAT WALL-PAPER AS I DID?"

IN THIS QUOTE, THE MAIN CHARACTER HAS DERAILED FROM REALITY AND GONE COMPLETELY INTO A MANIC STATE. HER SEPARATION FROM REALITY CREATES AN EERIE TONE FURTHER ENFORCING THE SUSPENSEFUL ATMOSPHERE OF THE GOTHIC STORY.



THE AUTHOR WRITES IN SHORTER AND MORE ERRATIC SENTENCES TOWARDS THE END OF THE STORY.

## A CENTRAL CONFLICT:

THERE IS BOTH INTERNAL AND EXTERNAL CONFLICTS IN THIS STORY. THE INTERNAL CONFLICT IS BETWEEN THE MAIN CHARACTER AND HER MENTAL ILLNESSES. THE EXTERNAL CONFLICT IS THE OPPRESSION OF WOMEN BY MEN.

IN THE STORY, THE MAIN CHARACTER'S HUSBAND IS OPPRESSING HER BY IGNORING HER CONCERNS AND MAKING ALL THE DECISIONS FOR HER.

"YOU SEE HE DOES NOT BELIEVE I AM SICK! AND WHAT CAN ONE DO?"

TYPICALLY, SHORT STORIES CONTAIN ONE CENTRAL CONFLICT OR THEME.



THIS STORY ONLY FOCUSES ON THESE TWO CONFLICTS WHICH CHARACTERIZES IT AS A SHORT STORY.





ONE OF THE MAIN ELEMENTS OF A SHORT STORY IS A MAJOR PLOT TWIST.

## NO PLOT TWIST:

THERE IS NO MAJOR PLOT TWIST IN THE STORY, HOWEVER, THE STORY'S ENDING IS IRONIC.



AT THE END OF THE STORY, THE MAIN CHARACTER'S HUSBAND TRIES TO BREAK HER FROM HER "IMPRISONMENT" BY BREAKING THE DOOR DOWN WITH AN AXE. THE IRONY IS THAT THE WOMEN HAS IMPRISONED HERSELF IN HER MANIC BELIEF THAT SHE MUST PROTECT HER HUSBAND FROM THE WOMEN IN THE WALLPAPER.



THE CENTRAL IRONY OF THE STORY IS THAT THE MORE THE HUSBAND OF THE MAIN CHARACTER TRIED TO HELP, THE WORSE THE MAIN CHARACTER'S MENTAL STATE BECAME.

ALTHOUGH THERE WAS NO DEFINITIVE PLOT TWIST IN THE STORY, THE AUTHOR STILL INCORPORATED A ENGAGING ENDING TO COMPLETE HER SHORT STORY.

