



## **CELEBRATION OF STUDENT WRITING**

### **APRIL 20, 2012**

**The Celebration of Student Writing** showcases undergraduate student writing projects from across the University. The celebration encourages students to re-present and display their research and writing in formats other than conventional word-processed letters and lines on the printed page. Some students create video projects; others produce poster presentations or read aloud portions of their writing; still others design models or digital illustrations that present their writing projects in new media.

**The Center for the Study of Writing**, established in 2008 to facilitate research and scholarship on writing at the University and in the world, serves three distinct but interrelated roles at the University: to support writing and research by resident and visiting students and scholars; to facilitate exciting new courses and curricula on writing; and to provide an array of practical writing and publishing support services to the University and University Circle communities. For more information, see <http://www.case.edu/writing/csw>.

Since 2009, the Center for the Study of Writing has been sustained by generous gifts from Marilyn McCulloch (FSM '50); from Edward S. Sadar, M.D. (ADL '64, SOM '68) and Melinda Melton Sadar (FSM '66); from Sharon Schnall (MBA '87) and Dr. R. Drew Sellers (EMBA '08); from Eric Winter, M.D. (CWR '98, GRS '91, MD '98); from Jackson McHenry (ADL '52); and from an anonymous donor. The Celebration of Student Writing is also supported by SAGES and the Department of English.



**CENTER FOR THE STUDY OF WRITING – LEMMERMAN PRIZE FOR FIRST-YEAR ESSAYISTS**

**Representative:** Kimberly Emmons

The Center for the Study of Writing is pleased to recognize the Fall 2011 winners of the Karl Lemmerman Prize for First-Year Essayists. At our table, we will have copies of the winning essays available for your review.

First Prize: “Technological Triumph: The Future of Music” by Alberto Rodriguez  
*Written for FSSO 114, “Music in Our Lives,” Prof. Matthew Garrett and Dr. Damjana Mraovic-O’Hare*

Second Prize: Does an Audience Understand Nothing” by Charles Burke  
*Written for FSSY 112, “Shakespeare – Still a Hit,” Prof. Marshall Leitman and Dr. Carolyn Leitman*

“Usage and Interpretation of Song in the Odyssey and Its Modern Counterpart in Film” by Aaron Chiu  
*Written for FFSY 110, “The Greek Hero Since Antiquity,” Prof. Timothy Wutrick and Dr. Tasia Hane-Devore*



**WRITING RESOURCE CENTER**

**Representatives:** Megan Swihart Jewell, Robert McAlear, Michael Parker

The Writing Resource Center offers one-on-one writing assistance to students from all disciplines in the university. Stop by our table to meet our consultants, learn about our own research and how it informs our tutoring, and participate in fun writing contests and games.



## **ENGL 217B: WRITING FOR THE HEALTH PROFESSIONS**

**Course Instructor:** Marcus Mitchell

**Students:** Alexander Bergsneider, Yuh Jung Han, Erica Iafelice, Margaret Landefeld, Allen Mallory, Dhruv Seshadri, Kendra Simmons, John Todia, Caroline Wang, Kellie Willis, Tianna Xia

English 217B offers practice and training in writing for the health professions. Recognizing the importance of analyzing audience and understanding rhetorical situations, this course places emphasis on the entire writing process: from planning and drafting through revising and editing. Students will complete assignments that offer guided practice in genres common to the health professions. These assignments will be written for multiple audiences, including other healthcare professionals, patients, the general public, and admissions committees. The course also emphasizes the importance of writing for an audience of “yourself,” and thus includes reflective writing as a semester-long habit. Students will identify individual areas of research, explore those areas through annotated bibliographies and literature reviews, and adapt this research to the genre of informative patient literature and public health literature suitable for a general audience. Students will also craft resumes and personal statements tailored to their individual professional and academic goals.

Using health related topics researched throughout the semester (and drawing upon readings on public health campaigns), students will present public health brochures, fliers, or pamphlets they have crafted. The goals of the students' public health literature are to educate specific audiences about a specific health issue and promote some form of behavior modification in order to encourage better health practices.



## **ENGL 309: MULTIMEDIA STORYTELLING**

**Course Instructor:** James Sheeler

**Students:** Alan Dreher, Kirsten Eichelman, Sheehan Hannan, Kayla Gray, Tyler Hoffman, Siqi Li, Hannah Lipshultz, Jenna Millemaci, Alexis Parisi, Paul Ryland, Shannon Snyder, Margo Uhrman, Claire Vidalon, Katy Witkowski

Inside Eliza Bryant Village in Hough, there is a story behind every door. Students from the class spent much of the semester here at the oldest continually operating African-American nursing home in the country, immersed in the stories and lives of residents and staff. Using the latest digital technology as well as traditional pens and spiral notebooks, they ventured behind the scenes to see the inner workings – both physical and emotional – of the place that, for many residents, will be their last address. There, the residents opened their doors, and shared their stories.



### **FSTS 100: WHAT IS A MUSEUM?**

**Course Instructor:** Susan Dominguez

**Students:** Emily Buckner, Gretta Cawley, Jasmine Core, Evan Cunningham, Jared Freidman, Andrew Gronski, Will Hayes, Katerina Jurkoshek, Brent O'Reilly, Sara O'Reilly, Priya Sharma, Anna Ushakova, Xiaoyue Wang

This SAGES class introduces Case transfer students to University Circle Institution experiences to stimulate critical thinking and intellectual conversations. Final projects represent the design of a museum exhibit, either multi-dimensional, digital, virtual, mixed-media, accompanied by a written narrative using foundational What is a Museum readings. Students may improve upon an existing exhibit or design something entirely new.



### **USNA 204: EVOLUTION OF SCIENTIFIC IDEAS**

**Course Instructor:** Barbara Burgess-Van Aken

**Students:** Ben Biefeld, Andrew Brandt, Cal Dhubaib, Jonathan Harper, Nate Lombard-Poirot, Tyler McConnell, Kyle Mikson, Jim Roberts, Evan VanderHoff

Very few beliefs about the natural world have remained intact over the centuries. In this course we have developed an understanding of how scientific ideas change by exploring questions such as: What is science? How do disciplinary scientific communities form and identify themselves? How does the community of scientists within a discipline come to a consensus about the framework in which they will operate? What induces scientists to decide to search for a new paradigm? What scientific, social, political, and cultural factors come into play during these periods of transition? Today, the class is pleased to present student presentations on semester-long research projects.



### **USNA 237: LANDSCAPE HISTORY & CONSERVATION**

**Course Instructors:** Erika Olbricht & Matthew Trammell

What value does a historic landscape hold for us today? Can its natural or ecological value compromise its historical or national value (or vice-versa)? Student course projects explore these ideas and others as they advocate for contemporary landscape conservation.



### **USNA 260: LIFE IN THE PAST**

**Course Instructor:** Brad Ricca

**Students:** Alison Brooks, Hallie Dolin, Calvin Gao, Patricia Jakandoni, Andrew Maroncelli, Derek Muff, Jarred Napier, Paul Sheppard, John Simon, Arianna Wage, Colin Williams, Christina Xia, Stacy Yeh, Liang Zhang, Yaoyu Zhang

Our course focuses on how we learn, discover, and make conclusions about life in the deep past. What types of life were present? And how can we understand their extinction? We have been looking at recent discoveries regarding extinctions and even stranger theories about bringing prehistoric life back. We also have looked at the cultural ways in which we view these “dinosaurs” (movies, books, museum exhibits) and see if it helps or hurts our scientific and historical understandings of them. At heart, our main question is: can you really understand a time, space and creature that has been extinct for millions of years? How? Why? And why do these “monsters” hold such fascination for us?



### **USSY 275: AMERICAN COMICS**

**Course Instructor:** Brad Ricca

**Students:** Haewon Chee, Brian Cirbus, Dale English, Luke Johnson, Mason Li, Emeline Liu, Yue Lu, Bronte Miller, Michael Perisa, Yaeri Kim, Tai Yang

The study of the superhero comic book is a vital site for important questions about the intersections of art and popular culture in America. It is also a place to look at what we consider many different variations of the adjectives “good” and “bad.” From Popeye to Superman, Wonder Woman to the X-men, comics have given us larger-than-life characters who are often caricatures of dominant (and sometimes subversive) American ideologies. We will share some of our discoveries in this unique genre and show what it means to truly read comics – artistically, politically, culturally, and symbolically. What can comics tell us? And how can we write about them in intelligent, critical ways?



### **USSY 286s: SHAKESPLOITATION**

**Course Instructor:** Barbara Burgess-Van Aken

**Students:** Sydney Covelli, Jeremy Frank, Elizabeth Fury  
Abbey Hafer, Renee Hartney, Cora Jackson, Nick Moritt, Davina Oke, Dawn Ramsey, Aruna Singh, Adriana Thompson, Morgan Thompson

Ever since Shakespeare's plays were revived in the Restoration, his works have been reinterpreted, adapted, and appropriated--often radically. Today he remains a cultural icon, thanks in part to the efforts of impresarios, editors, publishers, filmmakers, and marketers. Along with reading five Shakespeare plays through a New Historicist lens this semester, our class has created some Shakesploitations of our own. Today we present a Shakespeare newspaper, a Shakespeare game, a count-down of the top 20 Shakespeare-related songs, and a show entitled "Desperate Shakespeare Wives."



### **USSY 287T: KING ARTHUR'S DAYS & KNIGHTS**

**Course Instructor:** Rachel Kapelle

**Students:** Arianna Constantakes, Hannah Jenkins, Roman Kowalysko, Kathy Lee, Kerry Martenis, Matthew McGoogan, Nicholas Novak, Jeffrey Oleski, Kaylee Sarna, Lara Schoeffler

Few legends have remained popular and vital as long as the story of King Arthur has. Beginning with brief references in sixth-century histories, Arthur has risen again and again in medieval adventure stories, Victorian lyrics, and contemporary cinema. Over thirty-five films, in fact, have depicted the adventures of the Round Table. How can we explain this phenomenon? To investigate this question, our seminar traces the development of the legend from its oldest remaining written manifestations to the present day. At the Celebration of Student Writing, we will showcase what we have learned about the legends and the writing projects that we are completing.



## **ENGL 395: SENIOR CAPSTONE**

**Course Instructor:** T. Kenny Fountain

**Students:** Reem Azem, Dena Balk, Katharine Bussert, Daniel Dieter, Molly Drake, Jaq Evans, Elizabeth Greco, Chris McEntee-McDonald, Zack Miller, Aaron Perine, Abigail Pink, Bethany Schmitkons, Gina Yull

This course examines research methods, scholarly resources and analytical skills for prevailing modes of enquiry in English studies. It is intended to be a component of the SAGES program for students interested in conducting a senior capstone project in an area related to English studies. As such, it also fulfills an English major requirement. To fulfill the major writing requirement for the course, students develop a cumulative research endeavor, their capstone project, which may be either a scholarly or creative work. Through the work on this project, students familiarize themselves with local and web-based research tools such as libraries, electronic databases and print indexes, various archives, and InterLibrary Loan. The capstone project culminates in a public presentation of the work during Writing Week and at the Celebration of Student Writing.

### **PRESENTATION ABSTRACTS: WRITING WEEK READINGS WEDNESDAY, APRIL 18, 2012 – CLARK 209**

**1:30 Gina Yull, “Black Women Behind the Camera: A Study of Race and Gender in Hollywood.”**

The Film industry has consistently contained very few black women professionals; this is especially true for directors and producers. In this project I will examine the reasons behind this unfortunate reality by answering the question: Why are there so few black women directors and producers in Hollywood? I will focus on the careers and lives of film director Euzhan Palcy and film producer Debra Martin Chase, both of whom are noteworthy professionals in Hollywood, in order to answer this question. Through studying their experiences, I hope to show that race and gender still have a significant effect on how successful a person can be in Hollywood. I will also discuss factors that contribute to this problem such as the supremacy of male directors in the film industry by using the specific examples of Spike Lee and Steven Spielberg. I will also discuss how audiences have contributed to this phenomenon. I will use reviews and interpretations to see how people reacted to the films of Palcy and Chase in order to have a better idea of how people feel about films created by black female professionals. This will hopefully give others a better understanding of what hinders black women professionals from thriving in Hollywood.

**1:50 Zack Miller, “Fraternities, Sororities, and the Language Acquisition Process”**

International students studying in American colleges must adjust to a myriad of issues that native English speaking students do not. In addition to typical college studies, this particular group of students must overcome a language barrier while adjusting to life in a new country and a new culture. These extra concerns that non-native English speakers and international students face often result in additional stress and struggles to adapt to the college environment. There are many different strategies that students who speak English as a subsequent language can employ to overcome these obstacles. Prior research indicates that building a large network of friends,

especially native English speaking friends, is one such strategy. In this paper, I analyze the benefits and detriments to the language acquisition process of one specific type of social network: the American Greek life system. My research begins with a look at the theoretical materials available for my topic. I explore existing language acquisition theories in order to create a background for my project. I then conduct interviews with international students from CWRU in order to gain a greater understanding of their perspective about adjusting to collegiate life while overcoming a language barrier.

## **2:10 Reem Azem. “Stage Direction in Shakespeare”**

Preparations for Shakespeare performances today include radically different methods than those of original Elizabethan theatre. In Shakespeare’s time, the structure that we see in contemporary productions did not exist. Because of the wide discrepancy between preparing to perform Shakespeare on stage or in film then and now, many questions may be asked in regards to Shakespeare’s original objective in writing his plays. How have modernized stage directions preserved the original story and intention(s) of his plays? Is the true essence of a given play lost when performance techniques change so often? How has the background of stage direction in Shakespeare’s time has influenced directions of today (or not influenced them) and just how much have the directions changed?

I will attempt to answer these questions in light of Shakespeare’s texts, original Elizabethan stage practices, distinctions between rescripting and rewriting, roles of the actors then and now, the “tension between scholarship and theatre,” and more. The adaptations that I examine are more recent production and films, particularly those of Kenneth Branagh and other directors/actors who have distinct methods in adapting Shakespeare. Shakespeare is still extremely relevant today, even to those who may not be very familiar his works. In Shakespeare’s plays, he not only has preserved timeless stories but also a language and a philosophy on theatrics that has affected our society. His plays are like history in themselves; classic stories that will continue to reappear in popular culture.

## **2:30 Dena Balk, “If I Could Bleed”: Disconnect in the Poetry of Sylvia Plath.”**

My project seeks to explore two areas of Sylvia Plath poetry: comparing the competing scholarly arguments of Dualism and the Divided Self, and introducing the linking idea of Disconnect present in Plath poetics. Some scholars have viewed the Plath poetry cannon through the notion of a Divided Plath, her poetry frequently presenting the reader with multiple selves to display profound alienation and abstraction. Other literary theorists have sought to inform Plath’s poetry through the invocation of the philosophical ideal of Dualism, the concept of distinctive separation between the mind and the body, with her poems often portraying competing aspects of the physical self alongside the spiritual self. In my paper, I hope to draw on these ideas of Division and Dualism to define an overlapping trope within Plath poetry—an astounding sense of Disconnect.

After tracing this thread of Disconnect throughout poems spanning her entire poetic career, I have classified three distinct subtypes that appear within her work: Personal Disconnect, Social Disconnect, and Humanistic Disconnect. Not only does Plath’s poetic voice display an alarming sense of disassociation from herself as a poet and a woman, but it also exhibits the same disassociation from the societal norms and connectedness of her time, as well as from the fundamentally human condition of feeling alive. Viewing her poems through this displayed disconnect not only sheds light onto Plath’s own role within her poetry, but also enlightens some theories already in place about Dualism and Division within her work. By analyzing the poems



through this lens, I hope to lend new insight into various works, contributing to the ever-expanding tapestry of poetic theory that surrounds and enlightens the body of Sylvia Plath's work.

**2:50 Aaron Perine, "Shadows of a Home that Never Was: Kara Walker and Aaron Douglas' Use of Silhouette"**

My project focuses on the works of visual artists Kara Walker and Aaron Douglas. Aaron Douglas is a muralist that worked during the Harlem Renaissance whose works involve silhouettes of dark figures against Art Deco influenced backgrounds. Kara Walker is a controversial contemporary visual artist who also works with challenging images of monochrome figures against contrasting backgrounds. I will use these sources along with critical sources about how African American art expresses ideas of identity. I will compare the two artists' works, to help readers see the artists' statements about the origins of African-Americans in this country and the current condition of African-Americans at their respective time periods.

Douglas' work invokes an Egyptian aesthetic using figures that hearken back to Africa. Douglas attempts to bridge the gap between African-American people in the 1920s while looking back at the mysterious land from which they came. The presence of African imagery and natural imagery in concert with modern buildings suggests an attempt to question the place of these elements in the modern life of African-Americans. Walker's work takes place in an imagined southern United States using stereotypical imagery concerning black life during slavery. The presence of the South in her work shifts the focus of the lost origins of black identity away from Africa and brings the South into focus as a new center of origin. Walker is trying to bridge the gap from where African-American people were in slavery and where they are now in a different way. Walker addresses how we can deal with these elements from the past by confronting these images in her work. Walker asks if we can move past these stereotypes as a society.

**PRESENTATION ABSTRACTS: CELEBRATION OF STUDENT WRITING READINGS  
COACHES' AREA, ADELBERT GYM**

**12:00 Daniel Dieter, "Poetics in Programming"**

My paper will begin by giving basic background information on the world of object oriented programming Java, and will illuminate the different inherent qualities of the language. Elaborating on current programming language theory in relation to natural language, I will explain my reasoning for choosing English poetry as a reference point through which to further examine snippets of code. I will use articles and interviews, along with historical data, to select certain examples of both code and poetry for cross-examination and close reading. The paper will prove the inextricability of poetic language from "beautiful" code. After enumerating and detailing all the parallel functionalities and relevant connections between the two modes of communication, the paper will close with a set of possible applications of a "poetic" coding style, providing strong indication of the significance of the research.

**12:20 Abigail Pink. “Reclaiming Silent Bodies: The Sound and the Fury, The Waves, and Essentialist Feminism”**

My capstone project will be a literary analysis of William Faulkner’s *The Sound and the Fury* (1929) and Virginia Woolf’s *The Waves* (1931). The aim of this analysis will be a feminist reading of the texts’ treatment of the silenced, gendered, and absent bodies of Caddy Compton and Percival, respectively. Both Caddy and Percival are central characters who do not narrate sections in their novels (which are marked by shifting first person narration), and instead are the focus of other characters’ narration. My project will be framed from the essentialist feminist theory about the relationship of women’s bodies to silence, as epitomized by Helene Cixous’s essay “The Laugh of the Medusa.” Following my comparative analysis of the two novels, the paper will examine how critical responses to the novels work as a reclamation of silenced bodies to investigate how essentialist feminist readings manage the absent, female body of Caddy as opposed to the absent, male body of Percival. I will argue that the model of feminist reclamation shaped by the essentialist feminist movement necessitates the critical readings of Caddy’s absent body as textually and vocally present and of Percival’s absent body as unequivocally silent.

**12:40 Molly Drake, “A Written Junket.”**

My project is a memoir that reflects my personal history with Art. Art History is a way for us to learn about cultures and people of a different time. Memoirs are written not only for autobiographical purposes but also to develop the personality of the writer. I will combine these elements of Art, history, and myself as the subject in order to uncover, slightly hidden, aspects of my disposition. I will write a collection of stories that are independent of one another but are all pieces of a whole. This whole idea celebrates my fascination with and passion for Art that come from the beginning of my life and span through to the present.

**1:00 Katharine Bussert, “From Glass Slippers to Clipped Wings: Poems of Fairy Tales, Myths, and a New Identity for the Growing Youth.”**

This work will explore the poem as a “rite of passage,” a bridge between childhood and adult concerns. “Growing up” is a constant in the lives of every person; it is a shared experience. Given that they represent a shared literary experience, I will be using the stories and characters of fairy tales and Greek and Roman mythology as the basis for these poems. Both fairy tales and myths have a collective presence in popular literary history and, because most people are familiar with these fables, at least to some degree, they would have an easier time entering the world of the story. The point of reimagining both the fairy tales and the myths is to look at them through a different lens and use what is traditionally known about them to explore their implications. The narrative voice in this work tends to be ironic, snarky, and sarcastic in order to emphasize the rebellion that occurs during this period. It also serves to relay a sense of separation from and rejection of the cookie-cutter fable with its basic moral lesson. This approach should create a closeness with the reader and their complex issues. Ultimately, the aim of these poems is to relate to a period where one is struggling to create his/her identity.

**1:20 Chris McEntee-McDonald, “Literary Reflections of the Cellular Phone.”**

Are cell phones killing literature? In an article written for the New York Times, Matt Richtel asked the same question. He asserted that the mobile phone is responsible for undoing many classic plot elements, specifically those which create tension or suspense in narrative. Because of the device’s ability to connect users across vast distances, missed connections, or the inability to reach another character, seem implausible in the cell phone era.

While Richtel's ideas are thought-provoking and often humorous, they tell us very little about what the cell phone is *actually* doing in literature currently. Rather than asserting that the plot devices of this or that canonical text would fail in the mobile era, the goal of my project is to explore the function of the cell phone in contemporary fiction. My project focuses on the work of writers like John Grisham, whose characters use cell phones in an everyday manner. I examine these texts through the lens of current sociological theories regarding cell phone use and social change. The work of James Katz, Richard Ling, and Sherry Turkle focuses on how the cell phone is altering modes of self-presentation, the coordination of daily activities, interpersonal relations, and our orientation towards physical space. These theories provide insight into how the mobile phone enables new and unique narrative tropes, even as it "undoes" many classic ones.

**1:40 Elizabeth Greco, "Listening Intently: The Movement of Narrative Medicine"**

As the world of biomedicine continues to expand, a trend has surfaced in which the purely scientific aspects of health take precedence over the patient as an individual being. The biological and chemical properties of diseases are thoroughly studied and tended to, while non-physiological components of the patient and of his or her life are ignored or overlooked. Our world of health has become centered around the act of treating existing ailments. However, as the world eradicates infectious diseases and attempts to conquer the challenge of chronic diseases, prevention has become the main topic of interest as the face of health changes in such a manner. Prevention of such diseases must not only consider and take into account biomedical factors but social, economical, and political factors impacting various communities and individuals as well. The movement of narrative medicine is one attempt that allows physicians to better understand, diagnose, and treat patients by way of greater levels of communication. By listening to patients' stories, these physicians can create a larger picture of patients' lives and all the factors, non-biomedical included, which affect the patients' health. Through the lens of narrative medicine, I will study how the face of medicine changes from a treatment-based to prevention-based style. I will argue for the importance of narrative in medicine and how it promotes strong physician/patient relationships and aids in the prevention of disease, which thus leads to better medical care.

**2:00 Bethany Schmitkons, "Whining Trees and Nauseous Fish: Children's Bible Stories from Unconventional Perspectives."**

My project is to rewrite common children's bible stories, and perhaps a few uncommon ones, from the first person perspective of a character in the story who is usually overlooked. The goal in doing this is to imagine the stories as though they are real but in a way that has not been written before. The first person characterization will allow readers to place themselves into the story and watch it unfold, except that they will also possess the knowledge of the time of that biblical character. This serves two functions. The first is to give old stories a new framework, without completely changing the stories, so the readers can look on the stories with fresh eyes, and the second is to help readers connect with stories that they have heard before, but are traditionally written in an impersonal and archaic way. If these two goals are accomplished, then they in turn should help the reader to reexamine something that already is familiar and to question the value of these stories. Although these are children's stories, or classically have been in the past, I do not want to write them to be didactic. I want any inherent value in the stories to speak for itself so that the readers can realize it and use it to answer the question of whether or not these stories are significant and worth retelling to the next generation.

## 2:20 Jaq Evans, “Hatchetmen”

This work of fiction follows a handful of survivors of a secret series of illegal psychiatric experiments performed between 1984 and 1994, and their attempts to both survive and ultimately take on the organization known as Project Adelaide. Project Adelaide functions as an underground operation that seeks out adolescent girls with signs of potential psychic ability – one of the foremost signifiers being night terrors – in order to kidnap and experiment on them, hoping to develop their powers as weapons. Alice Winters was one such girl, though she never developed any sort of superhuman ability. Liv, an orphan of origins unknown, is different. Liv has the ability to read thoughts and memories with a touch; she and Alice were the first girls to escape the program in 1986. Fifteen years later, in fall of 2001, they – along with computer scientist Holden Teague – run a private detective agency in Chicago. Meanwhile, journalist Sara King is searching for the truth behind her brother David’s unexplained disappearance six months prior. Her questions lead her to Winters&Co... and soon enough, the connections between Sara, David, and the trauma Alice and Liv escaped over a decade ago begin to come to light.

*Hatchetmen* continues the slowly growing trend of literature including queer characters without their sexuality acting as a primary plot point: even now there is not a large selection of literature with prominently featured queer characters in genres other than pulp or romance. Two of the main characters of *Hatchetmen* (Liv and Sara) are queer, and the fluidity and complicated nature of sexuality is woven into the plot itself as merely a part of life rather than as an aspect in need of emphasis. My aim is for *Hatchetmen* to help make LGBT identities simply a part of life.