Jennifer Accorso grew up in Rochester, New York. Both her father and his father were painters. She was exposed to both art and art-making as a child. By the time Accorso entered high school, a Catholic all-girls school, she knew that she wanted to go to college for art. At Randolph-Macon Woman’s College she majored in studio art and focused on oil painting. Accorso also majored in English with an emphasis in creative writing and received Honors for her senior project, a novel excerpt. She will attend the School of the Art Institute of Chicago in the fall of 2010 and pursue painting in order to create a portfolio for application to graduate fine arts programs.

“I painted Untitled in the fall of 2009 with oils. I paint recognizable figures but distort them and use expressive brushstroke to show the figure’s emotional struggle. In this painting the figure dissolves into the background, his internal landscape pouring out of him to become the literal atmosphere of the painting. The figure’s body looks raw and barely held together. The figure is entirely exposed, emotionally and physically. Untitled allows viewers to experience the discomfort and beauty of another’s physiological nudity.”
Welcome to the inaugural issue of *The Jack*, Randolph College’s showcase for academic writing. Randolph has a long-standing tradition of placing importance on good writing across the curriculum and rewards student excellence through the Writing Board’s annual prizes for exceptional work. This year’s award-winning papers span three departments—communications, classics and art—and are testament to the authors’ skill and hard work and to each department’s ongoing commitment to good writing.

*The Jack*, named in honor of Theodore Jack, a former president of the College who was committed to keeping the curriculum in step with the modern world, also provides a place for the College to record the names of those students deemed excellent writers by their professors. At the close of the 2010 academic year, faculty evaluated 16% of their students as having excellent writing skills. This is the highest recorded percentage in recent years and augurs well for the future of Randolph’s commitment to writing across the curriculum.

Professor Bunny A. Goodjohn  
Director of the Writing Program
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Kenneth Burke introduced the method of pentadic analysis to determine the motivation behind rhetoric. This type of criticism begins by identifying key elements of the text including the act, agent, agency, scene, and purpose; it is likely that some of these elements will receive greater emphasis than the others. When the most prominent element—which Burke refers to as the root—is compared to the second-most-prominent element, a ratio is created. The ratio reveals the motives of the rhetor in creating the text. This paper will apply Burke’s method of pentadic analysis to a speech by Barack Obama in memory of Coretta Scott King, beginning with an external examination of the text followed by a similar study of its internal qualities.

In examining the external qualities of Barack Obama’s oration, focus is placed on the larger context of the speech. This approach identifies a specific set of attributes. The agent is Obama himself. His act is an encomium of Coretta Scott King. The agency he employs is an oral address delivered on the floor of the Senate on January 31, 2006, the day after King’s death. The purpose of the speech is to commemorate the life of a beloved leader in the Civil Rights Movement of the 1960s. One interpretation offers the purpose as the root of this text. An interesting ratio is the comparison of purpose/scene. The speech takes place on the Senate floor in January of 2006. The United States is heavily invested in the War on Terror, a militant response to the terrorist attacks on September 11, 2001. This ratio reveals one possible motive of Obama’s speech: to show evidence that peaceful practices, such as those encouraged by Coretta Scott King to overcome racial injustice, are an effective way to combat violent oppression.

An alternative root could be the agent, Barack Obama, which when combined with the act—an encomium of Coretta Scott King—creates the ratio of agent/act. As a black politician, it is fitting that Obama would deliver such an address. Without the actions of King and others like her, Obama would not qualify to vote, let alone hold such a prestigious political position as that of United States Senator. From this ratio, the motivation behind his speech could be to align himself with Civil Rights leaders of the past and establish his own identity as a contemporary champion for equality.

In examining the internal qualities of the text, focus is placed on the arrangement of ideas within the speech. This identifies a completely different set of attributes to be discussed. The agent in this case is Coretta Scott King. Her act was to inspire a nation. She accomplished this—her agency—through personal sacrifice. Her inspirational practices took place in the heavily segregated American South with the purpose of promoting non-violent social change, specifically racial equality. One reading presents the agency, the personal sacrifices that Coretta Scott King willingly endured, as the root of Obama’s address. In this case, the ratio of agency/purpose reveals Obama’s motive in this address: a reminder that social change is not easy, but rather comes through the purposeful actions of individuals.

An alternative ratio would consist of pairing agent/act. Coretta Scott King was a woman of meager means living in the segregated city of Atlanta, Georgia. King, an ordinary citizen, was able to inspire a nation to action. This coupling reveals a similar motive in Obama’s address: that it does not

The agent in this case is Coretta Scott King. Her act was to inspire a nation. She accomplished this—her agency—through personal sacrifice.
take special training or talent to inspire people, but rather any individual is capable of motivating others to social change.

Yet another interesting ratio is that of purpose/scene. This comparison reveals the importance of non-violent protesting in the face of sometimes violent crimes motivated by racism. Coretta Scott King promoted peaceful practices such as marches and courthouse demonstrations in order to obtain equal voting rights, rather than violent responses to the brutal police beatings and public lynchings common in the segregated southern states. I think this is another important message that Obama had in mind when delivering his address to the Senate; that is, that violence is not the only way to successfully deal with violent attacks from outsiders.

Each ratio, whether drawn from an external or an internal analysis, reveals similar motives. This application of Burke’s theory of pentadic criticism demonstrates how exploring a variety of ratios can lead to the exposition of the rhetor’s motives in delivering an utterance. In this case, Barack Obama’s motives in commemorating the life of Coretta Scott King include advancing his own political agenda, promoting peaceful solutions to violent attacks, and inspiring individual activism for social change.

An alternative root could be the agent, Barack Obama, which when combined with the act—an encomium of Coretta Scott King—creates the ratio of agent/act.

Speech available at:
http://americanrhetoric.com/speeches/barackobama/barackobamasenatespeecohoncorettascottkingpassing.htm

As a member of the class of 2011, Arielle Orem is pursuing degrees in both communication studies and political science at Randolph. This paper was written as an exercise in Pentadic criticism, a method of rhetorical analysis useful in communication studies. She credits the dedicated English teachers at her high school for helping her to develop strong skills in grammar and composition. In her free time, Arielle enjoys playing volleyball for the WildCats, riding horses, and volunteering with various community groups.

Nominated by Jennifer Gauthier for coursework in COMM 301
F

For the duration of Randolph College’s fall 2009 semester, visitors to the Maier Museum of Art are being treated to a special exhibition, titled *Teaching Begins Here: Recent Works by Randolph College Art Faculty*. The exhibition showcases the art of the school’s four Studio Art professors. Upon entering the Museum’s main gallery, visitors are greeted by the large-scale, vibrantly-colored works of David Kjeseth Johnson, adjunct professor of Art and Communication Studies. Johnson’s paintings are characterized by harmonious imagery of birds, maps, female figures, and plant life. His style is figurative, with a twist of “subjective realism” (Johnson, *Teaching*). All of Johnson’s works flow together visually—including two sets of animal-shaped monotypes—until one reaches a comparatively small triptych painting. This 28 by 34 inch piece seems of a different time and place, bringing to mind charming illustrations from antique children’s storybooks. The image—four young girls playing outdoors, attempting to capture fireflies—seems playful and idyllic, until one notices the title of the piece: *Black Sabbath*. Suddenly, the atmosphere of the scene changes from sweet to sinister. One begins to wonder what disaster may await these children: how might they lose their innocence? Johnson admits to giving the piece a deliberately jarring title. If he had named the triptych *Catching Fireflies*, Johnson smiles, “would it evoke the same reaction?” (Johnson, interview).

Like most of Johnson’s work on display at the Maier, *Black Sabbath* is an oil painting executed on birch. Johnson prefers wooden panels over traditional cotton duck canvas due to the fragile nature of fabric. He explains that the structure of canvas—individual threads, with space in between—makes it seem “against” applying paint to its surface (interview). An artist must spend time manipulating paint to fill these crevices on a canvas, whereas a wooden panel provides a relatively smooth surface upon which the artist may paint freely. Johnson also enjoys the “craft element of physically working on” wood, as it must be prepared prior to painting, and is sturdy enough that an artist “can even drag it behind [his or her] car” (interview). He began using birch as the support for his paintings after extended experience with woodcut printmaking: Johnson worked as a project assistant at Tandem Press from 1987 to 1989, where he helped other artists produce prints using both “traditional and nontraditional printmaking methods” (Johnson, “Craddock-Terry”). Realizing that he preferred the aesthetic of the carved wooden plates over the actual prints produced from them (interview), Johnson developed a style of painting which relies on carved outlines to give further structure and definition to his brushwork. During the compositional phase...
of carving and painting, Johnson “often let[s] one image suggest the use of another” (Teaching), and adds that “the surface of the wood suggests a great deal” (interview). In many of his works, Johnson allows select areas of woodgrain to show through, or to remain unpainted, though such is not the case with Black Sabbath.

Information provided by the Maier Museum gives Black Sabbath “n.d.” (no date), but Johnson recalls painting the piece in the late 1990s, most likely in 1998. Johnson’s serious interest in art began in the 1960s, when, at age 10, he attended an Andy Warhol exhibition. Johnson says the show, which included Cow Wallpaper and Silver Clouds, “made a huge impact” on him, as it was “the first time [he] had seen art that looked like something someone could actually do” (interview). The childlike wonder of the young Johnson carries over into his work: as Black Sabbath’s appearance suggests, Johnson did base the image on an illustration he had seen in an old storybook. In fact, Johnson shares, much of his work includes “images that are appropriated from various sources: reproductions of portions of maps, fragments of images from illustrations found in scientific publications and children’s books, etc.” (Teaching). Books from his own past also influence many of his pieces: as a child, Johnson enjoyed reading from The Hardy Boys series, as the plots involved “children living in an adults’ world, and doing adult things, like chasing criminals” (interview). While the four young young girls featured in Black Sabbath catch fireflies rather than evil-doers, the title “seems to suggest loaded content” (interview), and the viewer must examine the piece with greater scrutiny in order to find it.

The three birch panels of the Black Sabbath triptych are joined by brass hinges, and each panel has been sanded so that both corners and edges have a rounded, imperfect shape. The wood in these areas is tinted with what appears to be a mixture of pecan-tinged stain and brown paint. The effect of this coloration is that the edges effectively frame the piece as an antique-style image, as the birch panels appear to be reclaimed wood—a quick glance at the just-visible back of one of the side panels informs the viewer that this is not the case. The scene itself—portrayed in continuous narrative across all three panels—is composed of thickly-applied oil paint, interspersed with Johnson’s trademark carved outlines. The palette, while vivid, seems more restrained than the “luscious and unabashed” tones of the rest of his work at the Maier (Martha Johnson, Teaching).

The first of the four girls, depicted on the left-most panel, wears a short dress of a pale, nondescript blue-grey. A matching headband keeps her reddish-blond hair away from her face as she leans forward towards a glowing cluster of fireflies. At her feet are two oversized leaves, smoothly painted in autumn tones. An apple tree grows in the background, although on a normal scale. Is one meant to assume that the fallen leaves, each larger than the girl’s torso, were once part of this tree? Johnson appreciates—and makes use of—the “disassociation of scale” found in much of René Magritte’s work (interview). A similarly outsized bird rests on the ground to the right of the leaves, its plump body carrying over onto the center panel. The light yellow-green hue of the bird’s feathers provide a lively contrast with the muted, muddy tones of the apple tree: unlike the bird, leaves, and girl, the tree is not outlined with carving; its trunk and foliage are formed by wildly gestural, blurred strokes of green and orange paint. The apples grown here are formed by fat daubs of red paint which are almost jagged in texture—this is not a friendly tree. Several of the apples—symbols of sin, and innocence lost—have fallen, and lie rotting on the ground near the dead leaves; visually, they lead the viewer’s eye downward to the dark stream which runs diagonally across the first two panels. Fireflies are reflected brightly in the “troubled, turgid water,”
providing ominous contrast (interview). Ripple-shaped indentations in the paint’s impasto surface serve to give the stream a sense of power and strong current, despite its shallow depth.

The second two girls appear in the center panel, both standing ankle-deep in the stream. More boldly gestural paint appears in the foreground, this time in the form of decaying autumn leaves. The brunette girl on the left, her back turned to the viewer, wears a dress of peach and grey-green. Her bare legs appear to be muddy, and the cheerful polka dots adorning her skirt add a sense of poignancy to the knowledge that harm may soon befall her. The girl to her right is visible only from mid-torso downward, giving her a decapitated appearance. One’s view of her upper half is obscured by more oversized leaves, as well as the front half of another plump, outsized bird. Lacking both eyes and beak, the scarlet-feathered bird is blind and mute. Above this trio grows another gesturally-painted tree, laden with dangerously sharp apples. A white house is in view on the horizon, but distance and scale make the house seem too small to provide refuge for any of them.

The right-most panel shows more of the same: a foreground of fallen leaves, the back half of the red bird, and a tree with leaves painted in an impasto fashion. A horizontal branch is visible under the foliage, and is grasped by what appears to be a disembodied hand. The fourth girl, walking beneath the branch, does not look up. She gazes instead upon the two oversized, green leaves she carries in her left hand. Her dress is a muted lavender-grey, and her blonde hair is cropped short. Her expression is one of concentration and concern. According to Johnson, the vintage illustration that inspired Black Sabbath depicted this girl carrying a platter of food to a picnic table, which—incidentally—Johnson chose to replace with the cluster of fireflies (interview).

After analyzing the painting, viewers still may be puzzled as to why Johnson chose to use beaming fireflies as a focal point in a work with such an ominous title as Black Sabbath. When he was a child, Johnson felt that “certain activities seemed to have more significance—a magical sort of significance—beyond the content of the activities... like catching fireflies” (interview). The girls of Black Sabbath are engaged in “innocent play,” yet Johnson shows us that children “already have definite ideas of—unconscious ideas of—fears and phobias” (interview). He relates a story about a childhood friend who kept a small, mumified figure hidden behind a brick in his father’s basement. Occasionally, the boy removed the mummy from its hiding spot so that he and Johnson could stare at it. Johnson describes the mummy as “the creepiest thing...it seemed really forbidden for him to have it; something so wrong about it. It threw a pall over other play—everything else was forgotten” (interview). The boy’s father—whose name was also David Johnson—later committed suicide in that basement. In Johnson’s mind (then as now), the mummy came to represent mental illness, and he still wonders if it bore the same meaning for his friend. Johnson dealt with extreme, unprovoked anxiousness in his own childhood, even “a sense of impending doom” (interview). He observes that his fears were not unique; children simply process issues such as phobias and mental illness “on a whole different level” than adults (interview). Another boyhood friend of Johnson’s chose to deal with his own issues by scientifically experimenting with ants. This boy was certain that, “if an ant could comprehend the perfect crystalline structure of a single grain of sugar, the knowledge of this perfection would make the ant explode” (interview). When his experiment failed repeatedly, the boy
insisted that he had not yet found the perfect grain of sugar. To the two children, this experiment seemed valid, and “bought into the intelligence of ants” (interview). Contemplating Black Sabbath after hearing this tale, one might relate the round forms of the fireflies to the perfectly formed grains of sugar, and the four girls to the ants. The girls, one hopes, are not doomed to die; instead, they will ‘explode’ into young adulthood.

Underscoring this secondary theme of maturation is the girl on the right-most panel: the leaves she carries are not brown and withered, like those that have fallen. Her leaves are fresh and green, and she carries them in such a way that they cover her abdomen and pubic regions, bringing to mind fertility and sexual awareness; reminders that she will soon grow into a young woman. The girl’s concerned expression as she contemplates the leaves may be interpreted as reluctance to leave childhood behind. Her maturation is emphasized by her distance from the three girls at play. The leaf symbolism also appears in one of Johnson’s works from 2002, Another Green World. This piece, which shows a girl of teen or pre-teen age, “represents the bewildering complexity of the world, and trying to navigate it” (interview). The girl stands, hand over heart—and leaf over breast—in front of a massive nude female figure. The figure seems to sprout leaves and vines from her very fingers, and between her hands she holds a drawing of a tree: Yggdrasill, a Norse fertility symbol. The figure’s groin is obscured by a plant which branches out like fallopian tubes. Johnson confirms that the leaves and plants represent the young girl’s full realization of her “biological identity,” though he admits that this was not his intention when he created the piece—for him, the meaning has evolved (interview).

Whether one chooses to interpret Black Sabbath as a grim interpretation of classic storybook illustrations, as a manifestation of children’s psychological worries, or as a bittersweet homage to the passing of girlhood, one will have reached the correct conclusion. Johnson has brilliantly combined these messages into an image that, at first glance, might appear to be a benign image burdened with a nebulous title—a title which serves as the catalyst to viewers’ in-depth interpretation of the piece. If Johnson had named the triptych Chasing Fireflies, it would be to the detriment of his work.

**Works Cited**


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---. Personal interview. 19 Nov. 2009.


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Victoria E. Winfree is a January ’11 graduate of Randolph College, having enrolled at Randolph-Macon Woman’s College in January ’07. She is a studio art major, and has had her work displayed at the Maier Museum of Art as part of the 2010 Senior Exhibition. It was at the Maier that Victoria was introduced to the art of Professor David Kjeseth Johnson. Black Sabbath was a piece that intrigued her particularly, as it was inspired by antique children’s book illustrations—a persistent theme in Victoria’s own work. Interviewing Professor Johnson, Victoria learned much about the painting’s darker, psychological undertones.

Nominated by Kathleen Placidi for coursework in ART 257
Scene iii: Two Philosophers Walk Into A Cave

SOCRATES exits. As XENOPHON and PLATO talk, the CHORUS groups around them, obviously listening in on their conversation.

XENOPHON
I really am concerned for him, Plato. If he goes into court wishing to die, he’ll get his wish.

PLATO
I’m only concerned that he’ll forget humility.¹

CHORUS
Not to give away the ending, but we don’t see the trial going well if things continue like this.

XENOPHON and PLATO look at the CHORUS, then huddle together.

XENOPHON (whispering to PLATO)
Plato, can I ask you a question?

PLATO
Yes, of course.

XENOPHON
Do you ever get the feeling... you’re being watched?

PLATO and XENOPHON both turn to the CHORUS, which is crowding around, looking at them intently, and then slowly to the audience.

PLATO
No, not at all.

CHORUS
Neither do we. (to the audience) Do y’all?

PLATO (frustrated)
Focus!

What matters right now is the trial. Socrates is guilty of nothing, and if the dikasts know anything, they’ll see that. But I am concerned, for I fear that they know nothing, and are unaware of even their own ignorance.² Xenophon, Socrates’ fate is in their unknowing hands!

XENOPHON
I know this, Plato, but how can we educate them³?

PLATO
Sadly, there is no easy way to educate.

XENOPHON
Easy or not, how would you suggest we do it?

As PLATO speaks, the CHORUS acts out everything he says in the background.

PLATO
The process of education is a long one. As an example, imagine a cave in which people sit, facing a wall of the cave all their lives chained to chairs, their heads locked so they can’t look around—

XENOPHON
Well this sounds familiar.

PLATO
What? Have you heard it before?

XENOPHON
Yes, from Socrates, not ten minutes ago.
Plato
Oh, yes, well he explained it wrong. Confused, you see.
In any case, behind the people in the chairs is a great fire, the only source of light, shining on a raised path like a stage for puppeteers, across which people pull objects like puppets, which are illuminated by the fire and are seen by the people in the chairs as shadows that dance and flicker for them across the cave wall.4

Xenophon
This seems extravagant, not only in cruelty but in pointlessness as well. I think only a philosopher could come up with such a creation.

Chorus
Or perhaps the Texas Board of Education.5

Plato
You feel sorry for them then, Xenophon. I can’t blame you for that; their situation is pitiful. So one day you, for example, creep into the cave to unbind one of them. But they won’t turn to look around right away. No, you’ll have to force them to turn their heads, because what they’ve seen there is all they’ve known. They’ve thought up names for the things they’ve seen, thought upon their flickering.

The shadows, to the ignorant, are reality. So you force their heads to turn and for the first time they see the fire and the puppets, but can’t yet fully understand that these are closer to the truth.6 But once they grasp the truth of the fire, what next?

Xenophon
Surely they must get out of the cave, I would think.

Plato
You think correctly, Xenophon, but if you thought that turning their heads was hard, that’s nothing compared to the uphill battle you’ll face in pulling them out, kicking and screaming all the way up to the top. And then they’ll emerge, blinded by the bright sunlight and unable to look at anything at first, then slowly adjusting to look at the shadows, next the grass, then the trees, and the sky, learning all the time the truer nature of things until their vision is such that they can look at the sun! Thus is the nature of true education.7

Xenophon
Looking at the sun? Doesn’t sound too smart to me.

Plato
But the sun is a metaphor! See, imagine there is a divided line separating the visible from the intelligible.8

Xenophon is annoyed and the Chorus is confused as they try to act out a divided line. They somehow find a rolling chalkboard and draw on it the line9. The member drawing the line should look at least mostly like Professor Schwartz.

Xenophon
Plato, I don’t want to imagine anymore!

Plato
See? The educated are always ungrateful: whining and procrastinating all the way.
Plato
See? The educated are always ungrateful: whining and procrastinating all the way. I'm doing this for your own good, my boy! Listen! In the bottom section of the visible, put shadows, paintings, and drama, as they are not real objects themselves but the reflections of the real and are twice removed from the sun, or real knowledge. Above these in the visible realm, put real things, such as the trees, grass, animals, beds, and tables.10

Xenophon (mocking)
Consider them put.11

Plato
And above all of these put the intelligible, which in this analogy is represented by the sun. In the same way that the cave dwellers must first look at shadows, then trees, and slowly work their way up to the sun as their eyes adjust, a student going through education will first see shadows of reality, then real objects, and finally learn to see the ideal, whether it's the ideal form of a bed or justice itself. One cannot know the intelligible simply by looking at it, but must reach it by using real knowledge gained by testing hypotheses.12 Understand?

Xenophon
The argument, yes, but not the point.

Socrates reenters, staggering and laughing.13

Socrates
Gentlemen! Fancy seeing you here. Did you hear there’s a trial going on? Some famous bloke.

Plato
Socrates, where have you been?! It’s time to go.

Xenophon
Socrates, are you alright? Did you write your speech?

Socrates
Speech? Speech?! Sounds like teach. (laughs)

Plato
Fine, but did you write it?

Socrates
Oh, I see what you mean. A speech to teach the jury.

Plato
That’s the idea. So you wrote it?

Socrates
No, I did not.
(to the audience) Hello, who are you? Don’t you all look funny?

Plato
Those are the dikasts, Socrates. Don’t upset them.
Sarah Kreiger, a member of Psi Chi and Phi Beta Kappa, graduated from Randolph College in May of 2010 with a B.A. in studio art. During her undergraduate career, she was the recipient of the Rachel Trexel Ellis ’44 Art Prize for Excellence and a $6,000 graduate fellowship from the Virginia Museum of Fine Arts. In her senior year, Kreiger was named Randolph College Student of the Year in recognition of her work with the college’s radio station, WWRM, The Worm. This fall, she will enter the master’s program in fine arts at Pratt Institute in Brooklyn, NY.
Plato
It tends to put people off.

Socrates
As you say, Plato.

Xenophon
I have to say, if anyone’s perfected the art of losing a trial, it must be Socrates.

Xenophon begins to exit

Plato
Where are you going?

Xenophon
Other matters call me. Good luck!

Plato (Slightly supporting Socrates)
Well, Socrates, looks like it’s just you and me. (looks at Chorus)
And whoever these people are.

Chorus
People from afar!

Plato
Whatever. (to Socrates) Let’s go. The trial is starting soon.

Plato and Socrates walk inside as Chorus comes to center and addresses the audience.

Chorus (singing or speaking in a quick tempo)
Will Socrates suffer evil? How can we know? Can our presence now change events long ago? We’d like to see more of this odd ancient world, but will have to wait till his fate is unfurled. That’s assuming we’ll have time for gawking, after all of Socrates’ lengthy talking.

But after all, dear friends, what can we say? What will we learn by the end of the day? Our heads are exploding and our minds, corroding; this talk of justice is completely foreboding, as well as impossible to understand. If only we had Wikipedia to hand!
But as jury-men, as we seem to be,
we must assess our case thoroughly.
Athens won’t understand Socrates; we sympathize:
his “talks” are philosophy lectures in disguise.
His constant questions are annoying,
and his grasp on hygiene is close to deplored.

But how many of us were not the same way
in that time in our lives filled with tests and essays?
Like people in a cave, we squinted at the light,
unwilling at first to broaden our sight.
In our defense, we had better things to do:
like Facebook and YouTube and Ghostbusters 2.

Hearing philosophers reminds us of college,
of staying up all night in the search for... knowledge.
Like Socrates, we’d walk into class unprepared,
arrogant at first, but come finals’ week, scared.
Socrates faces death, and we did, too:
expulsion or not walking; graduation was soon.

CHORUS LEADER

And on that note, I have my own case to make.
I speak for those who cannot now speak for themselves
because they are locked up in a prison of sorts,
slaving away in a dorm room all day, surrounded
by books and caffeine, staring at their laptops,
dazed.
We are so clever, and our writing so skilled, you
should agree that our dreams mustn’t be killed by a
final grade that is anything less than an A.
After all, have you ever known Classics majors
so wise, so hardworking, so worthy of praise?
Were we employees, we’d deserve a big raise for
the success we’ve had—in just four years, I might add—the programs we’ve done and the jobs that we’ve held,
and the grad schools we’ve conned into paying our bills.
They’ve recognized our worthiness—do you want to
let them appear wiser than you? Now that would be sad.
So give us an A and a pat on the back. We’ll
take our diplomas and never come back, except
for the next Greek play (Hecuba, next fall, by the way [alt: tell your friends]).
play is being written, a hot topic in education is the Texas Board of Education voting to censor textbooks in order to make them less liberal, purposefully choosing to not educate students on important aspects of history, like the full works of Thomas Jefferson.

6. Republic, VII 515b–d
7. Republic, VII 515d–516d
8. Here begins Plato’s divided line theory, in which he compares the visible and intelligible realms. As with the rest of the Republic, the conversation was originally written between Socrates and Glaucon. Republic, VI 509d
9. Example illustration: (stick figures are encouraged)

<table>
<thead>
<tr>
<th>Most real: Forms of Good/Justice</th>
<th>Intelligible (knowledge and thinking)</th>
<th>Sensible (observation)</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>True Knowledge</td>
<td>Understanding (νησις)</td>
</tr>
<tr>
<td></td>
<td>Thought (δινοια)</td>
<td>Ideal Forms of Objects</td>
</tr>
<tr>
<td></td>
<td>Math and Geometry</td>
<td>Physical Objects</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Drama and mimesis</td>
</tr>
</tbody>
</table>

10. Republic, VI 509d–510a
11. Direct quote, Republic, VI 510a
12. Republic, 510d–511a
13. There is no evidence to support the theory that Socrates delivered his defense speech intoxicated. The two surviving Apologies at our disposal both take different views on why Socrates failed to win his trial, and in keeping with this pattern, this play proposes its own explanation: he was drunk. Since this is a dramatic comedy, the explanation is not entirely out of place.
14. The dikasts are a random selection of Athenian citizens with no formal training in law or justice who cast the votes in trials. Convincing speeches and personal interests can easily sway them, and they shy away from complex issues. Those who could afford it hire speech writers, as a recognition of their importance for a successful trial, and personal insults to the dikasts are never a good idea (Waterfield, 30).
15. Xenophon is notorious for claiming to be present at events in Socrates’ life that he couldn’t have possibility attended. However, he makes no such claim in the Apology, and narrates through the character Hermogenes. (X. Apology, 10)
16. The direct address to the audience, termed the parabasis, is an important element in Old Comedy, and is one of the major differences which separates tragedy from comedy. While tragedy also had interjections of address to the audience, it was the tone of the conversation in the parabasis that made the difference. (Easterling, 167)

Scholars debate the purpose of the parabasis, most often whether it was meant to disjoint or conjoin the play. A.M. Bowie argues that the parabasis unites the many and at times random ideas of the play, piecing together parts of the first half, pointing out major themes, and setting up the conclusion of the second (Bowie, 38). Following this theory, the parabasis here works to unite the ideas of education with the purpose of the play both as an education tool and the means through which the playwright might graduate from college. Paralleling her strife to the struggles of Socrates is not unlike Aristophanes’ defense in relation to Dicaeopolis’ in Acharnians (Bowie, 30).

The meter of the parabasis as translated in English is often a triplet-line, which is imitated very loosely here, while retaining most of the iambic flow of the rest of the play (Arrowsmith, 174).
17. The parabasis didn’t necessarily rhyme throughout, but it often had odes (Harsh, 180). Since this particular parabasis is without a suggestion for the rhythm of its ode, a rhyming scheme is added to help put it to original music.
18. A major feature of the parabasis is the communication of the playwright through the chorus. The chorus leader speaks in first person as if he is, for example, Aristophanes, and uses this time to defend, glorify, or beg for
himself and attest to the worthiness of his play to win the contest (West, 136). In *The Clouds*, for example, the Chorus leader says to the audience, speaking for Aristophanes:

Spectators, to you I will freely speak out the truth, by Dionysus who nurtured me. As I would win and be believed wise, so also, since I hold you to be shrewd spectators and this to be my wisest of my comedies... *(Clouds, 518–522)*

Instead of winning a choral contest, the aim of *The Jurymen* for the playwright is to win a passing grade (ideally an A) so that she might graduate with a BA successfully. Therefore, that is what the chorus asks of the audience, namely the two voting professors.

19. Since the playwright is not in competition for scores, the chorus’ talk aims to benefit all the writers, which would not occur in the case of the ancient playwrights due to competition.

*Katherine Janson* graduated cum laude in May 2010 with a B.A. in classics and minors in philosophy and psychology. This project is the culmination of her senior year’s work. Janson hopes to eventually work the piece into something that might be published and performed, either in schools or in entertainment venues.

With the help of Professor Amy Cohen, the project has been submitted to the American Philological Association for consideration to be shown in the future as the “CAMP” show, a classical comedy performance traditional at APA conferences. Janson hopes to continue writing, whether it’s a continuation of playwriting and historical fiction or more academic writing. She attended writing and photography workshops in Prague this summer to help hone her skills and point her towards openings for jobs or further training in the publishing and writing business.

Nominated by Susan Stevens and Amy R. Cohen for coursework in CLAS 494
Randolph’s “Excellent Writers”: Spring 2010

**Seniors**
Jessica Accorso
Laura Allan
Alexandra Barrett
Megan Barrett
Tara Brown
Iliana Carrasquillo
Jessica Cohrs
Susan Craighill
Kelly Dickinson
Jenna Dodge
Lucy Hamer
Ashley Haugh
Katherine Janson
Anne Kane
Madison Kebler
Alexandra Knoppel
Kandyce Korotky
Kristina Lashway
Michaela Margida
Sarah Montgomery
Laura Phillips
Penny Rosen
Karl Sakas
Blair Sheppard
Katelin Shugart-Schmidt
Lara Stables
Sarah Stout
Yili Tang
Rosana Torres Medina
Lesley Tylczak
Marissa Wolff

**Sophomores**
Jennifer Bundy
Jamey Hagy
Angelina Haines
Susannah Lukens
Corbin Nall
Louise Searle
Jessica Smith
Karl Speer
Sara Taylor
Jerry Wells
Reid Winkler

**First Years**
Conrad Bailey
Steven Blackwell
Madeline Carmain
Lis Chacon
Cameron Colquitt
Daphne DeLeon
Lauren Eyster
Emily Gibson
Christine Gnieski
Catherine Godley
Megan Hageman
Ainsley Hoglund
Samuel McGarrity
Lee Nutter
Wyatt Phipps
Karen Rose
Katharine West-Hazlewood
Megan Wheatley
Thomas Whitehead

**Juniors**
Foluke Beveridge
Kathleen Conti
Alisha Dingus
Olivia Felo
Wazhma Furmuli
Meica Green
Shi Hua
Rhiannon Knol
Ludovic Lemaitre
Arielle Orem
Rachel Reid