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Abstract By: Jasmine McElroy

In the article *The Methods of Ethnology* by Franz Boas, he disputes two anthropological theories: unilineal evolution and hyperdiffusion. Boas asserts that the evolution and diffusion models are flawed. The evolutionist model states that cultural development occurs in linear stages of progression and theses stages are experienced by all cultures. Similarly, The hyperdiffusionist model states that culture is obtained by the transmission of traits from one place to another, requiring historical contact between groups. Boas argues that the evolutions model paints similarities between cultures as truly similar when in reality they are analogues. In the same fashion, the hyperdiffusionist model assumes, without evidence, that historical contact has taken place between cultures. These models, Boas argues, construct broad explanation for cultural phenomena. In response, Boas presents an alternative that states that cultures must be understood in there own unique context and in their own history. Boas states that similarities between cultures are produced from very different factors. Also, there are various cultures in existence and once this is admitted then a "universal line of progress" cannot be accepted. These theories are "at best hypotheses" and distracts from understanding the characteristics that comprise a culture. Boas' alternative challenges the broad assumptions made by unilineal evolutionist and hyperdiffusion, as these theories do not allow specifics of cultures to be understood or examined. Boas maintains that approaches to understanding cultural phenomena should

not be left to flawed interpretation. Anthropologist should pursue more thorough

ethnographic methods in order to develop a better understanding of cultural complexity.

"Anthropological Theory in Animal Rights"

Essay By: Jessica Dittmar

What most anthropologists have in common is the simple fact that they call themselves anthropologists. There are so many variations in perspective and style that it becomes difficult to narrow these individuals into neat categories. Anthropologists may be sorted into those who favor a humanities approach of study and those who favor a scientific approach of study. Culture as a concept remains difficult to classify as either a fluid idea or a generalized law. Anthropologists study human culture by trade and claim that culture separates humans from other animals. The possibility of finding cultural traits in other species would force anthropologists to view humans and non-human animals on more level ground, and open up the possibility of all 'culturally-inclined' animals to be recognized for basic human rights. As zoological knowledge expands, non-human animals are gaining territory into becoming recognized as moral non-human persons that deserve certain unalienable rights. Allotment of these rights takes different forms depending on the anthropological perspective.

For a humanities-centered anthropological perspective, E. E. Evans-Pritchard comes into play. He believes that culture must be viewed as a full coherent story without unjustified inferences. His theory of accountability explains that the important or recurring themes of a culture are typically observed when the culture experiences stress and misfortune. During trying times, Evans-Pritchard argues, a culture will show its reflex response and reveal the object of accountability. According to him, anthropology as a social history is dependent upon selective rational thought and accountability within a specific realistic setting. Within the non-human animal kingdom, animals exhibit

rational thought in every aspect of their behavior. Because most animals live in harsher realities than humans, rational thought and accountable action spells out the difference between survival and termination. Evans-Pritchard understands that a cultural lifestyle or animalistic instinct should be analyzed by comparative and historical means. Humans and non-human animals need to be understood on their own terms as well as by comparison. By viewing each species' actions in relation to others, it allows an outsider to make sense of how the subjects view themselves. Translating human and animal societies into relatable experiences requires cross-cultural or cross-species comparisons, and an emphasis on the holistic interrelatedness of history and accountability. Humans and non-human animals share particular histories that shape the environment and their relations between each other, and as such should be viewed with similar rights.

Moving from a humanities standpoint to a strictly scientific one, A. R. Radcliffe-Brown offers his idea of a generalizing social anthropology that searches for law-like generalizations between human cultures. He searches to find testable traits between societies that can allow for hypothesis testing. By using social anthropology to search for these law-like regularities in human culture, Radcliffe-Brown can take the same approach in searching for regularities among non-human animals. Between species Radcliffe-Brown would search for similar adaptations to similar environments and kinship associations. Comparative studies remain important in order to label observable trends. He focuses on how a particular social structure has a particular function in a society. These social structures are not conscious actions but show the natural tendencies of how individuals fall into place. In human cultures these complex relations

are what keep a society together. These social structures are not devised by the observer but are the reality of what actually is. These relations also exist in the rest of the animal kingdom. Each structural niche in the animal world can be named without having to note the individual that occupies the position (e.g., 'alpha' and 'omega' in wolf packs). Because both humans and non-human animals share testable social stratification systems, they fall within Radcliffe-Brown's realm of law-like social anthropology. In his terms, the similarities of social hierarchy between humans and the rest of the animal world qualify animals for the rights to keep their relative social structure intact.

To round out the strict humanities - and science -centered anthropology, a balance between the two must be introduced. Marshall Sahlins claims that the environment and technology available shapes a culture's social organization. He also proposes that both historical processes and individualism combine to create the symbolic ideology of a culture. Individualism can be openly interpreted to mean the biologic individual, in that the individual acts upon the means of survival. This means that the individual will subconsciously follow scientific principles (e.g., the necessity of reproduction to perpetuate the species, need of sustenance, and cooperation within and amongst species) to further the species' success in a dynamic environment. "Individual" may refer to any animal, human or otherwise. In the biological sense, animals are all alike in their means of survival. This similarity must be considered when the question of equal rights comes into play, and thus all animals should be considered for these rights. Sahlin's view of historical processes incorporates the holistic view of a society's existence. Historical events are concerned with how past events have shaped the

present scene. If a non-human animal proves that its habitat and available technology determine its social organization, then it can be considered to be of human cultural standards. Sahlins also mentions that the material world that mankind has built for itself has been purposeful in its specific design. He argues that this fact is what makes humans unique in the animal kingdom. Were there to be other species that follow this principle, than those species would be even more suited to be prime applicants for unalienable rights. Notable examples include non-human primates and dolphins, all of which make extensive use of their environments and technologies in order to personalize their habitats. A final note from Sahlins's theory is that human kinship systems are free from the natural world, and this is meant to further detach humans from other animals. However, within non-human animals there is a wide array of examples of a particular animal species adopting infant animals of a separate species. This shows altruism amongst non-human animals, which shows that the species is willing to expend energy to help another organism with no benefit to itself. This proves a conscious separation of the animal from the natural world because the animal risks its own survival (which would diminish the species' success in the environment) for the benefit of an unrelated kin. By showing human characteristics, non-human animals gain ground in the argument for inalienable rights.

Humans are set apart from the rest of the animal world due to the abstract concept of 'culture'. Methods of studying cultural manifestation in anthropology vary, but two main schools of thought can be considered: the humanities view as evidenced by E. E. Evans-Pritchard, and the scientific view as evidenced by A. R. Radcliffe-Brown. Those who fall between these main perspectives, like Marshall Sahlins, incorporate

views from both the humanities and sciences. Both views propose trends or laws regarding social structure, ideological function, and environmental modification, among others. Using these principles, the human world can be compared to the non-human animal world to discover similarities between species that go beyond biological fact. Non-human animals are quickly proving to be more thoughtful and anthropomorphic than previously believed. Some animals are showing traces of culture similar to that of humans, as seen in interspecies social hierarchy and intraspecies cooperation. Viewing the issue of animal rights through the anthropologic lens shows that basic human rights should extend over into animal species that reflect human characteristics.

"Exploring Marvin Harris's Cultural Materialism Approach to The Collapse of Soviet and East European Communism"

Abstract by: Jasmine McElroy

In *Anthropology and The Theoretical and Paradigmatic Significance of The Collapse of The Soviet and East European Communism*, Marvin Harris states that the collapse of the Soviet Union is due to a failed infrastructure. Although many spectators believe it is due to weak leadership, miss practice of communism, or the interference of outside parties but this was not the case. Harris utilizes social materialism (material goods determine the social relationship amongst people in a society) which is soundly based on Marx's theory that "the mode of production in material life determines the general characteristic of social, political, and spiritual processes of life", to investigate the collapse of the Soviet Union. This viewpoint (social materialist) focuses on infrastructure, which encompasses production, reproduction, domestic and political economy, which were all affected in the collapse of the Soviet Union. The Soviet Union was structured as a "command economy" causing an impediment upon the flow of technological innovations. Along with this Harris points out the depletion of food crops, (twenty to fifty percent of crop failure), increased degradation on natural environment, resulting in low life expectancy rates and high infant mortality. Another factor that contributed to the collapse was intense civil unrest amongst outer (Ukraine) and center (Ethnic Russians) soviet groups. All these components resulted in the ruin of the soviet infrastructure. The collapse of the Soviet Union, Harris argues, is an event that should

not be ignored in the filed of anthropology. It is as prime example of human social interaction, which Harris explains through social materialism.

"Anthropology, Is it Humanistic, Scientific, or a little bit of both?"

Essay by: Jerry Isichei

Many anthropologists have shaped the field with their theoretical positions. Some of these positions are extremely different from their peers, some are similar, and some fall somewhere in between. However, all of these anthropologists' positions can be classified as falling under either an idealist approach or a materialist approach. Idealists view humans as actors, and their culture as a pattern of meaning, belief, and interpretation. Materialists tend to focus on the concrete and the measurable largely to the exclusion of ideas and patterns of belief, and to view themselves as scientific. Idealists argue that anthropology is one of the humanities and materialists see it as a science. The three anthropologists that I will discuss in this paper are Franz Boas, Marvin Harris, and Eleanor Leacock. Franz Boas is an idealist, Marvin Harris is a materialist, and Eleanor Leacock falls in between both of these theoretical approaches. Franz Boas's theoretical position looks holistically at the history of culture. Marvin Harris was a cultural materialist as well as a neoevolutionist and he believed "the material conditions of existence determine the social, political, and spiritual dimensions of life…." (Moore, 2009, p. 230). Eleanor Leacock combines a materialist and historical approach when discussing women's status in egalitarian societies.

Boas believed that cultural practices and traits should be looked at in terms of their specific cultural context. Although there is evidence of cultural practices being similar in different parts of the world, Boas believes these practices can arise from different problems. "For example, we may observe the broad practice of giving offerings to the

ancestors, but this practice may reflect a desire to honor the ancestors, to bribe the ancestors so they will not harm the living, to ask the ancestors to intercede with higher powers on behalf of the living, or a way to honor the social group of the living" (Moore, 2009, p. 25-26). However, the only way one can truly know the causes of different cultural practices is through detailed ethnographic fieldwork. He advocated for an approach that looks holistically at the history of culture. "Boas advocates a form of cultural history that carefully considers multiple issues: the relationship between the individual and society, the influence of local environment, the changes created when different cultures interact, and so on" (Moore, 2009, p. 26).

History can only be understood if one knows how things are and how they have come to be because society is dynamic. Boas uses this thought about change in society to draw a conclusion about cultural groups. "We rather see that each cultural group has its own unique history, dependent partly upon the foreign influences to which it has been subjected" (Moore, 2009, p. 31). "His most consistently held position was that cultures were integrated wholes produced by specific historical processes rather than reflections of universal evolutionary stages" (Moore, 2012, p. 36). Boas believes that general laws do exist and the understanding of historical processes is one way in which these general laws of human behavior should be derived. "Thus Boas suggests that lawlike generalizations can be based on adaptational, psychological, or historical factors, but only if documented by well-established ethnographic cases" (Moore, 2012, p. 38). These three factors are results of a detailed study.

Marvin Harris and Franz Boas's theoretical approach are comparatively different. While Boas scoffed at the notion of evolution and believed that history should be taken

into account when studying cultures, "Harris described cultural materialism as the sociocultural analogue of Darwinian selection and immediately identifies it as nonidealist and evolutionary" (Moore, 2012, p. 187). His theory of cultural materialism encompassed three domains: infrastructure, structure, and superstructure. Each domain has an influence on society and between each other. "Harris argues that the material conditions of existence determined social relationships that, in turn, are reflected and reinforced by the realm of ideas, such as religion, worldview, and ideology" (Moore, 2009, p. 15). The infrastructure encompasses the mode of production and reproduction. This domain deals with issues relating to subsistence strategies for a given population and how they will ensure their existence. The domestic economy and the political economy encompass the structure. This domain deals with issues relating to the order within units of consumption and the patterns of organization between units of consumption (Moore, 2009, p. 230). The superstructure deals with issues relating to religion, worldview, cosmology, etc. (Moore, 2009, p. 230).

The infrastructure is primary because it involves issues pertaining to how humans will get their food and how they will maintain their population. The remaining domains are subordinate, which is evident by the selection process regarding innovations. "Innovations that arise in the infrastructural sector are likely to be preserved and propagated if they enhance productive and reproductive efficiency under specific environmental conditions" (Moore, 2009, p. 234). Innovations in the infrastructural sector will be selected for even if there is incompatibility between them and the superstructure and/or structure. Also, if innovations arise in the structure and/or superstructure that are incompatible with the infrastructure, they will be selected

against. In order for the superstructure and structure to survive, they have to support the infrastructure.

Harris uses his theory to explain why cows are sacred in India and the fall of the Soviet empire. The story of the sacred cow is an example of the superstructure never being selected against because it supports the infrastructure. India's ban on eating cow due to their religion is not maladaptive because the cows were used as plow animals, their dung was used for fire, and they did not compete with humans for food. The cow is an important factor in India's mode of production and they help them maintain their population. The Soviet empire collapse is a case that shows selection against the structure. "The collapse of state communism and the Soviet empire, Harris concluded, was a case of selection against a political economy that increasingly impeded and degraded the performance of its infrastructure" (Moore, 2012, p. 193). One of the major structural incompatibilities was the centrally planed and administered command economy, which prohibited technological innovation and produced poor quality goods because of quantitative manufacturing quotas. Infrastructural inefficiency was displayed in the energy supply causing breakdowns and blackouts in generating plants and agricultural processing equipment being worn out.

Eleanor Leacock was a Marxist and a feminist, which is illustrated in the type research she focuses on. "She most consistently considered the transformation of gender roles in traditional societies altered by capitalism" (Moore, 2009, p. 245). However, like Boas she argues that you have to understand the historical processes of the society you are studying. Leacock insisted "on the importance of locating family forms in evolutionary and historical processes, and on the explicitly political nature of

monogamy, patriarchy, private property, and class relations" (Moore, 2012, p. 201). She believes that the inequalities between genders are created when the relations of property change and the divisions between men and women become hierarchical. It was not until the mode of production changed and women's work became apart of the private sphere, did their status in egalitarian societies become culturally devalued. "The critical development that triggered the change was the specialization of labor that increasingly replaced the production of goods for use by the production of commodities for exchange and set up economic relationships that lay beyond the control of the producers" (Moore, 2009, p. 267). This meant that women ended up losing control of their production and sexual division of labor becomes the basis for their oppression because childbearing is viewed as a private act (Moore, 2009, p. 268-269).

To further illustrate her point she draws on research from several egalitarian societies. In egalitarian societies decision-making is based on group consensus and authority in these societies was not as we know it. Everybody in these societies had access to resources. This means that the public/private dichotomy amongst men and women was irrelevant. There are several accounts in the Jesuit Relations showing how life among the Montagnais-Naskapi in the seventeenth century included women having power and not being subservient to men on any level. The Jesuit themselves tried to implement programs to try and enforce male authority on women. There are several accounts like these that Leacock uses in her argument. Female subservience is not universal and has not been a given in every egalitarian society until it was accompanied by economic changes. Because she feels that the subordination of women was a product of history and that anthropologists should look at ethnohistorical data to

understand the change of women's status in egalitarian societies, her approach is not only materialist but idealist as well.

Regarding culture, Boas and Marvin Harris's ideals were highly different. Eleanor Leacock's ideals to some extent were different from Boas's as well because she was a Marxist like Harris, but she did advocate for looking at specific historical processes like Boas. Boas believed that different cultural practices being similar around the world could arise from different problems and the only way to find out is through detailed ethnographic fieldwork. Harris on the other hand employed an ahistorical approach when looking at culture. His approach did not appeal to human nature or the utter uniqueness of different cultures, or to such intangibles like core values (Moore, 2012, p. 187). He believes the "material conditions of existence determine the social, political, and spiritual dimensions of human life…" (Moore, 2009, p. 230). In order to understand culture you have to look at the society's mode of production and reproduction, otherwise known as the infrastructure. Leacock's views about understanding culture are the same as Harris's; however, she knew how important history and historical processes were. This was apparent in her research of women's status in egalitarian societies, which is also why I feel she did the best job out of the three theorists. By taking ideals from both schools of thought, I believed she solved some of the problems that anthropology has had. Problems in anthropology include: being accused of armchair methods, being ahistorical, assigning categories for society's to fit in without relevant historical data, and distorting the views of women in many ways. Leacock being a feminist Marxist but still advocating for history is the reason she did the best job.

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"Evolution of Fairytales"

By: Evelyn Hidalgo

Abstract

"It is through fantasy that we have always sought to make sense of the world, not through reason" -Jack Zipes

Folklore (traditions, knowledge pass down usually orally; Tales of the people that tell about their dreams and nightmares about goals and how to live morally correct according to society. By telling folk and fairy tales they tell people about what is expected and the consequences of not doing what one is supposed to do. Since folk tales talk about what is important in the culture and how it came to be so, every new adaptation also represents the contemporary society and what is important in that culture at that time. Something that seems to be attracting a lot of attention is that the damsel in distress is not in so much distress anymore and, more often than not, capable to stand up for her own and be the heroine of her own story. This story parallels the new demands of American society were women are independent. Fairy tales adaptations evolve accordingly to cultural changes. From person to person, books, or screen, fairy tales have always find a way to reach people of all ages, all times, and all societies.

Folk tales

"Stories are so powerful that they compensate for us a world that cannot give us what we want, indulges in psychological fantasies that we are willing to believe what obviously is false and that makes the story even more powerful." –Rabkin

Since I was a little girl the only thing that would keep my mind fix in one place would be folklore and fairy tales, which at the same time would take me to many places, many times. The idea that there is something else, something extraordinary, magical, is an illusion, a dream that many people, especially young children, keep alive in their imaginative minds and in their hearts. This magic that is weaved in fairy tales have helped them survive centuries of disaster, catastrophe and death. Fairy tales have evolved as well as many living beings, and alongside them. Evolution in the survival of species can be applied to literature and folklore since these are a very important part of human culture. In folklore they describe traditions, values, expectations, as maps and keys that allow access to the cultural believes and lessons given to the children in order for them to grow as fitting adults in their society.

Folklore is anything that has cultural context. One aspect of folklore that is many times discuss for its ever changing concept is the fairy tale. Fairy tales are commonly known as children tales of the fantastic, magical and imaginary; they are about magical beings and lands. Other people would just consider it a fabricated story invented to deceive the minds of the people. Bettelheim introduces fairy tales as "the result of...the consensus of many in regard to what they view as universal human problems and what they accept as desirable solutions." One of the features of Fairytales is that they include a certain magic, sometimes explicit others more subtle with just hints of something supernatural. Older tales would tell of a boy, girl, who has some exclusive unique trait, sometimes is an animal, other times an animated object. Later stories tell of fairies and their world full of fantasy.

A Fairy in contemporary American society is generally seeing as a magical anthropomorphic, flying being. This image has been created and widely accepted after the

animated films created by Walt Disney. Disney movies invented the fairies as magical, good, beings who help the hero or princess or other main characters into obtaining their happily ever after. Other adaptations of fairy beings portray them as earthen creatures, tricksters, faie (fairy) communities of un-pleasant physiques, with some 'especial' abilities, and many times with dark and gothic behaviors that would categorize them as 'bad'. A fairy, being the beautiful human-like being, or the earthen creature has replace the older fairy tales unique beings and is now the central source for the magic involve in the tales.

Fairy tales are similar in many places because of the common issues and desirable answers. Part of the success of fairy tales is the way they are written. The structure of the fairy tales is quite simple and plain. Their characters are constant deviants or misfits and the lesson is ultimately the same "don't, or else…" There is a flatness to the tales which makes them universal (Bernheimer). Some of the key elements common for fairy tales and almost any kind of tale are:

• "Once upon a time..." that means any time.

• "…in a faraway land" that could be anywhere.

• "…there was a girl, a boy, an animal" that could be anyone.

Then something happened, an event that alters the status quo of a society. Cause and effect of what is, what should be, and how and the consequences of not following the order established. The flat general details which are in every folk tale can be change or intertwine to fit the resources of that culture, and exalt the most valued belief according to audience of certain societies and their time. The standard ending of modern fairy tales would be "and they lived happily ever after". People, especially children accept such ending, moreover, they expect it from the fairy tales. That indicates that their expectation of life is also to be

happy. Something that makes a society or an individual happy will not necessary make another person happy as well. The definition of happiness might be universal; its application can have a variation. Some find happiness in marriage, others in their independence.

The original fairy tales Bottigheimer advocates could've been just gossip or entertainment between female workers, usually spinsters to pass the time while spinning. No one can know for sure where the tales originated since they were orally transmitted and the written record started later once many adaptations were given to the tales already. The tales however were also about life lessons for children, and how to be part of their society. They were lessons on life, cruelty, and awareness for children so that they would know and learn the values and taboos of society. A few of them would give the audience the hope that one can change their current condition and aspire for something else, something different, and something better.

Adaptation of Fairy Tales

"We know, of course that myths undergo transformations-- transformations from one variant to another of the same myth, from one myth to another, from one society to another, for the same or for different myths, affecting sometimes the framework, sometimes the code, sometimes the message of the myth, but preserving always the existence of the myth as such" (Claude Levi-Strauss and FCT Moore).

The most essential way of communication was orally, transmitted by telling one another the tale. Later the stories were drawn, printed on stone or any material accessible to people. As time and technology advanced the drawings and symbols became letters and the material became paper. Just as the technology and accounts of a culture can be traced to many years back so are the stories; and just as the technology and culture have changed so have the tales. From oral tradition to books, theater, screen folktales and fairy tales are a constant in human life and culture. They confer what is important in a culture and how it came to be so. Folklore in literature has pass through many stages of adaptation at every generation and every place it goes. The most common names or places where one heard about fairy tales are the Grimm brothers. Although they were not the first ones to collect folk stories, the Grimm brothers are still the most widely known editors of fairy tales.

Every new adaptation also represents the contemporary society and what is important in that culture at the time. Ruth Bottigheimer states that "each generation approaches old texts with new questions" which means that the answer are going to be changing as time does. A new question leads not just to a new answer but also to a new way of perceiving the topic in question. New questions, new answers and new perceptions bring new stories, or the same story with a new point of view and thus, the tales that were used to help ease the curiosity have to be flexible to fit in the changes of the people. Fairy tales, original or adaptation, are always part of cultures and so they are always changing, surviving by adapting to new societies and their technologies. Every generation has its own way of entertainment, be gatherings, books, or films, and every kind has always contained one way or another the plot of a fairytale. Modern entertainment, movies and TV shows, have taken the fairy tales anew and again changed them to fit with the new demands of

society. It has change the classical damsel-in-distress character from the passive perfect princess to a strong, sometimes princess, and more often a heroine herself. Society, American contemporary society, needs strong people who are unbiased and tolerant. Not perfect, as the Disney princesses appear to be, but a little more real.

Bernheimer implies that the flatness in the folklore forms and tales allows the audience to fill in the blank spaces according to the needs and wants of every generation. The culture gives the structure for a moral living, and the people use that structure to reconstruct the tales that have for years been told and retold. The names might change, the moral, the structure, but the idea is continuous in time and in many different places. There is no escaping culture, there is no escaping change and fairy tales are no exceptions in either. They are fundamental parts of the culture and the change is inevitable as the culture advances.

The Grimm Brothers Fairytales

"Fairy tales are supposed to depict and prescribe for us what is true, as well as what forms of behavior are typical, normal, and acceptable" -Donald Haase

Folktales have found different ways to be transmitted to the new generations. After oral, written communication took place and so came the books. Among the most popular are the Grimm brothers' fairy tales. Even though Charles Perrault (1628-1703) published fairy tales before the Grimm brothers, their names are still more commonly connected to the tales. Their stories were gathered from the many German speaking folk to find a common ground to unify them. The findings were published in a book that has been

rewritten as nursery tales and children stories forgetting many times what its try purpose was.

It is commonly believed that the Grimm brothers were the ones to reach to the people to collect stories, but they actually sent students to collect them. They wanted to go to the illiterate people to look for the original tales, not read, but heard, orally passed down to them from previous generations and that way find the core, the origin of their folk tales. "The truth of human culture is in finding those ever further back stories". However, the tales, as they were given from people to students to the brothers, were changed. First the students selected the people to take the tales from, and then the Grimm brothers selected which tales and edited them as they were chosen to exalt the values of their people. Also in their many editions many themes were taken from the tales, as they were uncomfortable to deal with. Their search was originally a nationalist act. By collecting the known folklore they would unite the people who believed and shared those tales. In their search for the original tale they have found many common themes which at the same time a few of them were disregarded and avoided in later editions because they did not serve to exact the values wanted in their nation.

The adaptations of the fairy tales were created to fit in every new society. For that reason Wilhelm Grimm omitted themes of sex, pregnancy, and incest. "Wilhelm Grimm might be simply falling in line with the general tendency to sanitize the tales for consumption by children" (Tatar). Another reason given by professor Rabkin for those themes to be avoided could have been be-cause they did not help to motivate the people to unify, which was the ultimate goal for the book as a national project. Fairy tales usually are believed to give a moral, however they actually have more disobedience and deviant parts

on them than norms. Many characters took a shortcut, disobeyed, lied, found the consequences and then rectified their path with the help of other characters. For example, Little Red Riding Hood did not go straight to her grandmother's house as instructed and then the wolf took advantage of the situation by eating the grandmother and Little Red, however they end up being rescue by a huntsman. Different versions tell the tale with more detail, a changed in the ending, an added character. The point however was there was disobedience, con-sequences and rescue. Another common story is with Cinderella, who is usually passive and sub-missive under the cruelty of the Stepmother, until there is a ball and she disobeys the orders to go look for her happy ending which is to marry the prince. Even though there seems to always be a connection of fairy tales to morals many morals were added later to convince society of what was appropriate.

Although a strong moral was not really enforced in some of the tales, the Grimm brothers' fairy tales do enforce a strong gender stereotype. Whenever the female character does something that she shouldn't do, something bad happens, and it is the same for male characters when they intrude in female chores. Professor Erick Rabkin describes how in Hansel and Gretel, Hansel used tools of a man when leaving a trail of rocks to go back to his home, and later used a trail of breadcrumbs. Rocks are seen as men tools while bread is a women's tool. While there is no more mention of the path of little rocks it remains safe, while the breadcrumbs are eaten by birds. This is an example of how the gender roles were clearly marked. Bottigheimer comments that Wilhelm Grimm "perhaps unwittingly— buried a message within these tales" by selecting and rewriting only the ones that help the merging of the people.

Language and symbols in fairy tales are very important to understand the whole meaning and lesson given. For example, no one really says 'you are worthy' but they say 'you are beautiful'. In those tales beauty was important and so a person who was beautiful was important and worthy. Another example as a sign of love people would not say "I love you" but they would show love by acts of kindness or nurture; give food, a nurture act of mother to children. Those are signs of love and as they are in the tales they were promoted in the society, and exacted by the Grimm brothers to show that there is a common ground for their people.

Disney Princesses

"The princess is a fairytale staple… and, although she was born into the paternal world of Walt Disney, she is, especially in the later decades putting her own stamp on the kingdom" Do Rozario

Books remain very important sources for knowledge and plain leisure reading. However leisure activities have become even more passive for some people as the technology advances. Before, books had images to help the children start up their imagination. Just like Fairytales change form from oral to written, they change again from written to animated. Now there are movies, animated motion pictures that tell the tales without having to read or actually imagine something. The most famous animated motion picture studio is Disney. Walt Disney was a pioneer in animated films. His success with family and children movies led to the expansion of Disney corporations. Previously the Grimm brothers were summoned in connection to fairytales, now the word fairy seems to be a synonym of Disney. Most of the original fairy tales had harsh origin stories. Disney

controlled some of the stories and lower them to a softer lever to appeal to American families.

After Disney's success with its adaptation of the fairy tales many other companies adapted the tales onto different animation, live action movies reenacting the original Fairytales as well as contemporary issues but with the main plot from the tales. Every new film animated or live action gives the audience a suggested solution to the current social issue and end with an al-ways wanted happy ending. Stone indicates however that the animated films of Disney corporations have changed the elements of fantasy original to the fairy tales and replaced them with false magic "a fantasy world fill with cute little beings existing among pretty flowers and singing animals." Due to much criticism Disney is under pressure to keep its material G rated (for all audiences) and family oriented. "The result is a sort of idealization: Disney is associated with standing for what is good, decent, and appropriate" (Lowney) which is what the American families want to show their children.

Most of the animated Disney films portray a princess as main or secondary character and the films are divided in time periods or waves according to the year they appeared. The first waves of Princesses— Snow White, Sleeping Beauty— were the stay-home, passive females with a happy ending. The second wave —The Little Mermaid, Beauty and the Beast— were the curious strong ones still in need of saving by the prince and still with a happy ending. The third wave—Mulan, Pocahontas, The Princess and the Frog— brought the courageous, brave independent, not necessary a princess in need of a prince but still a female character that can be capable of love and a happy ending. The latest animations have changed the female character to focus on self-discovery and worth, like in Brave and Frozen, which also includes character development of the main

characters, something not seen in previous films. These characters ending though suggest that the happily ever after is not tie to the used-to-be ideal of marriage as a happy ending.

Even though former stories have promoted strong women like Mulan, Kira from Atlantis, Pocahontas, their popularity still falls below of that of the former princesses since the films portrayed them as outliers of society. Other films that keep the female character as a normal person and strong at the same time do not have that much popularity either because the character is to plain to be noticed. Another reason for some of the third wave princess low popularity is the sacrifice they have to make in order to fulfill their dreams. They have to be outcast, go against the rules, give up what they love and some of them don't even end up with the guy, at least not in the first movie.

Alexander M Bruce in ""The Role of the "Princess" in Walt Disney's Animated Films: Reactions of College Students" did a survey to college students to describe a princess, most of the results point at a fair "hot" appearance. Others pointed fair character traits as kindness, intelligence. Many times there was as well the mention that a princess seemed to be delicate, feminine, and dependent on a prince or the male hero, which is something that has been changed during time. Additionally it was reported that Snow White and the Seven Dwarfs, once a great triumph for the Disney, has fallen in the least favorite princess for her passivity, even if it is still among the most popular princesses. The princess films are still developing and among the most popular ones are the ones that most resemble, physically and psychologically, the women of the dominant society. Dockterman describe the Most Popular Disney Princesses is Elsa, the protagonist of the latest film Frozen. She also describes it was expected by many families and feminist to have a princess that did not depend on the male character and relied on her own family. This of course brought back

the family interest in Disney films, which can show young girls to be independent. However the step back from this victory is that among those popular princesses there seems to be a lack of racial tolerance. Anglo princesses are still preferred over the rest of them. These preferences are expected because the dominant society of Disney films audience are Anglo people, and the girls usually learn by imitating, they want to imitate someone they look up to and can look like in their society.

Modern Entertainment

"I hope against hope for the happy ending of finally having a mainstream fairy-tale that doesn't sideline women or suggest they are only good for cleaning up after dwarves, marrying princes, or sleeping attractively." Natalie Wilson.

The last kind of adaptation of fairy tales so far is live action TV series that readjust the audience and characters to a more parallel reality. The characters are grown-up versions of the fairy tales, and their audiences are young adults instead of children. The new adaptations are not lessons for children to know their society's rules, they are just entertainment. The new movies and TV shows adapted from fairy tales focus now on teenagers or young adults and the main themes are the strength and will power of the characters. Included in the themes given is love, good always wins and family matters. However the ways in which these themes are portrayed and given to the audience remain distinct.

The new technology advances allows for the fairy tales to just be an animated film, but to give them live actors and dragons in the same film. These advances are also available to the entire society and audiences of all ages since television and computers,

even smart-phones will be able to play those films, without the need to go to a movie theater, or to read a book, or to go to a gathering and hear it from the person who knows the story. People want more, to see more, to hear more, and to know more. These adaptations not only present what the original tale told, but also construct and add to stories that lead to the characters current situation. They explain what happened and add to the ending. The flatness of the Fairytales is filled with details, twists and turns that entertain and encases the audience. The new adaptations were meant for older generations, not for children. These new films have more action and graphics, the especial effect are high technology and the plot gives not only the "original fairy tale, but it also gives an insight of what happened before the known tale that made the character be in the current position he is.

Since Disney films are still thought to be only for children, many adolescents and young adults are attracted to other materials that are clearly not meant for children, like horror movies. Filmmakers have seen this trend and even in that gender of films they have adapted the fairy tales given the spin off to a more gothic, appearance and gruesome finale. Movies like "Hansel and Gretel" "Red Riding Hood", "Snow White and the Huntsman" all characters from previous fairy tales in their grown up version. They don't just want to get home, or find their true love, or just go back to their happy life. They want revenge, they want to be rid once and for all of what, or who drove them off from their former life and while doing so also find their love and live happy without having to worry about an evil that has been dominating and terrorizing their lives. The modern adaptations of fairy tales give the story lines as historical nonfiction. Fairytales or story of the modern adaptation parallel real world problems, which appeal to the new audiences. A new

characteristic that seems to be attracting a lot of attention is that the damsel in distress is not in so much distress anymore and, more often than not, capable to stand up for her own. This is proven in the many new adaptations on TV entertainment, which features fairytale stories, like Grimm, Beauty and the Beast, and Once Upon a Time among many others.

For the Grimm, the emphasis falls not on a princess story, but on the creatures of the Grimm fairytales. In "Grimm" the main character Nick Burckhardt is a Portland, Oregon, police detective who discovers that he is the latest descendant of a long line of Grimm, second-sighted slayers of fairytale monsters. This show relates the adventure in the male characters point of view and adds the horror and thrill many teenagers and young adults seek in order to separate from the "children's movies" but still be able to enjoy the fairy tales.

Another Show that is gaining audience is Once Upon a Time. Even in their descriptions the new adaptations take on a fairy model of telling their story.

"Once Upon A Time a new fantasy TV show tells the story of a time when there was an enchanted forest filled with all the classic fairy tale characters that we know. Then one day, the Evil Queen cursed them all to live in the modern world, in a sleepy New England town called Storybrooke, where all of their happy endings were stolen and they had no memory of their former selves" (Radish).

Adam Horowitz, co-author of the TV series Once Upon a Time, told in an interview that the series is about hope,

"Right away, the very first thing we wanted to do was go from icon to real person… make them relatable … We're interested in either telling the origin stories or the real character things. Like, why is Grumpy grumpy? Why is Geppeto so lonely he carves

a little boy out of wood? Why is the Evil Queen evil? To us, that's much more interesting, exploring the missing pieces rather than retelling the story."

The creators of Once Upon a Time Adam Horowitz and Edward Kitsis discuss the themes of family and motherhood as center topics in their new series. Kitsis gives emphasis to the fact that their female characters, although taken from a fairytale, are not the passive princesses with whom people usually identify.

Another tale that is popular and has many retellings is Beauty and the Beast. Its many retelling include many books, movies in the various genders of film and TV shows. The latest of them also titled Beauty and the Beast of focus on a female character, Catherine Chandler a detective, who encounters the male character Vincent Keller who due to an experiment transforms sometimes into a beast. Both character are strong, smart and attractive. This show introduces the fairy tale with the strong female character, but also a strong male character and both take turns in saving one another. It has both the mystery and romance to captivate audiences. This retelling focuses more in relationships, romantic, familiar, friendship and even work relationships.

As expected in an individualized society the fairy tales adaptations have as main characters individualized people, and strong women. Those characters reflect what is valued in our society and what is promoted in our culture. Culture can't escape fairy tales as demonstrated in the plenty adaptations they have gone through over time. TV Shows are now a typical part of American culture and so they too have taken the fairy stories, change them and give them to the waiting audiences. The key in the latest adaptations is to parallel the stories not only to the fairy part but also to the recurrent issues on our society.

Conclusion

"If you want a happy ending it depends on where you stop the story" Orson Welles

From person to person, books, or screen, fairy tales have always find a way to reach people of all ages, all times, and all societies. Their adaptations evolve accordingly to cultural changes. Fairytales have evolve and adapted to the demands of society in the different times and spaces, changing many times their core meaning from a moral to solely entertainment. Folk tales usually have a moral, or a teaching. U.S. entertainment has changed that and it has romanticized every story to make it like the American Dream, that you can do anything, and be anyone in America.

Folktales and all kinds of stories made by a community reflect and often shape the needs and values of said society. "Fantasy serves our needs and desires and illuminates the human mind in ways both entertaining and practical" (Rabkin). Individualistic societies where women are promoted to be independent would not have that many so tires or adaptations where the female character is the damsel-in-distress, either the 'happily-ever-after' ending where her fate is to be a passive house wife. In Lisa Brocklebank words "the familiar and traditional fairy tale often seems a repository of culturally approves values and behavior." for this reason even if the fairy tales appear in every society the highlight of each tale depends on the culture. From time to time, place to place, the concept of beauty, happiness and moral have changed to adapt to the news concepts brought in by new discoveries and new technology in the new generations, what once was consider a taboo topic, now is just one of many random topics in everyday conversation.

As times passed by the fairy tale adapts to, and includes new concepts to please the society. To former generations fairy tales we're stories with suspense, tragedy, drama still

hope and love but the others themes were predominant. A few years past included and promoted the family union, and love, and a happily ever after. Current generations inspired the hope more often and strength in the person, especially in the female characters which have changed from typical princess in distress to heroine strong enough to decide and changed her own future.

The fact that the most common fairy tales known are about women who are passive and find their happy ending and marriage (Snow White, Sleeping Beauty) indicates that until recently that was the expectation for women. Later fairy stories and adaptations change the main focus from princess to other women who are not quite fitting in their societies and find a way to change their status quo by challenging the norms (Beauty and the Beast, The Little Mermaid) those were more popular in a time when changes were occurring and supported in the society. Lastly the adaptations have taken a different role focusing not only on a prince or princess, but also on the different creatures (Grimm TV series), other characters (Maleficent, 2014 movie) and their pasts and how this shaped their character.

The most notorious adaptations include the female hero, and is gaining popularity in later years when the women were fighting for equality. The support of independent women has been shown in later movies at times when children are the ones being taught to be strong and independent. Just like fairy tales change the concept of beauty, of good or bad change. The pretty face and slender figure of a princess with a sweet voice and passive manners are not the ideal traits for women in our society. Just as the conception of beauty has changed, so has the conception of creatures and monsters. The usual portray of the bad characters or monsters were ugly, or scary, something that did not resemble a human,

something that people did not really know or encounter in their everyday life. The evil queen of Snow White changes her appearance to that of an ugly old lady, Maleficent turns into a fire-breathing dragon, the wolf, the beast, the different creatures or being that came in once or that where dangerous to the community would be the ones consider 'bad monsters'. The image and concept of a monster has changed over the years and in the different places. The monsters previously ugly are now anthropomorphic. The bad guys are now good guys. The beautiful girl is the monster. The handsome stranger is the good beast. If one theme or topic can be seen as dominant in fairy tales it that not everything, or anyone is what or who it seems. Appearances are deceiving and actions count toward the understanding and judgment of human behavior.

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"The Honoring and Preservation of Khmer Culture through Cambodian Classical Dance in Long Beach, CA"

By: Rita Kirkpatrick

Introduction and Methodology

The focus of the paper is the honoring of and preservation of Khmer culture through classical Cambodian dance in Long Beach, California by exploring the nature in which this is displayed over setting a hypothesis. Throughout the project, the words "honor" and "preserve" came up multiple times and became not only the topic for the paper, but also another way to honor and preserve the Khmer culture through education. The Spirit of Khmer Angkor (SKA), is a classical Cambodian dance group in Long Beach, CA that practices and performs for free at many venues throughout the Long Beach community and the greater Los Angeles area (Programs). SKA is one of many cultural preservation groups located in the city of Long Beach, which contains the largest Khmer community outside of Cambodia (Needham & Quintiliani, 2007). The building in which dance practices are held is the Cambodian Association of America (CAA), the largest and oldest Cambodian organization in the United States. The CAA is a non-profit organization that started in 1975 and, in addition to cultural preservation programs, provides services like counseling and advocacy, education and training, and outreach to the community (Cambodian Art and Culture Preservation). In the title I have made a reference to Cambodia and also Khmer. Both words have the same meaning and will be used interchangeably throughout the paper.

The project was conducted from September 2014 to December 2014. Many visits were made to the SKA dance practice at CAA during this time where a variety of research methods were applied. The data was collected by four main methods: mapping, participation observation, census, and formal/informal interviews. First, a mapping of the second story recreation room at CAA was created in order to provide a reference and also to see the "ties between physical space and social relationships" as noted by Dr. Susan Needham in (Angrosino, & Crane 1992). In addition to the space in the building, the surrounding area was observed and mapped out to provide a wider environmental context in relation to the surrounding businesses and residences. Second, the participating-to-write approach (Emerson 2011:22) was used with jottings made during observation and formal/informal interviews. Third, a census was done in order to document the statuses and roles of people in the dance practice room in order to find meaning located within and around the activities with a focus on greetings, naturally occurring descriptions, and terms used (Emerson 2011:135-151). Finally, both formal and informal open-ended interviews were conducted throughout the project because interviews are the best means of obtaining large amounts of information in a short amount of time (Briggs 1986:39). The one-hour formal interview was scheduled with Michelle So, the head dance instructor for SKA and took place at the CAA. The informal interviews were also done at CAA in a more casual setting either standing up or sitting down and normally did not last longer than twenty minutes with Michelle, Narith Chan, the dancers, other volunteers and family members of the dancers.

Background

The Khmer culture is truly ancient and King Jayavarman II founded the capital, Angkor, in 802 A.D. At its peak, Angkor covered over 1000 square kilometers and was the largest pre-industrial civilization in history (Penny, et al. 2014). The art and practice of dancing in Cambodia is also ancient and the earliest evidence of its existence was discovered as motifs on large bronze kettledrums that have been found to be in association with funeral rites, which suggests that dancing was initially associated with the deceased and ancestors (Cravath 1986:181). In Khmer myth, dancers exist as celestial figures and symbolized the welfare of the kingdom. Khmer dance is also described as an "artistic representation of the tension between the Feminine and Masculine principles, ultimately portraying social balance and harmony between female and male" (192). When Paul Craveth visited Cambodia in early1975, he was able to observe classical Cambodian dance before Pol Pot and his forces took over Cambodia. His description of the movements could be used to describe the dances that are observed today and shows how well tradition has been kept.

"The dance is "slow," with a wavelike rhythm of alternating moments of expanding and suspended energy. Comparatively large movements of arms or legs, together with various forms of turning, walking, and kneeling, alternate with long periods of standing in a single spot performing very small movements of hands, feet, and head, often in delicate interaction with a partner. Nonetheless, the elbows are continually away from the body, one or both arms are usually extended at shoulder height, the fingers are always taut with energy, the knees are bent, and one foot is often raised for long periods—all of which contributes to a hypnotic balance of movement and stillness.

Throughout the dance, there is a smoothness and continuity to all movement which gives the entire scene exceptional grace and lightness" (1986:190). While doing observations for this project, I was able to recall this description and marveled at how it felt like Craveth was describing what I was seeing at that moment. Even in practice, the dance still carries a special meaning with it more than what the actual movements and gestures translate to. The importance of Cambodian classical dance is far deeper than just a performance art and it was almost permanently lost when the Khmer Rouge took over Cambodia.

As noted by Dr. Susan Needham and Dr. Karen Quintiliani, The Khmer Rouge, an extremist party that took over the Cambodian government in April 1975, has largely defined Cambodian's background and current culture. It is estimated that "nearly 2 million Cambodian men, women, and children had died from starvation, disease, and murder." Over the next four years, the Khmer Rouge moved the population to the countryside to work in labor camps and systematically killed any person that was educated, upper-class, or sympathetic to the old government (Chandler, 1991; Kiernan, 1996). Judith Hamara noted that it is estimated that 90% of Cambodian dance teachers and performers were murdered or starved to death. The remaining teachers and dancers went to labor or refugee camps at the Thai border where even more died (Chen 1993). Dr. Susan Needham and Dr. Karen Quintiliani stated that The Khmer Rouge was brought down in 1978 when the Vietnamese invaded Cambodia, and the Cambodians were able to resettle in countries all over the world such as France, Canada, Australia and the United States (Chandler, 1991; Kiernan, 1996).

When the Cambodian community started growing larger in Long Beach, the formation of cultural conservation groups started to form and become a high priority. With the exception of few exchange students at California State University, Long Beach, there were no other Cambodians in Long Beach when the refugees began arriving in the early 1980s (Needham & Quintiliani 2008:9). The deaths of so many people, extermination of any culturally significant education and arts, and having to leave their home country to settle in a new one where they did not know the language left the survivors with not much more than their memories. This lead to the formation of the first classical dance class in 1983 (Needham & Quintiliani 2007). SKA formed in 2003 (Program) and there are other dance groups sprinkled around Long Beach and the greater Los Angeles area. The formation of dance groups and other cultural preservation groups represents the significance of not only preserving Cambodian culture, but also honoring it.

Results/Analysis

As stated earlier, the group that we worked with is The Spirit of Khmer Angkor. We attended dance practice on Saturday afternoons in the main recreation room at the Cambodian Association of America building on Pacific Avenue in Long Beach, California. In the surrounding neighborhood of the CAA, there is a diversity of people and businesses from different ethnicities like African-American, Latino and Thai. It was a great representation of how diverse the city of Long Beach is, which has been recognized as the most diverse city in the United States (City of Long Beach). One of the volunteers at the CAA, Narith Chan, stated that the CAA offers their services to not

only Cambodians but to everyone in the community and also rents out their recreation room during the week for a small fee. Because of the diversity in Long Beach, establishing a strong cultural identity would be more important because of the variety of people living in the area. The value that the CAA places on classical Cambodian dance is demonstrated by the fact that they allow SKA to practice for free when they charge other groups in the community a fee to rent the space. The SKA further extends this by only performing for free as well. As stated by Michelle So, classical Cambodian dance was traditionally performed for royalty by royalty and the dancers had to start practicing at a young age, be female, and meet certain physical requirements in order to be a dancer (interview with Michelle, October 12,2014). Today, everyone is welcomed to dance with SKA, regardless of age, size and also ethnicity. Tiana, age three, is one of the younger dancers for the group and she has a mixed Cambodian and African-American ethnicity. The placement of CAA has assisted in preserving Cambodian culture and has provided a way for other cultures in the immediate surrounding areas to learn about Cambodians and also benefit from their services as a community organization.

The CAA has over one hundred employees and countless more volunteers (interview with Narith Chan, October 12th 2014). Michelle, Narith and other volunteers donate their time in order to keep dance tradition alive. At any given practice, there were up to four generations within the same room. There were normally just women at the practices with a few exceptions. In this context, it is easy to observe the dynamics between people and observe their statuses and roles. Michelle, who is the head dance instructor, is highly respected by her dancers. When they come into the room, they

immediately greet her and any elders in the room by putting their hands together in a prayer position and bowing while saying "chom reap sua" which means hello (interview with Phea, October 25th, 2014). The dancers set up an altar with flowers, candles and pictures of teachers who have passed in order to honor and pay respects to them before they practice. Michelle also bows and greets her elders as a sign of respect. There was a meeting with older women from another organization that took place during one of the practices and Michelle offered the women the couch to sit on while she sat on the floor. This behavior also showed a sign of deference to the women. The expectation of the younger generation to pay respect and greet older people and teachers first shows a higher status and respect that needs to be earned by years and experience.

This does not mean that younger people cannot have high and respected statuses. Michelle is a teacher of an art that was almost exterminated forty years ago and her dedication in the continuity has garnered her support from others. Teachers are revered in the Khmer community because they are considered knowledgeable and role models for proper behavior. When Khmer parents leave their children in the care of a teacher, they are "giving" their children to the teacher and refer to the teacher as a "second mother" or a "second father" (1993:138).   An interesting fact about Michelle is that her real name, Chanpiroum (chan-PUR-rum), means "well-mannered" (interview with Michelle, November 15, 2014). Whether she became a teacher because of her name or if it was because of her nature, it shows how perfectly she fits into this role. The dancers listened to her very intently and were some of the best-behaved children at all times. Michelle was an example of how to behave and dance. Her influence was

displayed by the behavior displayed by the children, which mirrored her own behavior. The statuses of the people within the room allowed us to see the hierarchy that exists. Although the roles were different, a great respect was shown to those who were older because they had experienced Cambodia before, during and after the Khmer Rouge. The role of the teacher was also shown to have a high status because of the responsibility that Michelle carries to be a good role model as well as a coach for the young dancers.

On November 15th, 2014, my research partner, Stephanie, and I sat for a one-hour formal interview with Michelle to get into some more in depth questions regarding her background and what it was like growing up in the United States as compared to what she had heard about growing up in Cambodia. The hour passed quickly and we were able to talk about a lot of things from Michelle's personal history and background. Because she was not born in Cambodia, we had to tweak the sample questions provided for us to make it more about what she has heard about Cambodia and then also the transition to the United States, and growing up Cambodian in Long Beach. One part of the interview that really resonated with me was when Michelle started talking about her Grandma. Her grandmother was a very large influence in her life and a major reason why she continues to lead the SKA dance group. Michelle is married, works full time and has a daughter and yet still devotes so much time and energy to SKA because of the importance that her grandmother instilled in her in preserving this part of Cambodian culture and art. Michelle explained during the interview why she continued to do this work:

"And then she (Michelle's grandma), her and my mom, actually danced in the royal palace too. And that's…how I started. And then I had a lot of aunts…that danced. So that's why it was…grandma kinda' put that on me and she just says 'You know, you have to love your culture. You have to love your tradition. And you have carry it on or else no one else is going to do it. Everyone is dead. Who else is going to pass it on?' And that's why I hold it so dear to my heart. It's one of those requests that you cannot…you cannot just let go. Ya know, just forget" (Interview with Michelle So, November 15th, 2014).

This is an example of how the value of preserving and honoring the Cambodian culture is intergenerational. Michelle's daughter, Lila, also practices classical dance and hopefully will continue the preservation and art in her adult years.

Summary

Through the support of the community and the dedication of volunteers, Cambodian classical dance is a practice that is still alive today and continues to be encouraged intergenerationally. From the CAA letting the SKA practice for free and the SKA providing performances to the community for free, the value that the Cambodians place on cultural practices is highly valued because, at one time, they almost ceased to exist. The practicing, performances and support from the community provides a firm foundation for future generations to continue the honoring and preserving of Khmer culture.

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"Magnetometery"

By: Brandon Gay, Brenda Rocha, Leslie Estrada, Steve Rosales, Summer Turner, Jessica Sandoval

Abstract

The Dominguez Ranch was part of the oldest Spanish land grant in California, known as Rancho San Pedro. It was given to Juan Jose Dominguez in 1784 by the Spanish Crown for his services as a Spanish soldier. The original Dominguez adobe was abandoned and possibly demolished after Juan Jose's death. It wasn't until the 1820's that the Dominguez house was built. Completed by Juan Manuel Dominguez in 1826, it became a working ranch until the 1920's. Now a California Historical Landmark, The Dominguez Ranch is an important part of California history. Our main emphasis for the project is based on surveying the Dominguez Ranch in Compton, California, known as the Rancho Dominguez Project, with new technology equipment called the Overhauser Magnetometer/Gradiometer GSM 19 series from GEM Systems.

Our main focus for this project is to survey specific areas we named Alpha, Bravo, and Charlie, in order to get magnetic field readings and collect data information on anomalies penetrated in the ground. The purposes for this is to see if there are sufficient findings in order to determine whether future excavations are necessary or not. We have based our examples on the use of the Overhauser Magnetometer/Gradiometer GSM-19 series from GEM Systems. We have concentrated mostly on practical aspects of magnetic survey for the investigation of the archaeological site of the Dominguez Ranch. Magnetometer surveys are among the most effective and universal among the geophysical methods used for archaeology because many archaeological objects have distinctive magnetic properties which allow one to distinguish them on the surface of the site by the specific magnetic anomalies they create (Smekalova 2008). We based our research on the archaeological question of; Previous GPR survey and excavation identified three rectangular features on the south side of the modern ranch house tentatively interpreted as buildings. Will magnetometer survey corroborate those results? Are additional features present that might be investigated in future excavations?

Introduction

This research is part of a collaborative undergraduate archaeological survey. The survey in the spring of 2014 conducted a geophysical survey of the Rancho Dominguez Historical Adobe, led by Doctor Jerry Moore. This article is discussing the geophysical survey that used the GEM Systems Overhauser GSM-19 Magnetometer/Gradiometer. The modern day Rancho is now located on a small area of land, located in the middle of the metropolitan Los Angeles area. It has been renovated into a museum, and a monastery that is visited by hundreds of people a year (Robinson 1953).

There have been multiple archaeological surveys led by Dr. Moore. During a previous excavation, a ground penetrating radar machine, or GPR, was used to scan an area of interest directly south of the western rancho building. The scan revealed an area of high intensity and through latter excavations the readings were discovered to be three rectangular areas of packed earth that was loosely interpreted as a possible foundation of a building.

The magnetometer was used in our surveys as a possible tool to corroborate the previous research of the GPR machine in an attempt to gain insight into the effectiveness of the magnetometer in archaeological research by finding magnetic field anomalies in the ground. There has been research into the uses of magnetometer in archaeological research, such as research done by Kenneth Kvamme in the American Great Plains. In Kvamme's research they used a different model of magnetometer one called Geosca Research FM-36 fluxgate gradiometer with it he was able to scan three large areas in the attempt to locate significant archaeological features for future excavation programs. A secondary goal for his research was to map the subsurface of

large regions in great detail. Through the magnetic scans he was able to discover several archaeological features most notable being a burnt foundation for a house. Through his use of the magnetometer he was able to produce quick results that show the merit of the magnetometer in archaeological research (Kvamme 2003).

The ability of a magnetometer to detect archaeological features is because many archaeological features produce magnetic fields. These objects can include metal-based objects such as nails, and nonmetal objects such as ceramic, brick, and often burnt ground such as found in the burnt foundation of the home found in Kvamme's geophysical survey.

Our group was tasked with operating the magnetometer in the hopes to corroborate the evidence of previous excavations. The magnetometer used in this research is the GSM-19 series Magnetometer from the company GEM Systems. The GSM-19 is a proton magnetometer that uses the Overhauser effect in order to scan for magnetic fields. The GSM-19 uses a scanner, in this case using a proton rich fluid in the sensor, to detect magnetic fields. This machine works monopolizing off of the Overhauser effect that is created in the proton rich solution contained by the effect that makes it able to read the magnetic field. The receiver takes these readings and converts the data into a numerical value.

The GSM-19 consists of multiple components that combined equal the magnetometer. The GSM-19 has a receiver that analyzes the data converting it into a text format for the use in programs that will process the data. It comes with two proton Overhauser scanners and connecting wires. Additionally, there is a global positioning

sensor that allows us to consistently provide us with a location that further assists us by providing a geographic location (GEM Systems, Inc. Advanced Magnetometers 2008).

Our goal with this research is to verify the ability of the magnetometer GSM-19 in the discovery of archaeological features such as artifacts. The primary test for the magnetometer is to verify the three rectangular features on the south side of the modern ranch house, that in previous excavations were tentatively interpreted as buildings.

Methodology

We created a pilot study henceforth noted as Alpha. Alpha was located south of the main building north of the Oil Derrick. The purpose of the pilot was to acquaint ourselves not only with the magnetometer, but to introduce the team to the software itself. Alpha was set up in a 21.5 meter east by 5 meter north grid with a 1 meter transverse running east west. This pilot scan used a one scanner magnetometer scan of the area. The settings selected on the magnetometer receiver were walking magnetometer. The starting location for Alpha is 387445 Easting, 3747865 Northing.

The main location of interest was found in the second scan area, which we called Bravo, and was located south of the oil derrick. The area used another 21.5 meter east by 5 meter north grid with 1 meter transverse running east and west. This location is where previous excavations took place and was key for our study. The issues that occurred in the scan of Bravo were the low branches found by trees on the southern border, running west to east of the location. Through preliminary processing we also became concerned with the disruption caused by the metal objects, the oil derrick and the windmill, in the area.

In order to test the effect of metal in the area scanned we created a third scan zone called Charlie. Charlie is located on the flat plain that is right along the east side of the patio. The patio itself is also located east of Alpha, and Bravo scan zones. The Charlie area was a 25 meter north by a 5 meter west area with 1 meter transects running north to south for the sc0an location. The proximity to the patio was key due to metal posts holding up a canvas awning over the patio. This control site was important to see if an archaeological feature, the magnetometer, or metal objects projecting a magnetic field was causing a disruption from previous scans.

The final area that was scanned, Zone 3, was southeast to Charlie and was chosen because there were no magnetic features present to interfere, and the GPR team that worked alongside us decided to excavate per their results of the GPR equipment in the northwest corner of Zone 3, and wanted to see if our magnetometer would pick up magnetic anomalies below the surface.

Through each zone, we used several scanning techniques. With the GSM-19 there are two choices when setting up the machine. One set up is what we called the magnetometer setting and the other is the gradiometer setting. The magnetometer setting uses one scanner to scan for magnetic fields. This scan method is useful in finding anomalies features but does not provide any information as to which direction it was going. This method was primarily used in the scanning of Alpha.

The second set up is called a gradiometer setting. The GSM-19 comes with an option to hook up two scanners, which makes the gradiometer. This allows for a cancellation effect between the two scanners, to provide an orientation to the origin of the magnetic field that is caused by the upper scanner being interpreted as a positive

number reading and the lower scanner being considered a negative number reading in our raw data. The numbers are combined and thus providing two effective results. Primarily it allows the readings to be automatically corrected by both scanners reading anomalies they would therefore cancel out the anomalies readings providing more accurate results. Secondly, it provides the operator with the information of orientation of results. This is done again in the cancellation effect if the lower scanner reads an artifact, and produces a higher result making it a larger negative number and thus providing orientation of up or down (GEM Systems, Inc. Advanced Magnetometers 2008).

The Gradiometer setting in the GSM-19 allows for two types of settings. One is what we call 'classic' setting and the other we referred to as the 'walking gradiometer' setting. The classic set-up is when you place both of the scanners on the backpack. This provides the cancellation effect and ease of walking but has the side effect of worrying about objects overhead and also has issues providing enough distance between the scanners. The walking gradiometer setting however corrects these issues because it is set up using two scanners with one scanner located on the back pack, and with the second scanner pointed towards the earth extended with a small pole that is held in hand. These places the scanner pointed toward the ground, providing a large distance between the two scanners allowing for the gradiometer picking up small artifacts below the earth.

After gathering this data the receiver converts the raw data into a text format. The GSM-19 does have software to process the text format the images produce were not able to be manipulated and were unable to provide context of where the scan took

place. To counteract this, we opted for the geographic analysis software ArcGIS ™ to provide a means of processing the raw data gathered by the GSM-19 in order to process the geophysical and geographical information. This provided a clear processing option for our group.

Analysis:

With the pilot scan held at the zone Alpha, there was multiple data analysis errors created. The GPS data collection for example was not calibrated properly leading to multiple location errors that lead to spatial data analysis errors. The classic magnetometer scanning method was used leading to unreadable data, by only providing one field for analysis it lead to only being able to interpret where the outliers were. Due to time constraints and later scans of zones Bravo and Charlie both showed disruption caused by metal objects in the area, Alpha was never rescanned with the more accurate Gradiometer scanning technique due to the team deciding that it would not produce useful data.

Bravo was scanned multiple times with different methodologies including the classic magnetometer (one scanner), and the classic gradiometer (where both scanners were placed on the backpack) before the walking gradiometer (one scanner is on pack and the other held towards the ground) was eventually chosen. The walking gradiometer provided a greater distance between the two scanners while also allowing one scanner to be closer to the ground where the artifacts were located. This allowed for a more accurate reading of the area in search for archaeological features. If looked at Figure 1 created through ArcGIS, it shows that the lower scanner is picking up a

disturbance (seen in green) around the same location as the oil derrick and the large

positive reading (seen in red) located west of the oil derrick is caused by the windmill.

These distortion affects caused concerns into if we were reading the impacted earth

section found in previous excavations, or if the reading was created through a distortion

caused by the metal located in the oil derrick and windmill. This caused for the need of

further   testing   found   at   Charlie.
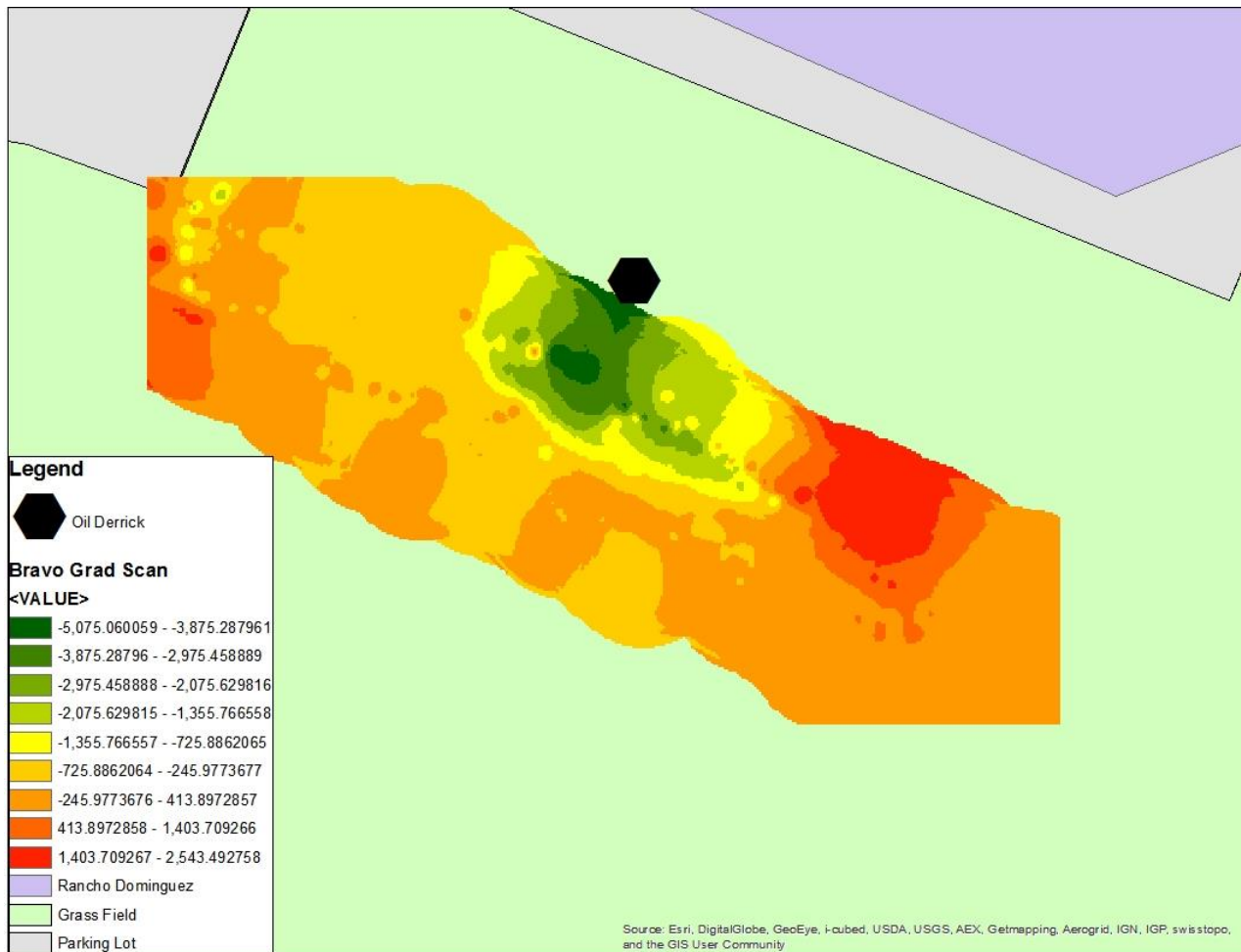

Figure 1: This image was created using ArcGIS and is depicting the distortion effect. The negative portions of the image are depicted in green and positive readings are depicted in red. This distortion effect created by the large oil derrick can be seen to distort the entire area around it. To the west the large positive reading was caused by the windmill which had large metal fans above us.
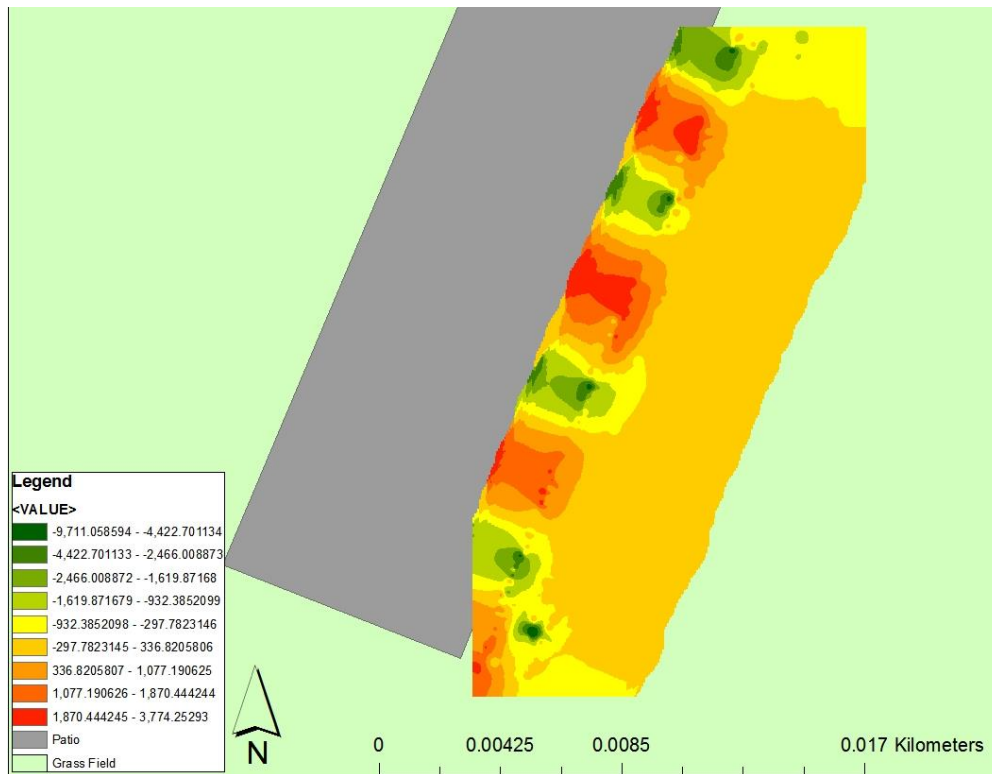
Figure 2: The disturbances that run along the patio (Grey Square) are caused by the metal poles that are supporting the structure. The green areas are caused by the vertical pole while the red areas are caused by the horizontal poles that connect the two vertical poles together. This scan shows without a doubt the effect that metal objects have on scans with the magnetometer.

Charlie as seen in Figure 2 shows a distortion area of affect found in at the same interval of the metal poles that are located on the patio. The scan methods used were the classic gradiometer and walking gradiometer methods. This scan shows that metal objects such as these poles creates enough of a magnetic disturbance to distort the information found in the scans of the zone. This made us further abandon the scans of Bravo as being useable in the pursuit of reification of previous excavations due to

magnetic   contamination   created   by   the   oil   derrick.

Legend
▬ Excavation zone
<VALUE>
-430.4779968 - -189.6987753
-189.6987752 - -122.2805933
-122.2805932 - -74.12474904
-74.12474903 - -38.81046322
-38.81046321 - -16.33773588
-16.33773587 - 6.134991455
6.134991456 - 44.65966689
44.6596669 - 147.3921347
147.3921348 - 388.1713562
Patio
Grass Field

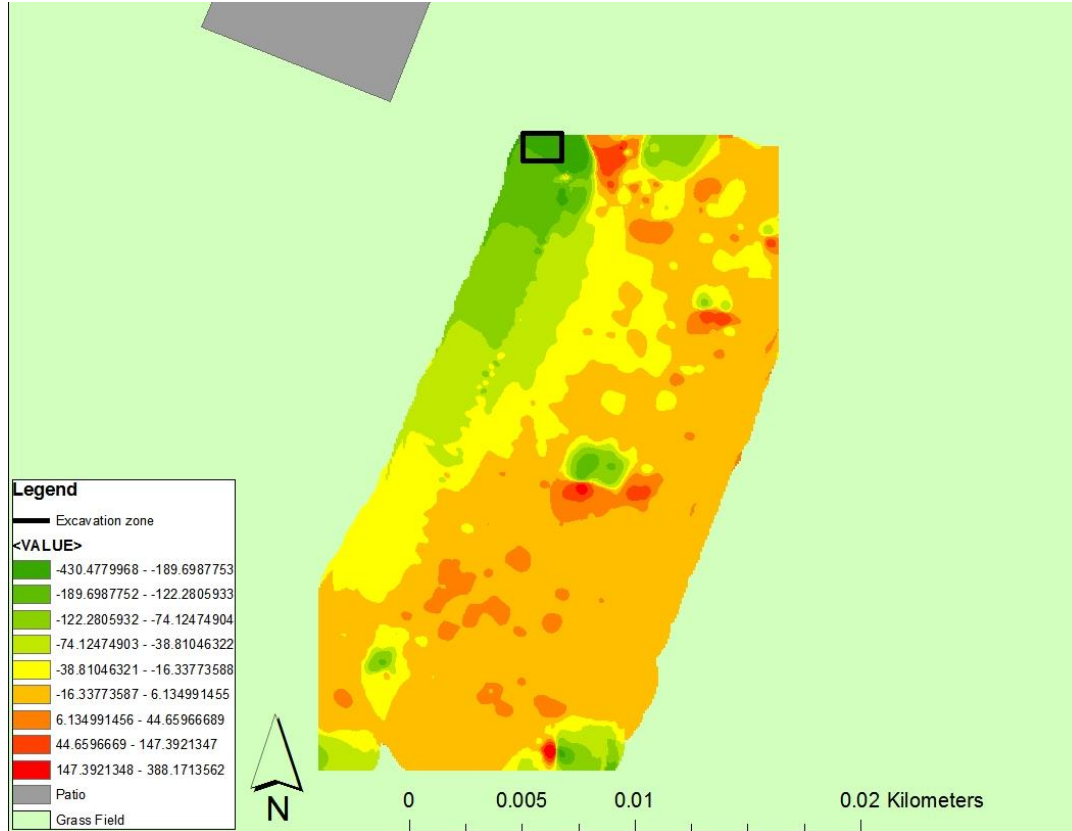0   0.005   0.01   0.02 Kilometers

Figure 3: This is the most accurate scan area due to the distance it is from metal objects. This area of scan shows that there is a large magnetic area in the north eastern portion of the scan zone. The black square is the location of the excavation pit made by the GPR team and where there were multiple discoveries such as nails, and bones.

To account for this distortion produced by metal objects we had to dismiss the Bravo

scan zone as contaminated by metal. In order to see the value of the GSM-19 we

required another scan zone in which we opted to scan GPR team's Zone 3. We were

fortunate to begin our scans before the GPR team created the excavation pits. The area

of Zone 3 is a good location due to it being distant from any metal objects that would

cause any magnetic contamination that may distort the findings. Zone 3 also is useful

because it was the area that the GPR team began to excavate. They began to excavate

in the northwestern corner which will allow us to verify if archaeological resources. The scan of Zone 3 can be seen in Figure 3 shows a pretty standard reading throughout the area with large 'negative' readings in the northwestern area of zone 3 depicted in Figure. There were also multiple negative readings throughout the area but nothing as large as what was received in that location. The negative reading was fortunate because it was the same location that the excavation was taking place, allowing us to see what has been scanned.

The GPR excavation in Zone 3 was vital because it did unearth multiple metal objects such as nails, bones, and a small, spherical metal object. The excavation ended with a large deposit of clay, which we hypothesized may have caused the high readings that are found through the magnetometer.

Conclusion

The GSM-19 as a magnetometer provides many benefits to the work of surveying and excavating in an archaeological site. This includes the ability to provide a quick geographic survey that provides accurate readings of magnetic fields in the area. Certain archaeological objects can project magnetic fields that are picked up by the magnetometer, such as ceramics, bricks, and other metal objects, such as nails or silverware. This quick scanner allows for information with surveys taking a fraction of the time speeding up excavations and providing information allowing archaeologists. The gradiometer setting is superior to the magnetometer in regards to this because not only does it provide a corrected reading but also the setting allows for orientation of the reading to state if the magnetic anomaly is above or below the surface of the Earth.

To answer the research question, the magnetometer and gradiometer were not able to scan the Bravo area due to the metal disturbance, but through the scan area of Zone 3, we were able to pick up artifacts that the GPR team excavated. In conclusion, the GSM-19 can be a useful tool for archaeological surveying.

Future Excavations

Our group would like to recommend that any further surveying would be to use the gradiometer walking setting in the GSM-19. Due to the limits found in the two scan system of the GSM-19 gradiometer classic setting and the classic magnetometer's setting inability to scan for depth an easy solution to this problem is to do a geophysical survey in tandem with the GPR to provide the depth analysis.

There are issues with the GSM-19 that next excavations should be aware of. The magnetometer is unable to produce depth of objects but can be covered by other geophysical surveying equipment such as the ground penetrating radar machine. This can be solved by using more scanners that would allow for multiple vertices in order to provide a depth analysis. Due to resources, we were not able to use any more than two scanners at a time.

The operator must be aware of certain external sources in order to prevent incorrect readings. The magnetometer encounters major difficulties in areas with a lot of surface metals such as in Bravo or Charlie due to its high sensitivity to metal. The magnetometer requires a consistent posture to not distort the readings when the scanner moves it will read different sources of information.

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"Untitled"

By: Elizabeth Zamora

Ms. Z, Young, Mexican, Women,

Passionate, Strong, Patient, Kind,

Relative of the Mexican Mother Land

Who watched her parents fight to give her the light,

Who has watched relatives become overtaken by the dark

Who was a girl that stood by as they came back from the light

Who became a women committed to carrying the light others will find

Who becomes a teacher of the boys who are lost in the dark

Who would like to fight for them so that they may find the light

Resident of a Juvenile Hall

Zamora

"Untitled"

By: Laura Murphy

hetero, yet non-normative, feminist, white woman…member of Earth Tribe

tenacious, intense, hyper-vigilant, precocious, well-intentioned

and at times too tolerant or is that called denial

black-sheep relative of privileged lineages mixed with "wanna-be" and a few "real"

Indians too

with the memory of diaspora, hate, violence, slavery, "cleansing", and all 'isms…

deep in her bones and chemistry, for the history of hate permeates all beings

regardless of their location on the spectrum of demoralization…

in our interconnected world no one can escape hate unmolested

yet, she must not claim too fervently her shock and brokenness

or her falling between the prescribed cracks of normativity she unconsciously enjoys

for her whiteness is her unearned separateness, her unearned access to balms and

bandages

while wound and scar-stories, even between sisters, are non-comparative and rightfully

so

yet her biology, is her one-way ticket to othered division roles

a wet cloak of invisibility drapes over and plasters to her like concepts of "naturalized"

femininity

born into, born as, born through, born on…the operative word…a precarious "stage"

and through it all…somehow, she has the memory of a primordial soup of sameness

interconnectedness and perfection of love…deep in her bones too

a member of the Earth Tribe with a memory of oneness

we are not weaklings, we are Earthlings…

oh Divine, forgive our imperfect culture of We, teach us your ways of Love before we

drown in sorrow

her add in the classified section could read

"non-color-and-differences-blind white woman

seeks individuation and transcendence within a collaborative, cooperative

heterogeneous, and empowered collective"

why?

because she can…

why?

because she must…

why?

because she can…

why?