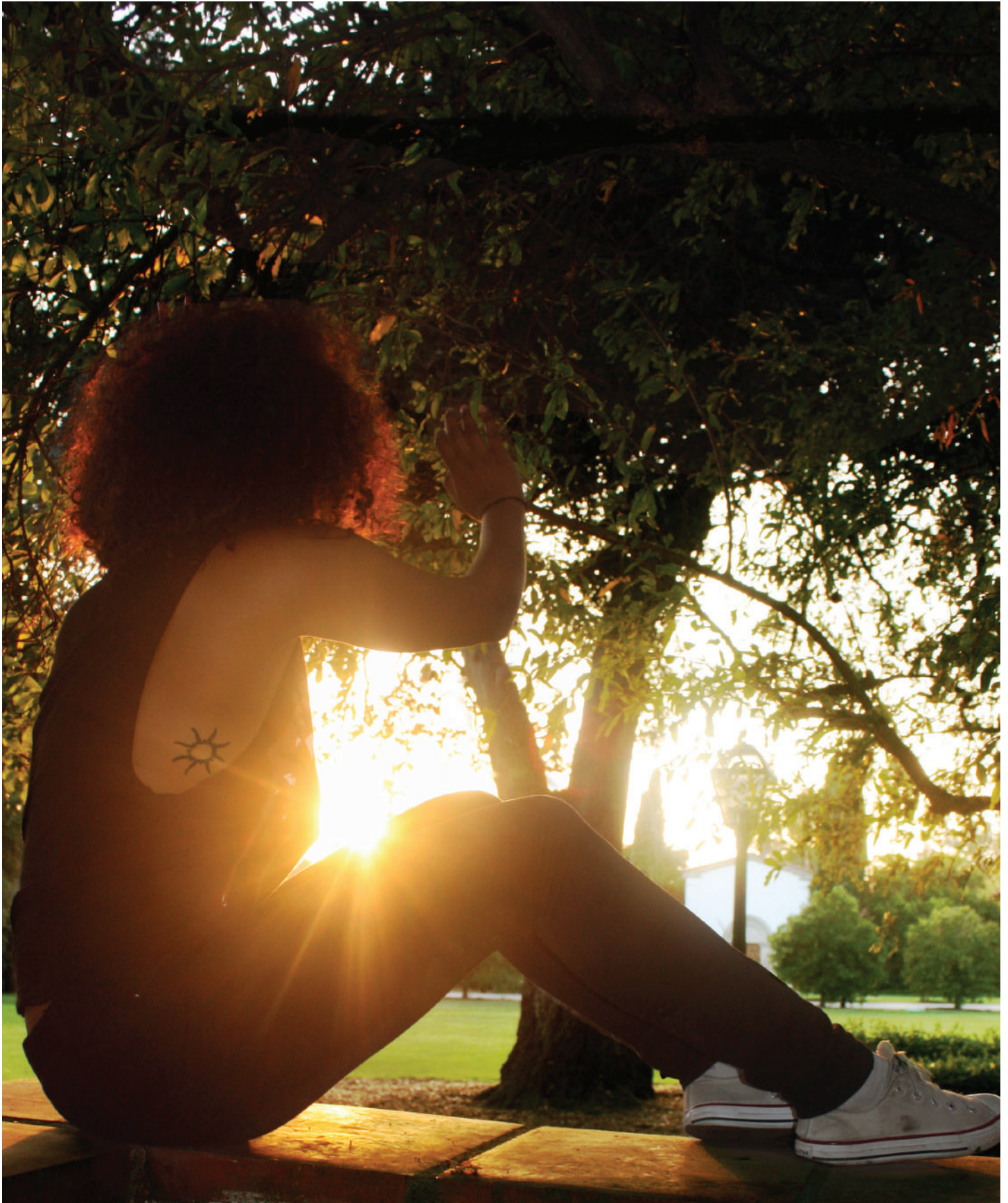


[IN]VISIBLE

VOLUME 6, ISSUE 1
FALL 2013



[IN]VISIBLE

EDITOR-IN-CHIEF	ROSE DUCHARME (SC '14)
MANAGING EDITOR	MIEL JASPER (SC '16)
WRITING DIRECTOR	VIVIENNE MULLER (SC '16)
LEAD COPY EDITOR	SARAH ROSEN (SC '16)
BLOG EDITOR	REBECCA DUTTA (SC '15)
ART DIRECTOR	GRACE POOLE (SC '16)
DESIGN DIRECTOR	KARIN DENTON (PO '15)
PUBLIC RELATIONS MANAGER	DAYSHA EDEWI (SC '14)
COVER PHOTO	MAHALIA PRATER-FAHEY (PO '15)
DESIGNERS	KARIN DENTON (PO '15) CAROLINE THOMAS (SC '17) MAHALIA PRATER-FAHEY (PO '15)
COPY EDITORS	NAOMI BOSCH (PO '15) AMY CHANG (SC '15) SARAH ROSEN (SC '16) JASMINE RUSSEL (SC '17) STARLA SCHNEIDER (SC '16)
CONTRIBUTING WRITERS AND ARTISTS	LUCY ALTMAN-NEWELL (SC '17) EMILY AUDET (SC '17) NAOMI BOSCH (PO '15) MAILE BLUME (SC '17) ROSE DUCHARME (SC '14) MEGAN GIANNINY (SC '14) MARY ALICE KOON (PO '17) AIMEE MILLER (SC '16) VIVIENNE MULLER (SC '16) KRISTEN SIBBALD (SC '17) SHANE ZACKERY (SC '14)

MISSION STATEMENT: We are a group of students devoted to fostering an inclusive dialogue on gender issues, starting with the Claremont Colleges. We acknowledge unique character and voice as essential elements of community that should be appreciated in individuals, not drowned out by the majority. As such, we seek to emphasize appreciation of the diverse identities that are frequently overlooked. It is our mission to bring these essential qualities into focus.

ABOUT THE COVER: Cover model Dinu Duri (PO '15) shows off her tattoo, which she got at age 16. She says, "I got it because I was really down and confused at that point in my life, and it represented a Camus quote that meant a lot to me: '*Au milieu de l'hiver, j'apprenais enfin qu'il y avait en moi un été invincible*,' or 'In the midst of winter I found within me an invincible summer.'"

COLOPHON: *[in]Visible* is printed by the Claremont University Consortium's Connection on white 80-pound gloss text paper, using Helvetica Neue, Titling Felix, and Baskerville fonts. Three hundred copies were printed and distributed to the Claremont Colleges.

SPONSOR: Scripps Associated Students

Letter from the Editor

As *[in]Visible* continues to grow, our new leadership team has made some changes we're excited to share with you. Since we have been expanding the coverage of our magazine, we thought it was time to update our mission statement to focus more on the diversity and inclusivity at the heart of our publication. This issue of the magazine holds true to that mission. We have articles on a variety of topics this semester addressing gender issues and feminism internationally and in our own culture. *[in]Visible* has maintained its roots as a feminist publication started to address problems of body-image in Claremont by running several great articles this semester on the gender stereotypes that go along with appearance. We are proud to publish work of students from the Claremont Colleges and expand not only our staff membership, but distribution of our magazines throughout the 5Cs.

This semester, *[in]Visible* hosted a series of outreach events leading up to Halloween organized by our PR Manager, Daysha Edewi. These events, called "I'm Taking Sexy Back," were designed to challenge the expectation for women to dress "slutty" and the pressure this imposes as well as the implied license to slut-shame at other times of the year. Our activities, which included Madlibs rewrites of song lyrics, pumpkin decorating, and costume making, were each hosted by a different member of our leadership and aimed at promoting self-expression during Halloween.

Part of our work to expand *[in]Visible* has been maintaining a presence online to keep a dialogue going during the semester. Our Blog Editor, Rebecca Dutta, and the team of bloggers have been working hard to bring you regular articles covering issues and events as they occur in Claremont and beyond. To read our blog and learn more about our publication, check out our website, <http://community.scrippscollege.edu/invisible/>. We also have an active Facebook page to update you on *[in]Visible* events, news, and the progress of our magazine. If you have comments regarding the articles or would like to become involved in our publication, do not hesitate to email us at invisiblemag@gmail.com.

I am grateful for the hard work of the leadership team and all of our contributors this semester, and I am happy to bring you the product of our efforts. I hope you enjoy reading this issue of *[in]Visible*!

Sincerely,



Rose DuCharme
Editor-in-Chief
[in]Visible Magazine

Reader Response:

Do you have thoughts about any of the articles in this issue? We want to hear your opinion—even if you wish to remain anonymous! Please contact us with any likes or dislikes regarding this issue at INVISIBLEMAG@GMAIL.COM, and include "Letter to Editor" in the subject line.

We will need all submissions by the end of March 2014 to be considered for publication.

CONTENTS

10



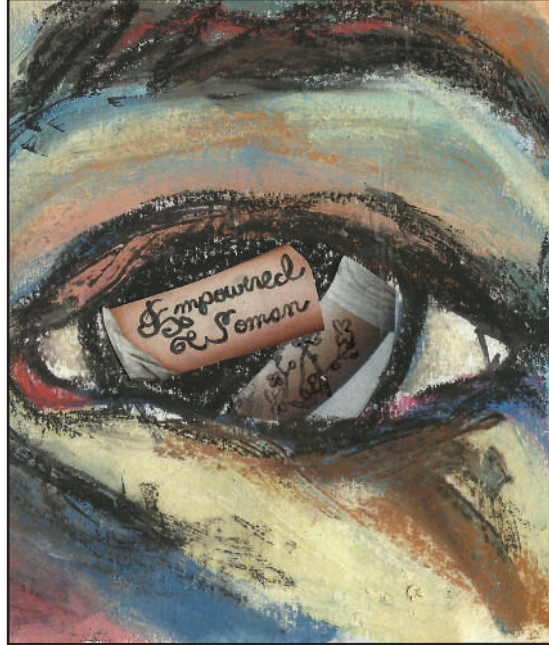
6 DEPRESSION AND YOUTH

Kristen Sibbald examines the relationship between the unique pressure female college students feel to succeed and the prevalence of anxiety and depression among them.

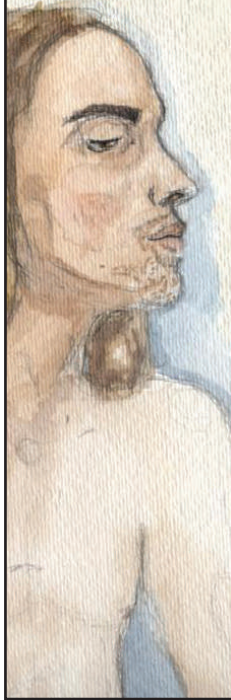
8 “GIRL, SHOW ME YOUR @\$%!”: STREET HARRASMENT

Shane Zackery compares street harrasment based on race and gender experienced in the United States and abroad.

20



18



10 OBSERVING FRANCE'S PROTEST FOR ALL

France's response to the 2013 measure legalizing same-sex marriage was unfolding while writer Rose DuCharme was studying abroad in Nantes. Here she recounts her experiences as she observed the country debate the issue of same-sex marriage.

12 INTERVIEW: MADDY RUVOLO, STUDENT DISABILITY ACTIVIST

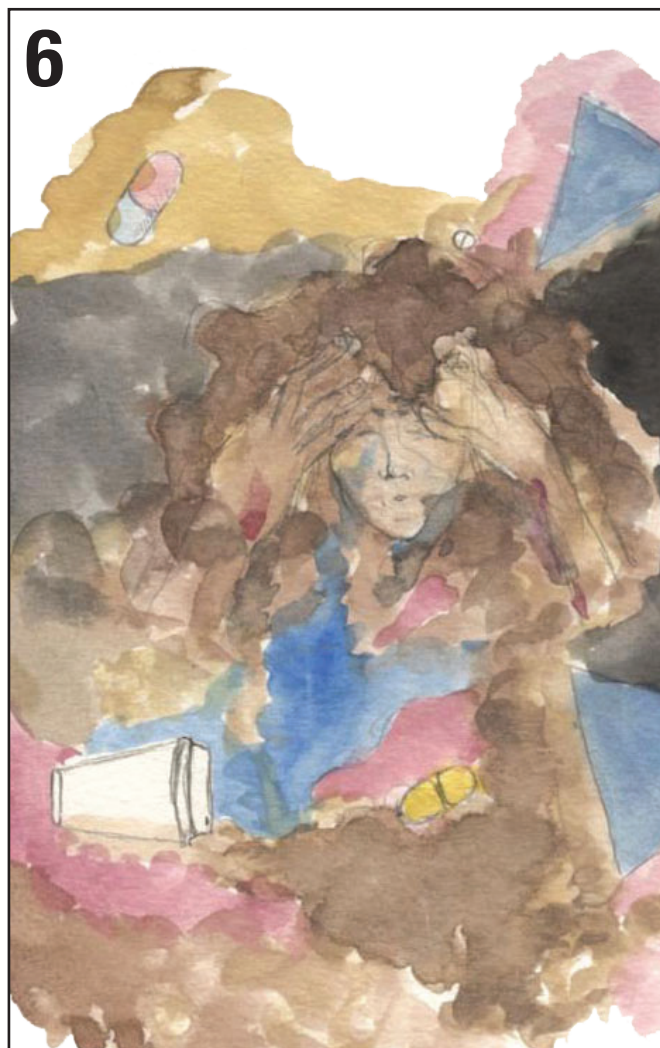
Maddy Ruvolo is a student disability activist. Vivienne Muller sat down to interview her on her experiences at Scripps, the Disability, Illness, and Difference Alliance (DIDA) and studying abroad in Parma, Italy.

15 BOOK REVIEW: DEFY THE DARK

Megan Gianniny reviews an anthology of short stories, which is especially notable for its inclusion of queer and interracial characters.



12



16 **SEXPERTISE**

What's a magazine without sex tips? A whirlwind of sex advice brought to you by the leadership team.

18 **CROSSING HAIRLINES**

Maile Blume discusses her experiences with hair, examining how hair becomes a defining characteristic of gender and the assumptions people make regarding hair length.

20 **THE SEXISM OF TATTOOS**

Lucienne (Lucy) Altman-Newell discusses tattoos on men and women, analyzing Claremont's response to a survey of gendered reactions to tattoos.

22 **QUEER AND (OR) COLORED IN THE WORKPLACE**

Vivienne Muller discusses the problems of navigating the standards of professional dress as they relate to individual gender presentation and ethnicity.

Depression **and Youth**



Artwork by Aimee Miller (SC '16)

My parents are educators and are always teaching me something. They taught me two very different sets of lessons, each with hopes for what I can become and what I can contribute to the world. However, by my spending my life trying to live up to both fully, I learned something even deeper from these lessons, something which I began to observe among my peers as well. The dichotomy and increasing pressures of cultural expectations for the young generation are having a dramatic impact on them, one that is particularly visible in mental health.

My father, who comes from a more conservative generation, taught my sisters and me to be ladylike, to get a respectable job, to get married and have a nice family, never to walk alone at night, and to exercise and take care of my body. He extolled the virtues of a good education. He made his three little girls spend what felt to them like ages practicing getting up from the dinner table so our chairs wouldn't scrape the floor. He taught us we are the definers of our own futures.

My mom is a little younger and more liberal than my dad, and she always pushed me to try new things, to stretch my limits, and to fight for what I believe in. She also wanted me to get a good education, but she stressed learning to see things in new ways and to try to examine the water we swim in, as she puts it. She taught us that our generation is going to be in charge of fixing this exploited earth, our grossly unbalanced economy, and our barely functional government, even if there's very little we can do right now. She taught us we are the definers of what the world can become.

Everything they ever wanted for me required me to go to college. I got in trouble once in the third grade and, though I was never particularly ambitious, I remember sitting in the principal's office, gripped by the terror of having a permanent record that would prevent any college from accepting me.

Of course, this seems like a ridiculous fear for a third grader. But this is the mindset of so many people of my generation who are barely able to breathe under the weight of the pressures set upon us. My own stresses weren't caused by my parents' encouragement alone. They were also caused by the societal expectations behind them. So many college students, myself included, suffer from these heightened, dual expectations in the new age and it is causing us more trouble than may meet the eye.

These dual societal expectations that my parents and many others so illustratively represent have college students caught in the middle. We are torn between what is expected of us and what we're expected to expect of ourselves. We are torn between being ladylike and being revolutionary thinkers. The amount of pressure caused by these benchmarks is enormous and we, the young people, are being crushed under the weight of both. As feminist writer Courtney Martin points out in her book *Perfect Girls, Starving Daughters*, "We are the daughters of the feminists who said, 'You can be anything,' and we heard, 'You have to be everything.'"

Can you blame us for being anxious and depressed?

Over 48% of college students rated their stress as high-

er than average within the last 12 months, according to the National College Health Assessment. The American College Health Association estimated that in 2010, 8% of college students have been diagnosed with depression, 83% were feeling overwhelmed, and almost 7% experience one or more anxiety disorders. Suicide is the eleventh leading cause of death in the US, the third leading cause of death in 15-24 year olds, and the second leading cause of death in college students. This does not account for undiagnosed depression and anxiety or the number of failed suicide attempts.

But with such high expectations, many people attribute their own emotional strain to temporary stress from the workloads, and pass it off as something to deal with later. Some see anxiety as a sign of weakness or failure. Many are told that they have no right to be morose if they are privileged, or just to be happier. Some are afraid of being labeled as having a disorder and being pulled off track.

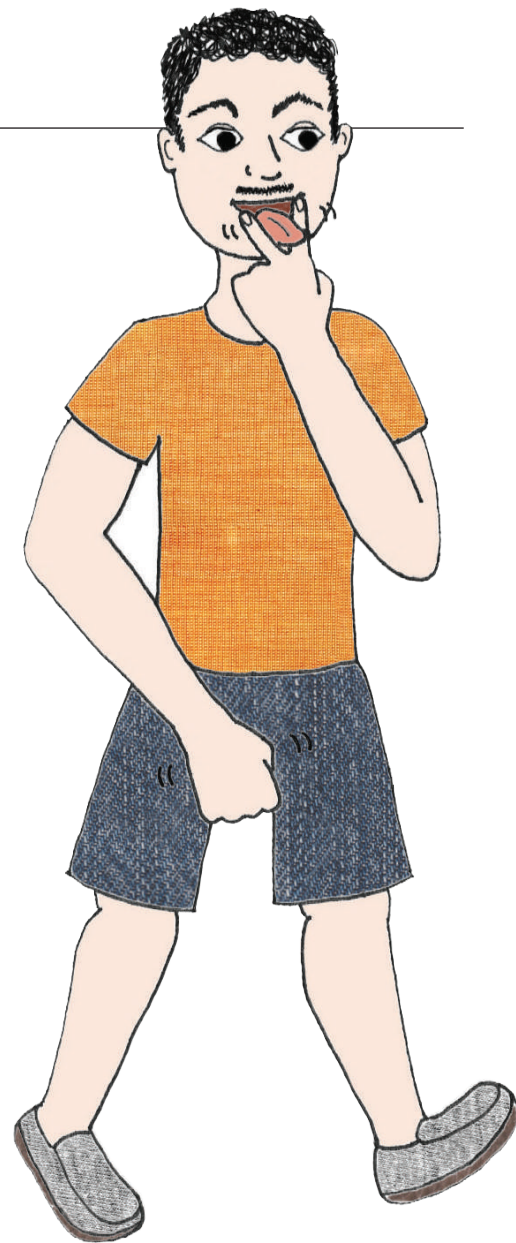
Depression and anxiety are afflictions college students cannot afford to ignore, and simultaneously do not have time to deal with. Aside from the emotional trauma involved, anxiety and depression can have physical effects, such as headaches, stomachaches, skin irritation,

and back pain. Among other ailments, it can cause insomnia and hinder the immune system. But while stress and societal pressure are so often the source of these afflictions, the list of stress-management suggestions is less than encouraging. Pamphlets recommend that readers exercise every day, find hobbies, join clubs, volunteer, get involved in social networks, spend time outdoors, keep on top of homework, maintain a balanced diet, and somehow, still to get eight hours of sleep every night. When the problem is how much stress there is to deal with and all the things we feel obligated to do, this hardly reads like a solution manual. These solutions are a perpetuation of the central problem, the societal expectations for young people to do so much and still to be happy.

My parents only have the best intentions for me. They encourage me to do the things they think will make me happy in the end. So then what is the solution? What are we missing? It is possible that all we need to do is to slow down and try to enjoy life in the moment, but this seems like an overly simplistic solution, especially to anyone who has personally struggled with these kinds of stressors. Is learning to let go truly a way out, or is it creating another set of expectations? In such a competition-driven culture, perhaps the first step to healing is to give ourselves permission to feel anxious, depressed, and stressed out. The less we believe we have a right to this pain, the worse it will become. Perhaps our biggest hope lies in learning to accept that we cannot be everything and to look within ourselves to find ways to contribute to society that are personally meaningful, rather than trying to fill the expectations we have learned.

KRISTEN SIBBALD is a Scripps first year who is contemplating a major in English or Psychology. She loves stories, exploring, and turning mundane activities into adventures.

Hey Girl, show me your #\$% @!



East Palo Alto: I'm sitting on a bench with my girlfriend, waiting for the bus. We're tired after a long day and are looking forward to hanging out in Downtown Palo Alto. A car drives by. We make eye contact with the dude. It's kind of weird. But, we figure it's over as his car advances down the road. We were wrong.

Dude *backs up* his car in the middle of the street wearing what I *know* he thinks of as his sexy face and says: "Hey ladies."

We say nothing.

But then it's awkward. What I want to say is "Dude. No, dude. You are silly. You are a silly, silly man and you're making everyone uncomfortable."

Instead, I struggle to stay civil with a "Not bad." And a head nod. Can't fight the defensive butch in me.

His response: "Are you guys 18?"

What?

"No." We both say with a glare. (We totally are. In fact, we are older than 18! Tricksters we are.)

"I didn't think so," he says, deflated. "Have a nice day."

Whatwhatwhat?

That is obviously no longer possible. Because now I have to worry about the next car that passes and the next and the next because there may be a man driving it who stops his car

to look at us in that way and the fighter in me won't be so calm.

I know what you're thinking. Of course. I was in East Palo Alto. Things like this always happen in places like *those*.

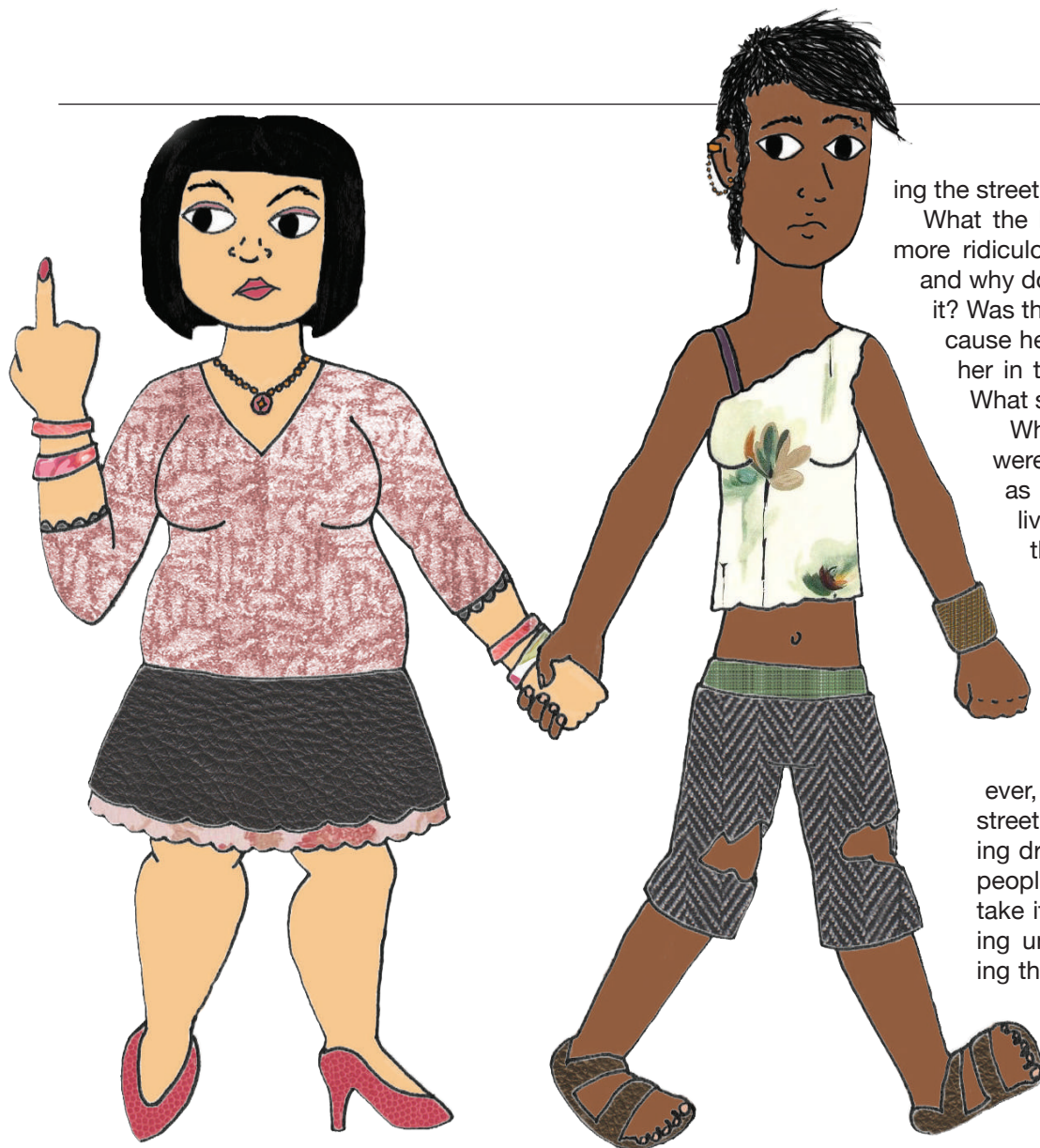
But wait.

Florence, Italy: I'm walking through the market checking out the leather goods and smelling the fresh breads. There are merchants everywhere, selling their products and trying to appeal to tourists. I'm with some friends from Scripps who are with me on the program. We're chillin out maxing relaxing in the piazza when some dude (because it's always some dude) walks by my friend and says: "Ooh. Hello brown sugar." And keeps walking.

WHAT?

Brown sugar? Are you serious?

We look at each other incredulously and I'm thinking wow. I'm so pissed that happened to her. I wish I could have punched him in that over-privileged male mouth of his. I can't imagine going through that for four months. Not only being cat called because of my lady parts, but being tokenized for being one of the few foreign black people in this city? It's too much.



Artwork by Naomi Bosch (PO '15)

Except you know that? I can. I did.

I was in freaking Europe—Big, flashy, fancy Europe! Not East Palo Alto or some other notorious city.

I know what you're thinking. Of course. I was in East Palo Alto. Things like that always happen in places like *those*.

But guess what? Street harassment knows no geographical boundaries. I witnessed and received it in Italy. East Palo Alto. The more reputable Palo Alto. Evanston, Illinois. Oakland. Berkeley. San Jose. Orlando. You guys. It is everywhere.

In Chicago, another dude literally opened the door to holla "DAMN. I SEE YOU,

GIRL!" at a stylish, bodacious woman of color who was cross-

ing the street.

What the hell is with dudes in their cars acting more ridiculous than anything that I've ever seen and why do they think that we are benefiting from it? Was that woman supposed to feel valued because he sees her and couldn't help but yell at her in the middle of a busy shopping plaza? What sense does that make?

What world did these guys think that they were living in where women would see this as a positive addition to their days and lives? Unfortunately, the answer is that they live in this one. They live in a world where they can drive by, yell some harmful words and then drive on to be held completely unaccountable for their actions, while our days are ruined.

Most people will tell you to ignore it. The problem with that, however, is that the opposite of opposition to street harassment is not the same as not being drawn into it. In fact, in our world, when people like this don't hear the word no, they take it as a form of consent—that by seeming unaffected by their words we are saying they didn't do anything wrong or hurtful.

That they have permission to keep doing it. Lack of non-consent is not the same as consent. Does this sound familiar?

Street harassment is a violation—of sense of safety, comfort, space and self. It is unfair. It is cruel, and it is everywhere. Do-

mestic and abroad, in underprivileged communities and upper class neighborhoods. In our beloved Bay and fantasized Europe. And it sucks. Every. Single. Time. There is no getting used to it. So what do we do?

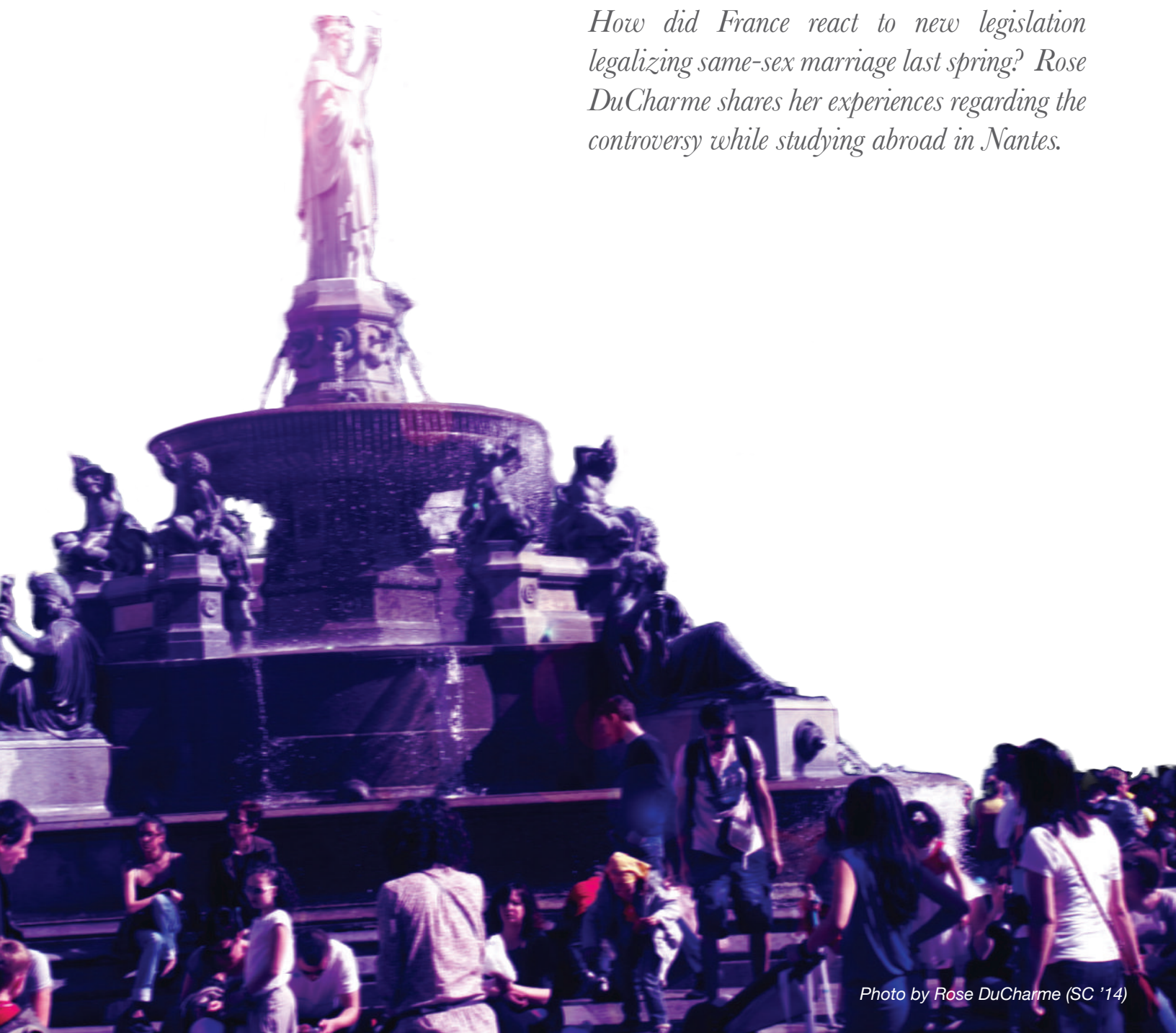
Honestly, there is no simple one-stop-shop solution. We can't stop walking and we can't punch every jerk that violates our space. It is not a woman's job to make these dudes better men (I stress this. Seriously. It's not.) However, what we can do is educate the men in our lives who are close to us and make them accountable for their actions (because if I saw my son or cousin or best guy friend harassing a woman on the street, there would be pure hell to pay).

We may not individually be able to take on the whole world, but we can start in our own communities so that the men in our Florences and Orlandos and San Joses realize that we don't want their grotesque "approval" or discomforting cat calls. We just want to cross the fucking street.

SHANE ZACKERY is a senior at Scripps majoring in Media Economics (a self-design). Shane enjoys casually browsing residential real estate in their free time.

Observing France's protest

How did France react to new legislation legalizing same-sex marriage last spring? Rose DuCharme shares her experiences regarding the controversy while studying abroad in Nantes.



for all

Last spring, France legalized “marriage for all.” This action followed an impassioned political battle in which the “protest for all” overwhelmed the Champs Elysée to fight President François Hollande’s efforts to legalize same-sex marriage and adoption.

I was there, studying abroad in Nantes, a city in Western France that happens to be fairly conservative and Catholic. This meant that several of the host families of students in my program regularly went to Paris for the weekend to protest against same-sex marriage. After the first protest occurred during orientation, I realized I was in a space where many people held views very different from mine on an issue on which I had a strong personal opinion. While opposition to same-sex marriage is not exactly foreign in the United States, coming from a liberal city and then attending Scripps, which is, in comparison to some communities, inclusive and accepting of diversity, this was the first time I had encountered such vocal and large-scale opposition to same-sex marriage from within my own community. One of the greatest challenges I faced while abroad was navigating the clash between my strong personal feelings and the views expressed by my host culture.

It would be a mischaracterization to represent the opposition to “marriage for all” as a monolithic expression of hatred, although there were a few horrifying news stories of instances of assaults in Paris motivated by homophobia. My host mother explained to me that the opposition was not primarily targeted at same-sex marriage. The problem was that President Hollande had tied other issues to the question of marriage, including rights of same-sex couples to adopt and the legality of medically assisted reproduction and surrogate pregnancies. My host mother was concerned about how medical production of children and legalization of surrogate mothers (issues that apply to heterosexual couples as well) would lead to a system of commodification of children. I also do not intend to generalize the views of the entire French population, for many French people were for same-sex marriage and organized protests in support.

While some Americans have the stereotype of France as a liberal, even socialist, country, there is an undercurrent of conservatism. When I talk of conservatism in France, I mean something different from conservatism in the United States. France is predominantly Catholic, and many of the people I

met upheld their religious heritage. Family is central to French culture and often intertwined with religion, as I witnessed through multi-generational family gatherings at Easter and the closed shops and empty streets that characterize Sundays, when people spend the day at home with family. There is a larger tendency in France to uphold tradition in all aspects of culture, from maintaining the purity of the French language to meticulously preserving their historical heritage. The opposition to the issues tied to “marriage for all” was related to these cultural views. While I was there, I didn’t hear debates focused on the morality, the existence of same-sex attraction, or the sanctity of marriage, as is often the case in the United States. In France, it was more focused on the interest of the children and the structure of the family. Some told me that the opposition in France was not homophobic because it was

not aimed directly at LGBTQ people. I believe, however, that the opposition’s focus on the impact on children stems from the view that a family with same-sex parents would be somehow unnatural, and therefore is still a manifestation of homophobia, though perhaps more subtly expressed.

While my host family did not take a stance on “marriage for all,” I was faced with the difficulty of reconciling my desire

to have a positive experience with my host culture and my gratitude to the kind and welcoming people I met in France with the fact that some of them held views so different from mine. By having the people I disagreed with there in front of me as friends rather than abstract voices I didn’t have to interact with, I had to manage the divide between personal and political feelings. I learned that I may fundamentally disagree with someone on issues, yet still accept them as a person despite not being able to accept their views. Since I was a cultural outsider, I felt it was not fully my place to critique, yet I could not change my personal convictions for the sake of cultural understanding. I went to France to experience cultural immersion, and I learned it is not always possible to accept everything about another society. I believe that what is important in cases such as this is to seek to understand and know that recognizing particular problems can go along with appreciating cultural diversity.

One of the greatest challenges I faced while abroad was navigating the clash between my strong personal feelings and the views expressed by my host culture.

ROSE DUCHARME is a senior at Scripps majoring in English and French Studies. Her favorite things include books and chocolate.



*Photo by
Mary Alice Koon
(PO '17)*

Maddy Ruvolo

student interview

Maddy Ruvolo is a senior at Scripps College and the co-founder of the 5C Disability, Illness, and Difference Alliance (DIDA). [in]Visible talked to Maddy about her experiences as a student with a disability, both in Claremont and studying abroad last year in Italy, and her activism efforts on campus.

[In]Visible: How did you get started with activism?

Maddy Ruvolo: I guess I just sort of...fell into it. I got sick in high school, but I didn't really think of myself as disabled for a long time. I didn't think I was part of anything, that it was an individual thing. Then I got to Scripps and started learning about marginalized groups, and oppression, and talking about gender and race in class. And I realized disability wasn't being talked about. So it started with frustrated conversations with my friends about why it wasn't being talked about, why there wasn't any sort of outlet for that here. And then at the end of sophomore year, my friends and I decided we were just gonna start a group. As I got more and more involved, I realized how much I cared about it. I'd always wanted to help people in a vague sense, and cared about social justice. Getting involved in disability activism on campus was a good outlet for me.

[IV]: How did you find an abroad program, what were the challenges and the highlights of your program, and what resources did you use to find this?

MR: Well I knew I wanted to live with a host family, and I knew wanted to go to Italy because I'd been studying Italian. So that kind of narrowed it down a lot; also I didn't wanna study art, I'm not an artist (and a lot of programs in Italy have to do with art). And so, I chose the Pitzer program because it seemed like a good general program, where I would get to live with a family.

The highlights of the program were that it was just really wonderful to be in a new country and a new place. It was nice to get to explore a new country and to be thrown into this. You at first feel overwhelmed, but then [I] realized that I could handle things.

Then I guess some of the things that were difficult were that I wasn't able to do things that everyone else in the program was able to do. It was hard because I would want to do everything, like go out to the bars and like travel every weekend and just like hang out with the Italians that I was meeting. But no, I

didn't just stop having a chronic illness because I was abroad. So, dealing with that and also not being with anybody I knew beforehand. So sometimes traveling was kind of rough because the people I was traveling with wanted to do as much as they possibly could, and sometimes I just couldn't do things. Oh another highlight, as part of the program I interned at the University of Parma's disability office.

[IV]: That's cool.

MR: Yeah, it was really cool, because I hadn't thought about disability from an international perspective before. And just sort of seeing...I don't know, their different approach to disability was really interesting.

[IV]: Do you wanna describe that approach a little bit?

MR: Sure, I guess Italy is definitely less physically accessible than the U.S. I mean there were some really cool things. Like I went to a Medieval castle that had a lift, which I never would have expected. But then like, most of the buses aren't accessible. So I think that if I'd had a mobility disability that would've been really tough. Also my program, the office where we took most of our classes (since it was a really small program) was on the 3rd floor of the building, and it didn't have an elevator. So I don't know what their plan is if they, you know, have a student with a disability where they can't go up stairs. But they seem much more progressive in their attitudes.

I think here in the U.S. you encounter a lot of suspicion towards disability, and the impression that disabled people are just whining or are lazy. And are just like taking money from the government. Which is not true. But in Italy they were much of the approach that we should help everybody, we should, ya know, help all of our citizens. Italian politics are sort of absurd, so it's not like it's perfect by any means. And I was also in the North, which just has a lot more infrastructure and just generally has more progressive attitudes than the South. It did seem to be a little bit of a charity approach to disability, but at least at the University of Parma, the woman who ran the office, it was like her life's work. It was really incredible, and she really

Continued on next page

Maddy Ruvolo interview continued

took the approach of treating every person with dignity, and just being really respectful of everybody.

[IV]: What were some differences between being abroad and being at Scripps?

“We would just really like people to understand disability issues more, to understand how disability issues intersect with other issues.”

MR: I did not feel like I had the support system that I do at Scripps. I communicated as best I could with the program ahead of time and they were really great. The biggest thing I think for them was that I have pretty significant food allergies, so finding me a host family that would accommodate that was a lot of work for them. And I really appreciated that. But I also just feel like I have more support at school.

And then when you have an invisible disability people don't always trust you. They don't trust you to exercise good judgement and so the people who handle disabilities at Scripps, they've known me for a while and so they know if I say I can't do something, I'm not lazy, I can't do something. Inversely if I say I can do something, then I can do something. But I was a little bit more wary. I wasn't really sure what would happen if I encountered a problem.

Also, I got sick a couple times (that's part of my illness). So having to navigate the health system in a different country...I mean it was a lot more straightforward than it is in the U.S. I just went to a doctor and then the doctor gave me a prescription, and then I went to the pharmacy and it was right downstairs. They filled it and the medicines were not very expensive. So that was good, but when I first got sick (the program helped with that, they just sent me to the program's doctor), that was sort of concerning, when you're in a different country and trying to tell them about all of my medications so they would check for bad interactions. So trying to explain that in my not awesome Italian, was kind of nerve wracking. And then just generally realizing that if I needed to ask someone to give up their seat (which I never did) that I just didn't feel comfortable doing that, it probably wouldn't go well, because I didn't speak the language. I also wasn't sure what the attitudes would be towards me saying, “Hi, I'm disabled. Like I actually need to sit down.”

[IV]: So, one more question. What are your goals for

DIDA or what are DIDA's goals?

MR: So many goals. Okay.

I guess in the short term, we're really excited about the new disability resource center. But we want to make sure there's a really strong cultural disability component. So it was initially conceived to be a centralized accommodation space and we really wanna make sure there's programming around identity aspects of disability, and then also training for professors about disability and ally training for students. So we have a lot of ideas for the disability resource center and we're hoping people are receptive to those ideas and then it becomes a place disabled students feel is their own and is not just like a bureaucratic place.

Eventually it would be really great to see a disability studies program at Scripps. Currently there are two classes—there are a couple classes here and there that could potentially be part of a major eventually, but really we have a long way to go there. But nationally there is a trend toward more disability studies programs.

Also, I guess the general/vague goal of more awareness. Because right now it's really tough to be a disabled student, at Scripps anyways. I know it's really tough for all marginalized identities, especially when you have multiple marginalized identities it's even more difficult. We would just really like people to understand disability issues more, to understand how disability issues intersect with other issues. We wanna improve the medical hall draw system, the campus is not very physically accessible... I think that is gonna be one of the more difficult things to get done, just because most of the dorms aren't accessible. The first floors are accessible but not the upper floors. But I think there would be a lot of push back.

[IV]: Yeah, probably.

MR: But I guess just having more resources available that go beyond just academics and speak more towards the issues of stigma and identity.

[IV]: Okay, so is there anything in general you want to say about yourself, or DIDA or something relevant to this interview?

MR: It has been really great doing this advocacy at Scripps, because generally speaking people, students especially, have been pretty receptive. And in some cases very receptive.

It's really nice because I know when I go out into the “Real World” that that won't be the case. Which is not to say that it's been easy, but just in terms of like, people's willingness to listen, people's willingness to learn, we have gotten some good feedback, and that's really nice because it's nice to feel supported.

Book Review: *Defy the Dark*

The cover of darkness allows for all sorts of things, be they dangerous, exciting, or both – and that is what the seventeen stories in *Defy the Dark* seek to explore. In the introduction, editor Sandra Mitchell explains that a quote from Stephen King about a short story being like “a kiss in the dark from a stranger” has always stayed with her and was in fact what inspired her to create this anthology. The anthology first came to my attention for its notable inclusion of an interracial couple and several queer characters. The stories range from supernatural thrillers to contemporary fiction about regret and the death of a friend and, as with many anthologies, vary in how compelling they are.

One of the most compelling stories in the collection was “Ghost Town” by Malinda Lo – the story of a visit to a haunted house on Halloween night. Ty is a boyish girl newly moved to Pinnacle, Colorado from San Francisco, California, and she is invited to sneak into the local haunted house by McKenzie, one of the few girls who has been nice to her in her new school. The story is told in three parts, slowly moving forward to earlier and earlier parts of the night, until the end of the third part ultimately explains the strange ending of the first. Lo does a brilliant job of revealing just a little bit more each time to keep the tension rising. It’s haunting and a little spooky, but not the kind of story that leaves you jumping at shadows when you walk to the bathroom at 2AM. It has a gratifying conclusion and several powerful images that have stayed with me since reading it, but which I hesitate to share for fear of giving too much away.

Though notable for the inclusion of an interracial couple defying their families to be together, the fantastical parts of the plot of “Stillwater” by Valerie Kemp feel forced. The characters are interesting, and the premise – a small town where nothing (literally nothing) seems to change – is intriguing, but the story seems to fall flat in the execution. The mysterious missing brother character and the strange messages carved

on rocks are never given full back-story; they are only used to propel the two main characters towards an escape from Stillwater, which is where the story ends suddenly. It feels rushed as if the story’s more build to

its conclusion than Kemp was willing to write.

“The Sunflower Murders” was included in *Defy the Dark* through a writing contest that sought to include a new, ‘undiscovered’ author in the anthology, as Sandra Mitchell herself was once “discovered” by someone willing to pull her work out of the “slush pile.” It was written by Kate Espey, a teen from San Antonio, Texas, and is the haunting story of a girl whose best friend was killed as the first victim of a serial killer who targeted young girls, always leaving their bodies in sunflower fields. It’s a tale very much about regret – the decision to let a friend go off on her own, in order to spend time with a boy – and the emotion behind it feels very real. The narrator slowly recounts the events of the night when her friend Tasha was killed while musing on how things might have gone differently. She considers how she might have saved her friend, but of course, it’s all in the past, and she can’t change anything now, no matter how much she wishes she could. It’s dark, all too real, and makes for a very compelling read.

“This Was Ophelia” by Tessa Gratton tells the story of a wealthy young girl, Ophelia Polonius, who sneaks out of her house in her brother’s suit to go to clubs and dance and smoke as an escape from a restricted feminine life that makes her feel trapped. It’s full of subtle and not-so-subtle references to Shakespeare’s Hamlet, but completely turns the story on its head in a very satisfying way when Ophelia, going simply by “O” when out in her borrowed suit, meets and befriends Hal King. While there may be a funeral for Ophelia in this story, it most certainly does not go the way of the Bard’s famous play. This may in fact have been my favorite story from the collection for the way it portrays Ophelia playing with gender, and Hal’s confused attraction to her.

For those who love genre short stories of haunting futures or things that go bump in the night, *Defy the Dark* is certain to hold several stories to disturb and delight. The few stories of contemporary fiction in the anthology, however, with the exception of teen Kate Espey’s “The Sunflower Murders,” failed to excite me as much as their more fantastical counterparts. The order of the stories didn’t seem to carry much significance either, which may have to do with the variety of styles being used. On the whole, *Defy the Dark* makes for an enjoyable read for fans of YA fiction seeking stories about the possibilities, freedoms, and dangers of darkness.

MEGAN GIANNINY is a senior at Scripps majoring in Gender and Women’s Studies, with a minor in Dance. She has a developing addiction to technology that she tries to fend off by reminding herself to read more books in her spare time.



Artwork
by Vivienne
Muller (SC '16)



15 ways to fuck the patriarchy

Tired of reading Cosmo? Are you hearing the same sex advice again and again from every single magazine? Find yourself needing more sex tips in your life? No worries - [in]Visible Magazine's sex column is here for you with 15 new and exciting ways to fuck, featuring the Patriarchy.

THE CHASE

Tips to lure him in: you can't fuck him until you've got him. Here are some sure-fire ways to get him interested blah blah blah...

- 1 Play dumb:**
Attract him by playing down your intelligence. That way, he'll always have his guard down.
- 2 Play hard to get:**
Cancel on your dates at the last minute. Guys love a girl they never have to get to know. The more mystery you have, the better.
- 3 Wear plenty of make-up:**
The last thing you want is for him to see your real face.

SEX

The main event.

- 4 Communication:**
Don't ask him anything other than his birthday, so you can look up his sign. His horoscope will tell you everything you need to know, including his favorite food, which you can tempt him with.
- 5 Consent:**
Talk about how much you want him to make you say yes. Refuse to do anything unless he asks you in a hushed whisper, hot and heavy in your ear. An alternative is to write "yes" in edible body paint on the places you want him to touch. (Feel free to scribble an instruction manual in chocolate on your thighs.)
- 6 Doggy style:**
Put a collar on him.
- 7 Threesomes:**
Find a sexy girl. Invite her over for some adult fun with you and the Patriarchy. Drink copious amounts of red wine until you and her start making out. Leave to buy dental dams (or Saran wrap) and don't come back.
- 8 Oral sex:**
Get him to go down on you voraciously. Promptly fall asleep.

KEEPING HIM

Mixing it up: you have to keep it interesting to keep ahold of him. Can't let that hot slice of Patriarchy slip through your fingertips - what would you do without him?

- 9 Forgo underwear:**
Go panty-less, braless. No more sexy panties, no more lacy bralettes. Burn everything and steal all his boxers.
- 10 Get kinky:**
Lead him to the bedroom and tell him you want to get rough. Take off all your clothes - SURPRISE! You're only wearing sandpaper.
- 11 Make dinner topless:**
Cook his favorite dish - but leave out all the onions. Hide them under your breasts and ask him to find them. When he does, he'll cry.
- 12 Public sex:**
Test your chemistry during lab, but don't let his Bunsen burner get too hot.

DITCHING HIM

At some point, you're gonna need something new. You'll get tired of fucking the Patriarchy and want to turn your energy elsewhere, such as that hottie White Supremacy. But first, you need to get the Patriarchy off your nuts.

- 13 Get too kinky:**
"Edge play" is kinky play that pushes up to the limits of a person's endurance. Push the Patriarchy's edge by making him memorize and recite writings about issues of gender-based systemic violence while you give him a good spanking.
- 14 Make a date with your vibrator:**
Fair warning - things may get hot and heavy. Don't invite the Patriarchy.
- 15 Ignore him:**
Refuse to acknowledge his existence. When he calls, pick up the phone but don't say anything. Just breathe into the receiver.

crossing t h e hairline

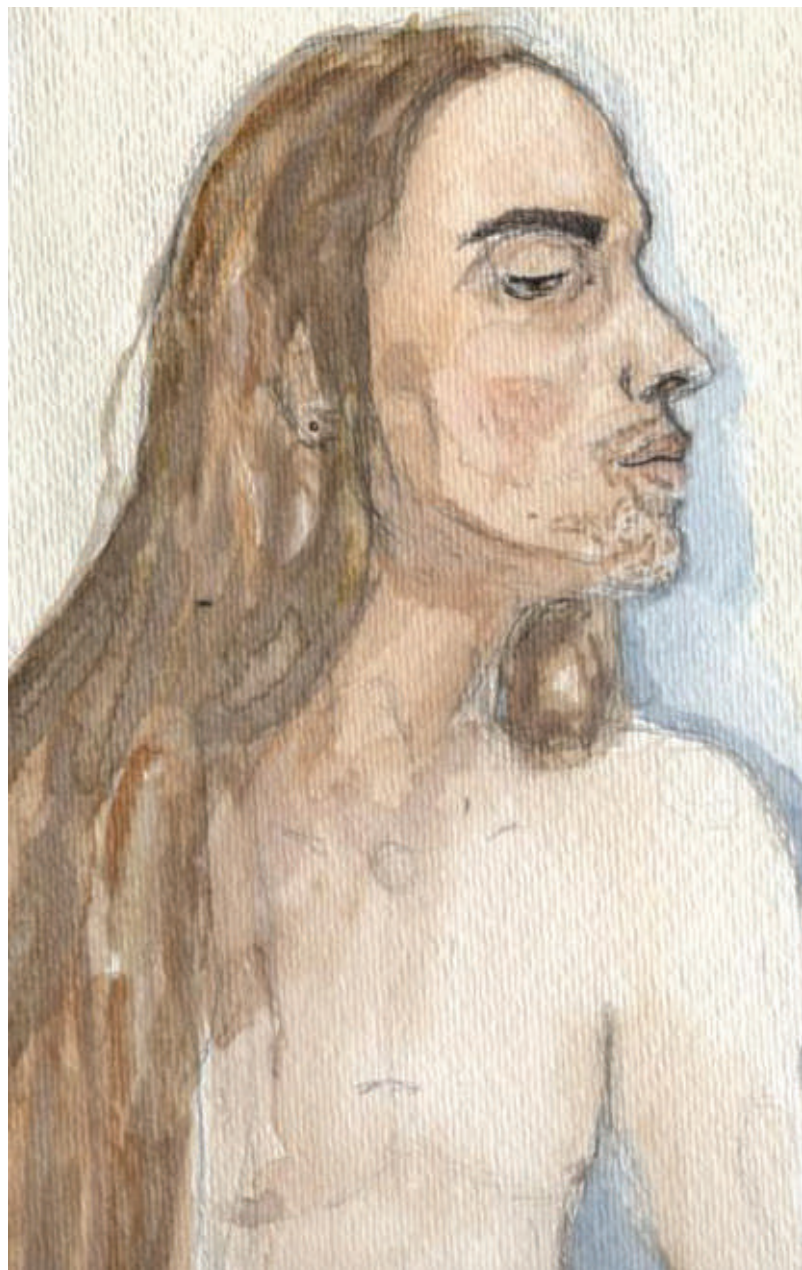
“I love your hair! Most women can’t pull that off.” These words, expressed to me many times since I cut my hair, now came from the lips of a bank teller, whose own hair cascaded down her back in loose ringlets. I knew that these words were intended to compliment me and make me feel good about myself. Still, I couldn’t help but feel uneasy at her declaration: “most women can’t pull that off.”

My initial unease came from the nature of the compliment. Many women, perhaps unknowingly, raise each other up by putting themselves and other women down. For example, many compliments take on the following form:

“I love your ____! I/most women could never ____.” In this situation, it was not enough for the bank teller to simply compliment my hair. Rather, she felt it necessary to pair this message with another one: it is not socially acceptable for most women to have short hair. In all honesty, it was this underlying sentiment that truly disturbed me. The bank teller was suggesting that although 100% of men are able to “pull off” short hair, only a small fraction of women have this ability.

It is not surprising that most of us have grown up believing that these gender norms are natural, somehow an innate part of our identities, for, in a way, they have always defined us; little girls grow up with long hair and little boys with short hair because their parents themselves have grown up in a society that links gender and hair length. And these children, exposed to such an obvious difference between their male and female peers, will most likely raise their children the same way. When a child is born, debates rarely arise about whether the child’s hair should be kept long or short—this decision is almost always made,

Short-haired women and long-haired men have become objects of fascination because they challenge the gender schemas so engrained in American minds.



Artwork by Aimee Miller (SC '16)

automatically and unquestioned, by cultural expectations. The cycle continues, quietly and unnoticed.

These cultural expectations of men and women’s hair is partially grounded in the militarization of the United States. Before the first World War, men and women wore their hair long in equal

numbers. However, once men entered the military, they were required to buzz their hair short. Short hair became associated with masculinity—with strength, force, and combat—and quickly became a popular trend among American men as a



whole. To be a man, then, became associated with having short hair. As a result, long hair became associated with being a woman and took on feminine connotations. Now, almost a century after the first World War, hair length and gender are still fused together in American subconsciousness.

Today, short-haired women and long-haired men have become objects of fascination because they challenge the gender schemas so engrained in American minds. People I meet often ask me why I cut my hair short. They wait, admiration in their eyes, sure there must be a deep reason behind my unconventional choice. They wait, curious as to why any woman would be prompted to cut her hair, to toss something so integral to western ideals of femininity to the floor. I respond quite simply, "I just didn't like having long hair."

And that, my friends, is all it should take.

These gendered lines, invisible and socially constructed, should never hold us back from being who we want to be. Too often, I hear women discourage one another from getting short haircuts. Too often, I hear women denying their own ability to have short hair. Too often, these gendered lines contain us simply because we believe that we cannot transcend them. Yet, if we only tried, we would see that everyone has the ability to cross them and that doing so is as easy as walking through fog.

MAILE BLUME is a freshman at Scripps College who is interested in majoring in Writing and Media Studies. In her free time she enjoys soaking up sunshine, conversing with strangers, and making bad puns.



Artwork by Emily Audet (SC '17)

The Sexism of Tattoos

Four days after my high school graduation, I got my first tattoo – a small symbol of peace on my right ankle. I expected some criticism, but the kind I received was more indirect than I had predicted. Instead of blatant and aggressive comments such as “What a whore,” I received – and still do receive – more subtle criticisms, such as “That’s cool. You know, usually, I absolutely detest tattoos. They defile the body” or “That’s an interesting one. In general I just think they’re so ugly.” Thus, I received negative feedback in the form of backhanded compliments. Wondering if these reactions would be different if I identified and expressed myself as male, I decided to investigate reactions toward tattoos based on gender, specifically among students of the Claremont Colleges.

Of course, results found within the 5C community do not necessarily reflect the views of any wider community. Additionally, certain statistics within the group of survey respondents may itself influence results. Of the 73 people who responded to my brief online survey, 65 (89.04%) identified as female and eight (10.96%) identified as male. This larger concentration of women may lead to more favorable views toward women with tattoos. Of these 73 participants, thirteen

(17.81%) had tattoos and 60 (82.19%) did not. This reflection of personal choice may be indicative of attitudes regarding tattoos. It also should be understood that the Claremont Colleges comprise a generally very young, liberal community that is not representative of the larger population. Additionally, results of the survey indicated that most people only comment on tattoos if they like them. Thus, not all judgments may be found within the results of the survey.

Surprisingly, quite a few responses indicated that students within the 5Cs tend to judge the tattoo rather than the person who has it, at least on a conscious level. Many people are simply interested in the symbolism and the aesthetic appeal of the design. In fact, the almost unanimous line of questioning is “What does it say?” “What does it mean?” “Is there a story behind that?”

Of course, it is very hard to judge a person’s chosen physical characteristics without also judging the person who has chosen to appear in such a way. The results of this survey reflect this concept, and they do so along gender lines. Those who admit to judging tattooed people identify the judge’s own age, the size and placement of the tattoo on the judged, and the gender of the judged (the

It is the gender of the individual that seems to play out most significantly in the judgment of tattooed persons.

person with the tattoo) as critical factors in their judgments. Younger people tend to have more positive judgments about people with tattoos than do those from older generations, and those with smaller tattoos in modest, concealable places generally receive less harsh judgment than those who have large tattoos in places such as the chest or upper leg. “Tramp stamps,” as lower back tattoos are sometimes dubbed, are especially frowned upon. But it is the gender of the individual that seems to play out most significantly in the judgment of tattooed persons.

Sexism was, as expected, glaringly prevalent in the survey results. One student commented that people often ask her why she got a “boy tattoo.” Another student commented that tattoos are “inherently masculine.” Then, of course, are all the stereotypes that come along with being a tattooed man or a tattooed woman.

Negative stereotypes of tattooed men include being a “bad boy,” a bad influence, loud, careless, into drugs, or a “wife beater,” and many survey participants claim that they are more intimidated by and wary of tattooed men than they are of non-tattooed men or of tattooed women. However, most students claim that their judgments of the guy “really depend on the tattoo,” and most reactions were actually extremely positive. Those surveyed indicated that tattooed guys are “sexy,” “hot,” “attractive,” “hipster,” “manly,” and “tough.” It seems that while guys do sometimes get a bad rep for having tattoos, stereotypes based on their tattoos attract more people than they repel.

Women, of course, face a slew of negative, often sexualized, stereotypes. Survey respondents commented that many think women get tattoos as an “excuse to be hit on” or to sexualize themselves. Perhaps this perception explains why many in the general population consider tattooed women to be trashy, tacky, revolting, classless sluts and whores who deface their previously “pure” bodies for sexual attention. Yet 5C students also have many positive things to say about tattooed women. They comment that tattoos on women can be “alluring and sexy,” and that they often judge a tattooed woman to be hardcore, badass, comfortable with her body, courageous, fearless, and living “freely and spontaneously.” Survey participants did write, however, that the general stereotype they observe is the former.

It seems that perceptions of tattooed people are changing over time, but are still split along gender lines. While not all tattooed men are automatically assumed to be untrustworthy, they’re still often stereotyped as “bad boys.” (Racial data was

If you ask Google, the gender divide is clear:

Google

guys with tattoos are |
guys with tattoos are **hot**
guys with tattoos are **hot quote**
guys with tattoos are
are guys with tattoos **attractive**

Google

girls with tattoos are |
girls with tattoos are **easy**
girls with tattoos are **hotter**
girls with tattoos are **trashy**
girls with tattoos are **a turn off**

not collected in the survey, so it’s uncertain as to how significant a role bodies of color play in this judgment.)

More prevalent than this reaction, though, is the judgment that guys with tattoos are sexy, attractive individuals who can rock their “inherently masculine” tats. Reactions to women with tattoos are much stronger and tend to be split into two distinct groups: that she is a desperate whore, or that she’s an alluring, free spirit. (In both cases, the woman is sexualized, which perpetuates negative stereotypes.) Perceptions of tattooed individuals are both positive and negative within each gender, yet in different ways that clearly define gender: men are “tough,” and women are “sexual.”

As one survey participant pointed out, how an individual reacts to tattoos can be a good gauge of character. If judgment and tattoos must go hand-in-hand, perhaps we should use tattoos to judge those who react to them rather than to those who have them.

LUCIENNE (LUCY) ALTMAN-NEWELL is a first-year at Scripps, and is about as undeclared and undecided as it is possible to be. She enjoys philosophizing, rock climbing, and wailing tragically with her roommates (aka, singing horrifically).



Queer and (or) colored in

Maybe you have a job interview tomorrow. Or you've just gotten a new job. Or you're spending another day at the office. You know what you're supposed to wear— dark and/or neutral colors, maybe a suit or a dress shirt and slacks. If you're a woman, add (low) heels and subtle make-up, maybe change the pants to a skirt (taking care to shave your legs and wear nylons). You shy away from bold colors, lumping them with patterns in the same mental category of unacceptable. The idea is that everyone should look the same.

The sterility of workplace attire can be constricting if you don't want to limit your expression to cultural standards of femininity or a sort of "homogenized" whiteness. Figuring out the way you're supposed to dress professionally is not especially difficult, especially if you Google it.

When you Google pictures of "How to dress professionally for women," the majority of the women are white. The women who are not white are all dressed the same as the white women. In general, there is little to no color— in neither the women or their clothing.

While the fact that women of color are dressed the same

as their white counterparts is not a problem, the absence of acknowledgement of other cultural forms of dress is. There are no lawyers in African geometric patterns, no shrewd business women in bold saris, no power-lunching women in floral yukatas or any CEOs in hijabs.

There is also the issue of hair. Obviously, to look professional your entire appearance should be neat, with each aspect under control and without a single strand of hair out of place. With textured (especially black) hair, neatness is often easier said than done when natural frizz is seen as sloppy. Because of the often political connotations of natural hair, wearing your black hair the way it grows out of your head can be interpreted as radical and ill-suited for a work environment.

The other big issue with the conformative nature of professional-wear is from a gendered standpoint— how to dress when you aren't traditionally femme* or if you're any type of gender-nonconforming*, which is most prevalent in queer communities. Society still holds women to a certain "pretty" femininity where shaved legs and make-up are a must and

The challenge is finding balance between how society mandates your self-expression and how you feel about it as an individual.



Photos by Shane Zackery (SC '14)

the workplace

skirts trump pants when it comes to formality. Basically, the idea that there is a “right” way to be a woman is at its most pervasive in fashion, highlighted in this case in the context of professional dress.

While some women and gender-nonconforming people forgo womenswear altogether, it can still be tricky. Since men and women’s sizing are drastically different, finding men’s clothing that fits can be an issue. That and for masculine identifying women, wearing pants in some instances may be underdressing.

For women or gender-nonconforming people who do not want to wear menswear there are other issues. Going make-up-less and nylon-less as a woman should not be an issue. Forbidding women’s legs from looking too much like men’s is sexist. Requiring that women pretty their faces while discouraging men to do so enforces gender dichotomies.

The challenge is finding a balance between how society mandates your self-expression and how you feel about it as an individual. How much rule-bending you can get away with depends on your work environment/culture as well as the region. In California for instance there’s less formality than in the rest of the country.

In general though, if you are wearing women’s wear you can probably get away with wearing similar colors (with one more subdued than the other) and either a skirt or a shirt or a blazer

with a pattern, but not more than one patterned item. If you do wear ethnic dress, it may be a good idea to combine it with a western element such as a blazer or a pencil skirt.

When going for menswear, fit is essential. Wearing ill-fitting men’s clothing runs the risk of presenting as a 13 year-old boy. It’s also harder to express yourself through color and patterns with menswear, but you can still mix one statement shirt with a suit.

Sometimes we don’t have a choice on whether or not we break rules when our identities are at stake. Sometimes we are inherently subversive solely through the act of being ourselves. As our clothing options narrow in proportion to the professionalism of our clothing, it is important to hold on to our personal identities. Only put on your body what you feel comfortable in.

**terms originating from the queer community dealing with gender*

References:

<http://everydayfeminism.com/2013/07/professionalism-and-ethnic-dressing>

<http://www.career.vt.edu/interviewing/interviewappearance.html>

VIVIENNE MULLER is a sophomore at Scripps College majoring in History with a minor in Dance. Occassionally she fantasizes about dressing in Gothic-Victorian clothing and having a tea party.

"The essential is invisible to the eyes."

-The Little Prince