

The five contributors to this inaugural volume of *slideshow* are seniors at Washington University in St. Louis, all of whom participated in the university's Undergraduate Honors Fellowship Program during the 2003–2004 academic year. Each of these authors completed an Honors Thesis in the Spring of 2004, and the articles appearing in this journal derive from those extended research projects.



Working to counter a pervasive tradition that focuses disproportionately on the biography rather than on the artistic achievement of Virginia Woolf and Sylvia Plath, Stephanie Hales argues that the writing of these two authors, though consistently associated with their private experiences of mental illness, is not “sealed off” from the public realm. In “Breaking through the Bell Jar: Releasing the Female Literary Tradition,” Hales explores the rarely recognized *textual* relationship between Woolf and Plath, highlighting the ways in which Plath both embraced and reacted against the influence of her literary precursor.



Lexie Kuznick's “A Moment of Truth: Women's Experiences at the 1968 Democratic Convention Demonstrations in Chicago,” explores various components of women's participation in the infamous police riots in Chicago. This article contends that the chauvinistic and aggressive ways of the New Left during the Convention pushed many female activists away from the movement and toward the establishment of an independent Women's Liberation Movement.



In her article, “More than Just Men in Tights: The Narrative Possibilities of Contemporary Comics,” Tara Liss argues that, despite a commonly held misconception to the contrary, comics are a surprisingly complicated form of communication. By exploring the medium's inherent formal tensions, she demonstrates how their complex narrative worlds require the contributions of a knowing and active reader.



In “Giving Chicks a Chance?: Performing Masculinity in *The Taming of the Shrew*,” Emily Madison examines the varied implications of Shakespeare's Globe Theatre's 2003 all-female production of Shakespeare's notoriously misogynistic comedy. Through an approach that integrates performance and textual analysis, she argues that the Globe's production both challenged traditional interpretations of *The Taming of the Shrew* and helped to bring us closer to early modern ideas about sex and gender, thereby challenging our own.



In the late fourteenth-century Middle English poem *Sir Gawain and the Green Knight*, the *Gawain*-poet manipulates the character of one of the most famous knights of Arthurian Romance. In his essay, “A Matter of Some Repute: The Evolution of the Sir Gawain Character,” Daniel Ira Rubin follows the path of Sir Gawain as he journeys through Celtic, French, and English traditions.



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