

Dear Reader,

Thank you for picking up a copy of *Inter-Text: An Undergraduate Journal for Social Sciences and Humanities* Volume 3. For the third consecutive year, *Inter-Text* has succeeded in its important mission of collecting, editing, and publishing impressive and innovative student work to enable diverse scholarly dialogue among Lake Forest College's humanities and social science students. We hope that the Journal will contribute to the College's academic culture for several years to come; without you, the interested reader, our vision would be incomplete.

The past year has been a turbulent one, both on and off campus. As a community, we have endured opposition to the fundamental value of diversity, and we have witnessed students responding to these challenges through protest and activism. We now face a global pandemic and the consequences of social isolation. Thus, it is more important than ever that Lake Forest College students have an outlet for their voices and valuable perspectives. We have worked harder than ever to produce a print journal during these difficult and somewhat dark times, and we hope that our Journal provides a beacon of light.

We are thrilled to share that our third volume received the highest number of submissions to date. Out of fifty-nine articles, we selected the best eleven through our rigorous peer review process. This was no easy task to complete, but it was altogether necessary, as our goal has remained to bring forth a collection of strong literature for the campus community. We faced a large undertaking in narrowing down the submissions because of the sheer number, astounding quality, and variety of topics of the papers submitted. Each submission went through a meticulous blind peer review process in which it was evaluated by at least three editors. While reviewing, we looked for strength in four aspects that are central to any paper, regardless of the subject: clarity of argument, use of evidence, structure, and language and grammar. This process resulted in a collaborative and in-depth discussion of every submission at a decision meeting before we chose the final articles. After initial acceptance, we worked alongside the authors in the editorial process. This consisted of three stages of editing: substantive editing, copyediting, and proofreading. In each of these stages, every accepted paper was reviewed by at least two editors. The pages that follow are the final product of this comprehensive process.

It is through this process, tedious as it may be, that we are able to present you with works of outstanding scholarship that cover a wide range of topics in the social sciences and humanities. We hope the dialogue between the articles in these pages fosters evolving thought, vision, and conversation. With that being said, we highly encourage everyone to submit their own work next year so we can continue the mission of the

Journal. It is to the exceptional work of our authors that we can attribute this year's success.

This year, we divided the eleven articles in our Journal into four distinct topical categories: Music As a Coping Mechanism, Responses to Systemic Injustice, Female Empowerment and Sexuality, and Critiques of Popular Culture. Although we divided the articles by topics, a unifying theme across the papers still emerged: social responses to institutional power. As you read through these articles, we invite you to contemplate the ways each of these authors engages with this topic from a unique perspective.

The Journal begins with a piece titled "1963 or Today, Masters of Destruction Permeate Our Lives: A Critique of Bob Dylan's 'Masters of War,'" in which Belinda Beaver analyzes how Bob Dylan's popular song "Masters of War" illuminates the harsh realities of war and its destructive nature both on and off the battlefield when Dylan composed the song and today. In line with a multi-disciplinary examination of music, Grace Drake explores the role of music during the Black Death in fourteenth-century Europe. She argues that music was a method of distraction from the plague's destruction in her article "Eat, Drink, and Play Music."

Moving away from musical analysis, the next section of the Journal explores activism and responses to injustice brought upon by government. Kent Beckman describes several key events that led to the end of slavery through his essay, "The Destruction of Slavery in the American Civil War." In offering insight to the secession of the Confederacy, Kent discusses the importance of slaves as political figures during the Civil War, which ultimately influenced Abraham Lincoln to pass his emancipatory policies. Remaining in the American context, Isaac Winter examines Dr. Martin Luther King, Jr.'s nonviolent philosophy during the Civil Rights movement, specifically highlighting the importance of patience, compassion, and community during the Montgomery Bus Boycott. Evaluating systemic hierarchy in African education, Sofia Lyazkowska calls for a radical change in the way knowledge is constructed in African countries today after she evaluates how colonialism contributed to the uneven dissemination of African versus European knowledge in schools.

Our next three authors view injustice specifically through the lens of gender studies and discuss empowerment in response to social inhibitors and gendered norms. Krista Grund-Wickramasekera looks at the sexual and reproductive justice movement through portraying the treatment of sex work, fertility, abortion, and transgender rights by the United States government. Anna Hevrdejs further explores women's roles in her paper "Hussite Women: Fighting More Than the Crusaders." She examines how the Hussite Revolution gave women the chance to step out of their traditional boundaries and experience a degree of equality with

men and a larger involvement with social and religious movements. Taking female empowerment even further back in time, Alicia Maynard explores how Hatsheput, the female pharaoh of the Eighteenth Dynasty, legitimized her role by modifying the traditional practices of male pharaohs and incorporating her own traditions, such as substantiating her role through art and depictions of herself as ruler.

The final section of our Journal contains critical assessment of various forms of popular culture. Tam Nguyen compares the Disney film *Mulan* with the original Ballad of *Mulan* in her essay “Making and Breaking a Heroine: Cultural Disparity in *Mulan*,” arguing the importance of cross-dressing in Chinese culture and Disney’s distortion of Chinese history in the popular film. Similar to Nguyen’s analysis of emphasized aspects of culture, Nina Codell considers Sophie Treadwell’s play *Machinal* alongside Situationist International theory to emphasize the possible negative consequences of the society of the spectacle. In the final piece, Emily Dietrich compares Disney’s 1977 film *The Many Adventures of Winnie the Pooh* and A. A. Milne’s *Winnie the Pooh* series and discusses Disney’s amplification of Pooh’s cuteness, while relating this exaggeration to the consumerist culture of Disney. After the works of our authors, you will have the chance to read five feature articles contributed by our editors, in which they review songs, musical scores, the college experience, government theory, and environmental wonders.

Before you dive into the pages ahead, we want to thank you one more time for participating in our vision. A journal is nothing without an audience to evaluate and savor the scholarship of our authors. So, please ponder, question, engage, and reflect. We hope you enjoy *Inter-Text* Volume 3.

Sincerely,

The Editors