

Julia Anderson: “Saratoga Race Course: Exploring its Role as Both a Connecting and Dividing Element in the Local Community”

Examining the original purpose and the history of Saratoga Race Course juxtaposed with its use and intentions today reveals that the race course is a far more inclusive place than it was in the Nineteenth Century. Thoroughbred racing, once strictly a wealthy white man’s sport, has grown to include a diversity of riders, employees, track-goers, and off-track participants. While this diversity has had certain obvious benefits, it has also created significant race, class and gender tensions within the Saratoga Community and has resulted in a love-hate relationship of residents with the facility. Using an intersectional lens I show how and why current employees at the track as well as local residents of the town express both positive and negative responses to these changes, and I speculate what these mixed reviews suggest about diversity as an industry goal.

Regina Bonsu: “In Loving Memory of W.E.B. Du Bois: Communism, Pan-Africanism and the ‘Othering’ of W.E.B Du Bois”

When W.E.B. DuBois died in Ghana in 1963, he was recognized by many Africans as an important world leader, and his life and works were commemorated in the W.E.B. Du Bois Centre for Pan African Culture, built in 1985. In Great Barrington,
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permeated the global popular culture to the point where anyone would recognize his red and yellow shield. But the character is far more complex and multi-dimensional than regular people assume him to be. Superman is a character that has undergone numerous transformations and adaptations, and he is popular today because as a character has been responsive to the changing needs and wants of his creators and the consumers of his messages. Because he is so resilient, he has also become more complicated, and it is in that complexity that we see Superman's greatest potential as a cultural agent.

Hannah Doban: "The Anti-Hero: How the Mobsters, Drug Dealers and Narcissists Saved American Television"

Television, once an escapist's dream complete with laugh tracks and morals-of-the-story, used to be a maligned medium. It had a reputation no better than that of religious pamphlets, and it was deemed unworthy of critical dissemination or deeper understanding. In recent years, however, television has undergone a massive revolution. This is in large part due to the emergence of the Anti-Hero character, a central figure who lacks-conventional heroic qualities, such as courage, honesty, -enoP(e,.6(f- a)10()S

to feel connected to the story and empathize with the characters. Humor is another driving force behind why Ira Glass continues to tirelessly produce engaging material on unconventional and seemingly banal topics. While not every episode deals with a topic that is conventionally funny, Ira Glass makes it part of his mission to add tinges of humor to counter the harrowing stories delivered by more traditional news media sources. By incorporating humor and a traditional narrative structure in *This American Life*, radio celebrity Ira Glass creates an accessible human-interest show that encourages audience participation through empathy and reflection.

Sophia Inkeles: "Mishpucha at the Movies: Exploring Identity through Cinematic Representations of the Jewish Family"

Focusing on cinematic representations of the Jewish family in the late 20th century, this paper analyzes the ways in which film both reflects and reproduces understandings of contemporary Jewish American identity. In the Jewish tradition, the onus of religious preservation is placed on the family. Families are responsible for passing down customs and maintaining religious practices from generation to generation. Families are therefore largely important in informing a distinctive Jewish identity. As Jewish immigrants assimilated, however, they were forced to reform and adapt their customs to the unique contours of American society. While this shift allowed Jews access to better opportunities and improved their overall currency within the cultural landscape, it also resulted in a generational divide, creating an uneasy tension between religious belonging and national identity. The films under consideration provide nuanced and multilayered representations of American Jewish family life, thereby reflecting the anxieties and consequences of intense assimilation. In doing so, they offer an interpretation of Jewish identity defined les(o)10(f)-d.4Mh(c)412(o r)7(e)1i Jew4. this s Jewi7ao rtetata

movement lend themselves to seeing the industry as categorically American and the brewers as exemplifying the American dream.

Nevon Kipperman: “Digesting” Identities: Race, Ethnicity, and Gender through Food in Film

Whether it appears as a vehicle for conversation over the dinner table, a means for defining characters, or an element of the setting, food plays a central role in American film. Because food is vital for human survival, it is impossible for consumers not to project their own cultural associations with food into the films in which it appears. Food is pervasive, and its omnipresence in movies reflects the ways in which food production, food consumption, and food products are used both subliminally and intentionally as a way to make subjects more “digestible” within film, which in itself is a unique medium because it has the ability to present constructed representations of human interaction that often rely on simplified versions of whole cultures and identities. In attempting to construct these simplified representations, food comes into play, and in turn addresses issues of race, ethnicity, and gender. By studying various films, I intend to explore the ways in which food is used to speak for greater issues of intersectionality as they relate to different identities

perspectival way helps us more accurately understand our collective past, and provides us with a framework for understanding issues of race in America today.

Nick Shafir: "Writing On The Wall: Defending the Behavior of America's Wealthiest

jobs they held before the war. Riding the roads in pursuit of personal freedom, outlaw bikers have been perceived by some admirers as lone wolves: ultra-masculine, dangerous and heroic in their rejection of societal norms. Others, however, are less admirers than critics, adopting a negative opinion of outlaw bikers after events such as the 1947 riot in Hollister, CA. Since then, the stagnant negative image of bikers (and their acceptance of and conformity to this menacing stereotype) has led to their social