

Editors' Note

With this, our ninth volume, *The York Scholar* is broadening its mission. Having successfully published over fifty outstanding research essays by students in the Writing 300 classes, we have decided to widen our scope and invite submissions in all genres from all York College students. To reflect this change, the journal has taken on a new name: *The York Review*.

In redrawing the boundaries of this journal, we are mindful of our original goal to publish the very best research essays and we will continue to feature papers by students in the Writing 300 classes. Two such essays are joined by a memoir and a poem in this inaugural edition.

In the first research essay, “‘Hair’ They Are: The Ideologies of Black Hair,” Tiffany Thomas discusses the cultural pressures shaping views about natural black hair. Examining historical ideas about black hair and current media portrayals, she reflects on how black women today are attempting to redefine their hair and by extension, themselves.

Rishaad Ismail’s essay, “The Implications of U.S. Drone Strikes,” tackles the ethical and legal ramifications of using remotely piloted war craft to target individuals and groups identified as terrorists. Ismail raises important questions about the transparency of U.S. government decisions to strike and the ethics of killing from a distance.

The use of drones to strike foreign targets has increased, as Ismail notes, since the terrorist attacks on September 11, 2001. The events and ramifications of that particular day are also the focus of the two works that follow Ismail’s essay: Ayana Osson’s poem, “9-1-1” and Judith Davenport’s memoir “Nine Eleven”.

In its evocation of that day, Osson’s poem draws out images of destruction—“dust” and “debris,” the “cracked shells” and “rubble”—summoning not just the tangible realities of the aftermath of the

attack but the emotions that followed it.

Judith Davenport's "Nine Eleven," jolts us back into the confusion of 9/11 as the narrator attempts to reconstruct the gaps and misunderstandings of her experience of that day. Grouped together, these pieces complicate and refract our understanding, suggesting alternative ways of viewing the same event.

We hope that the selections in this issue will provide a rich source of discussion and reflection for the York community.

Finally, the artwork on the cover of this volume is by Ani Vignani, who graduated from York College in Spring 2013. Ani's work also appeared on the cover of the Spring 2009 *York Scholar*. Ani writes the following about the relationship between that piece and the *Abstract Phoenix* that we see here:

For a long time I have been trying to develop abstract images that look familiar to the eye. I've tried to work with simple shapes like symbols, and tried to make them more complex visually. I like mixing abstraction and realism. I like the idea of changing something that already exists and transform it into something that is unseen but still makes sense. I like coming up with several different versions of something that I already know, and see how it can evolve. I've been focusing in one style for a while, but my art has changed throughout my college experience.

We are delighted to feature Ani's work once again.

Submissions for future volumes of the *York Review* will be accepted in all genres from current York students. Hardcopy submissions should be left in the English Department, AC-2A16, marked to the attention of Phebe Kirkham. E-mailed submissions (.doc, docx or .rtf formats only) should be sent to pkirkham@york.cuny.edu.

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