

The Mirror



Fourteenth Edition
Fall 2018

Foreword from the Editor-in-Chief

The famous playwright George Bernard Shaw once said, "You use a glass mirror to see your face; you use works of art to see your soul." We members of St. Francis' *The Mirror* hope that, for all readers, this collection of works by talented artists serves the purpose Shaw intended: to inspire creativity, shed light on God's truth, and teach others what it means to be a Troubador.

The Mirror was created in the Fall of 2013 as a literary and artistic magazine for St. Francis. It began as one student's dream, but now it encompasses an entire campus of students, shedding light on the beauty of the life God gave us. We strive with each edition to reach the hearts and minds of those on campus.

The fourteenth edition of *The Mirror* is a diverse collection of art, prose, and poetry. It does not follow an established theme, but instead brings to our attention works of various inspiration. As a whole, however, each piece you are about to see is connected to the others by the strong passion and determination of the artist. Celebrate their talent with us, and find inspiration in the beauty that the St. Francis community is capable of.

~Anneke Zegers

Acknowledgements

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Eye of the Beholder
Ana Calderon

The Art of Meaning

Olivia James

I always loved the little things in life
Like when my mother fixes my part or
When a white shirt is in a pile of black ones
I never understood how people could over look it
When you put on a helmet and it messes up your mothers part
Or when you finally separate the black shirt from the white
ones
Because that is considered normal
But i don't like normal
I like blasting the music in the car at 3am with the windows
down
I like mixing all of the frozen yogurt flavors
I like staying up all night doing nothing
But doing everything in my mind
It is the little things
That truly mean nothing



Raindrop
Emma Panza



Twisted Imperfections
Justine Canio

Neglected

Alyssa Appel

there is a girl with eyes chocolate
in a field of wild magic and flowers

a sun and moon that never set
princesses hidden in pearl towers

a reedy off tune song sung clarinet
at noon dust glass rains and showers

waves, storms and fires of regret
moment to hour darkness devours

Oh the dreams we try to forget!
They always remain--they are ours.



The Road to Nowhere
Elizabeth Hansen



Lupita Nyong'o
Abigail Malek

A Marvelous Universe in Film

Anneke Zegers

On May 2, 2008, a new phenomena was introduced to the world of film. Movie-goers did not yet know that the little movie they went to see that weekend, called *Iron Man*, would spark a film series spanning over a decade. The success of *Iron Man* would inspire the creation of bigger and more ambitious superhero movies. Most of these proved to be popular box office hits, such as *Thor*, *The Incredible Hulk*, and *Captain America: The First Avenger*.

Fans of these loosely connected movies were in for a spectacle when plans for 2012's *The Avengers* were announced. This ambitious movie took characters from separate films and combined them together into one, using the same actors as in the previous films. The idea for Marvel's films to occur in the same universe was not a surprise for fans, but rather an opportunity for criticism. The concept was first introduced in the film *The Incredible Hulk* in 2008, when actor Robert Downey Jr. appeared onscreen as Iron Man once again. Surprising audience members with the inclusion of a familiar hero in another character's movie, critics were torn over whether this revolutionary idea worked. With the announcement of *The Avengers*, film critics further doubted Marvel's chances for success and called to question the possibility of a cinematic universe. It seemed impossible to achieve a coherent movie without compromising the integrity of the characters, reducing most of the heroes to supporting roles while one or two took center stage. *The Avengers*, however, succeeded in giving each well-developed character a time to shine, proving that a cinematic universe was and is possible.

Ten years since the release of *Iron Man*, the titular character is still appearing in Marvel's newest films, alongside other recognizable heroes such as Captain America, Black Widow, the Hulk, Thor, Spiderman, Black Panther, and many more. The Marvel Cinematic Universe, or the MCU, is a landmark achievement in film, bringing superheroes from beloved comic books to life.

Typically, the heroes are first introduced to the big screen in individual films before being launched into the universe, as in the case of Iron Man, Dr. Strange, and Thor. Recently, however, with the additions of Spiderman and Black Panther to the MCU, the characters have been introduced in a film containing multiple heroes before receiving their own. Both formulas have proved equally successful. As long as this trend continues, plans for new comic characters appearing in future movies will not diminish. After all, Marvel has already confirmed the release of *Captain Marvel*, their first movie starring a female superhero, and the company has re-procured film rights for *The Fantastic Four* (sold to 20th Century Fox in 1994).

Marvel's films are major hits with fans across the world, but criticism for the movies continues. With the exception of *Avengers: Infinity War* and *Captain America: Civil War*, Marvel films are accused of following an overly generic storyline. It goes something like this: the hero or heroes (presumably male, as almost all of the leading characters have been so far) and their quippy sidekicks take on a villain planning world destruction. They defeat him or her (in the rare case of a female villain, of which there have only been two so far) in a third-act, climactic battle which leads to the deaths of multiple nameless henchmen (or sometimes even extraterrestrial creatures) and the destruction of millions of dollars worth of property. It all ends with the villain's death, the

victorious hero kissing his girlfriend, and an off-beat conclusion that foreshadows the conflict in the next films of the series. This formula is undoubtedly accurate for many of the Marvel Films, especially in the *Captain America: The Winter Soldier* and *Iron Man 3*. The repetitive format of the plot lines begs the question, then, of why audiences keep flocking back to Marvel's films if they are so generic. Why are we terrified by these epic superbattles if we know how the story ends? Where is the suspense if audiences are aware that the heroes must survive?

The answer is surprisingly simple: character development. It is the ultimate mark of success for Marvel Comics. Audiences cannot help but fall in love with the deliciously complex, powerful, and relatable heroes that Marvel presents. We look up to them for their humble origins or dark pasts, seeing their rise from such dismal beginnings as a testament to the human triumph over circumstances. Fans never grow tired of watching Captain America throw his shield because they know he began his life as a sickly, disabled kid in Brooklyn who stood for what was right, even if it meant taking some punches. Viewers continue to root for Black Widow because, like her, we all have parts of our pasts that we are ashamed of and feel we need to redeem ourselves from. Audience members even love to see Marvel's iconic super villain, Loki, on screen, because they are fascinated by his troubling past with a dysfunctional family of god-like beings. In the end, Marvel has the fan support it needs to reinvent similar storylines. Audiences do not watch the films for the uniqueness or novelty of the stories; they watch them because they love the heroes and cannot wait to see them triumph over evil once more.


Marvel's unprecedented success continues to astound critics all across the world. Between the effectiveness of its storytelling and the

relatability of the key characters, this comic-based franchise will never cease to appeal to generations of movie-goers. It does not matter that the plots are a bit repetitive and generic. As the saying goes, “If it ain’t broke, don’t fix it.” As long as audiences still pay the big bucks to see their beloved heroes shine against their arch nemeses, the franchise will continue to thrive as it always has, following the plot structure that has garnered the franchise massive success.



Arches Stars

Nora Bonk



you don't even have to try.
with the look in your eyes,
so effortlessly beautiful
like the stars in the sky

Effortlessly
Emily Piu



Trees and Stars

Nora Bonk



Inspiring Stars

Look at the stars of the sky,
Each one has a story behind it.
Imagine all the mythological stories told by
generations
Each one is all connected to all of one big story,
Like the eternal flame of the phoenix's life,
No matter what happens in the future,
Bad things may happen,
But they connect to the world of life and death,
As the chance to the rebirthed the flames of life,
Astrological may it seems,
Your story will be in the skies,
Being retold to your everlasting soul
-Samantha Dacong

Inspiring Stars
Samantha Dacong



Uptown
Kendra Corbray

The City

Madigan Hunt

The city remembers midnight

Even when the sun bathes the cobblestones or glints of the top of the church, it remembers

It remembers the lights, the yellow spilling out onto the bustling streets

It remembers the ice cream shaped like roses and the chocolate served in porcelain bowls

It remembers the music, the beats that moved the people and the feet on the main boulevard

The city remembers the alleys, dark, mysterious, silent

It remembers the graffitied walls and the steps and the handmade toy shop that just closed for the night

It remembers cigar smoke curling into oblivion

It remembers a man singing on the corner, and the way the moths crashed frantically into the lantern

The city remembers midnight

And I remember the city



Mindscape
Samantha Dacong

Dysfunctional

Ta'Nasia Coleman

Elise sat on her bed near the window in her room. She curled herself up, her knees held to her chest tightly. Elise slowly ran her hand down her right arm, leaving a trail of goosebumps as it ghosted over her light brown skin. She took a steady breath in and held it a couple of seconds before she released it. Her breath felt oddly foreign in her mouth, and all at once she wanted to stop breathing, but she knew she had to keep going. No matter what. However, the voices inside her said otherwise.

She hated the voices with a raw passion that scared even her sometimes. Every time they spoke, it felt like multiple voices were talking to her, like multiple people were inside her. The sounds themselves were a mystery to Elise, but there was one hard and cold fact about the voices that Elise knew wasn't ever going to change. The "people" were simultaneously a part of her and completely separate from her.

It is not all that surprising, really. Elise knew something was wrong with her the moment she did multiple personality quizzes, each one providing her with completely different solutions and answers from the other. She needed to see someone about it; that part had been abundantly clear for the last nine years, and she knew it, but she was too vulnerable and humiliated to talk to someone about these people that kept plaguing and violating her thoughts and actions every day.

Elise's eyebrows furrowed as she gulped on seemingly nothing and tried to breathe slower, but her lungs wouldn't release. Elise's light hazel eyes seemed dull and lifeless as she kept the breath trapped in her lungs far longer than it should have been. Her eyes glossed over as she

felt a rush of something hit her fully from head to toe. She suddenly felt warm, and her palms were sweating. The people inside of her kept talking, and it almost felt like they were fighting to be in control of something. She hated it. It felt like her mind body and soul would be ripped apart and flung among the stars in space if they didn't just stop.

She prayed. She prayed to every deity that human beings had ever fathomed into existence, that have ever prayed or worshiped towards, that they would stop. Stop fighting and stop talking. She wished she was an ordinary child. She never asked or wanted these problems. So, then, why?

Why did it have to be her who had to deal with multiple different people fighting over God knows what? She started to have a headache as the slightly raspy whispers from the people turned into full-blown screaming and yelling, and the water that was trapped behind her eyelids burst and cascaded down her cheeks like a restless salty river. Her eyes stayed dull and almost lifeless, but her lips quivered ever so slightly. Why can't they stop?

She forced the long-awaited breath from her lungs, and she heard herself gasping for oxygen like a fish out of water. Her nearly bleeding fingernails dug into her right arm, creating deep dents and punctures in her skin as she let droplets of tears fall gently and ever so slowly onto her arm and lap. She felt them continue to fight; however, something had shifted, something that she couldn't quite place until she was gone. Violently ripped from her own reality and where she stood, only to be replaced with someone -- no, something else -- that oh so perfectly replicated her physical being.



In Still Waters
Kristina Woodling



Rest
Megan Seifert



The Heart of the Ocean
Aiden Groen

Flame

Amanda Panza

Her blood red nails
 dripping with memories.
Away in the darkness,
 the shadows cry.
Deep waters fill
 the emptiness of her soul.
As the breeze dies down,
 the darkness takes over
 a fire kindling in her heart.

Her voice, a plea for help,
 not one would turn her way.
The fire grew because of them,
 it spread, blazing through her veins.
It ignited her soul,
 once filled with dark waters.
She looked back once at them,
 and turned away
 as they burst into flame.

