

ADVANCED READING

PASSAGE 1

Even as the number of females processed through juvenile courts climbs steadily, an implicit consensus remains among scholars in criminal justice that male adolescents define the delinquency problem in the United States. We suggest two reasons why this view persists. First, female adolescents are accused primarily of victimless crimes, such as truancy, that do not involve clear-cut damage to persons or property. If committed by adults, these actions are not even considered prosecutable; if committed by juvenile males, they have traditionally been looked on leniently by the courts. Thus, ironically, the plight of female delinquents receives little scrutiny because they are accused of committing relatively minor offenses. Second, the courts have long justified so-called preventive intervention into the lives of young females viewed as antisocial with the rationale that women are especially vulnerable. Traditional stereotypes of women as the weaker and more dependent sex have led to earlier intervention and longer periods of misdirected supervision for female delinquents than for males.

PASSAGE 2

Scattered around the globe are more than one hundred regions of volcanic activity known as hot spots. Unlike most volcanoes, hot spots are rarely found along the boundaries of the continental and oceanic plates that comprise the Earth's crust; most hot spots lie deep in the interior of plates and are anchored deep in the layers of the Earth's surface. Hot spots are also distinguished from other volcanoes by their lavas, which contain greater amounts of alkali metals than do those from volcanoes at plate margins.

In some cases, plates moving past hot spots have left trails of extinct volcanoes in much the same way that wind passing over a chimney carries off puffs of smoke. It appears that the Hawaiian Islands were created in such a manner by a single source of lava, welling up from a hot spot, over which the Pacific Ocean plate passed on a course roughly from the east toward the northwest, carrying off a line of volcanoes of increasing age. Two other Pacific island chains—the Austral Ridge and the Tuamotu Ridge—parallel the configuration of the Hawaiian chain; they are also aligned from the east toward the northwest, with the most recent volcanic activity near their eastern terminuses.

That the Pacific plate and the other plates are moving is now beyond dispute; the relative motion of the plates has been reconstructed in detail. However, the relative motion of the plates with respect to the Earth's interior cannot be determined easily. Hot spots provide the measuring instruments for resolving the question of whether two continental plates are moving in opposite directions or whether one is stationary and the other is drifting away from it. The most compelling evidence that a continental plate is stationary is that, at some hot spots, lavas of several ages are superposed instead of being spread out in chronological sequence. Of course, reconstruction of plate motion from the tracks of hot-spot volcanoes assumes that hot spots are immobile, or nearly so. Several studies support such an assumption, including one that has shown that prominent hot spots throughout the world seem not to have moved during the past ten million years.

Beyond acting as frames of reference, hot spots apparently influence the geophysical processes that propel the plates across the globe. When a continental plate comes to rest over a hot spot, material welling up from deeper layers forms a broad dome that, as it grows, develops deep fissures. In some instances, the continental plate may rupture entirely along some of the fissures so that the hot spot initiates the formation of a new ocean. Thus, just as earlier theories have explained the mobility of the continental plates, so hot-spot activity may suggest a theory to explain their mutability.

PASSAGE 3

Although scientists observe that an organism's behaviour falls into rhythmic patterns, they disagree about how these patterns are affected when the organism is transported to a new environment. One experimenter, Brown, brought oysters from Connecticut waters to Illinois waters. She noted that the oysters initially opened their shells widest when it was high tide in Connecticut, but that after fourteen days their rhythms had adapted to the tide schedule in Illinois. Although she could not posit an unequivocal causal relationship between behaviour and environmental change, Brown concluded that a change in tide schedule is one of several possible exogenous influences (those outside the organism) on the oysters' rhythms. Another experimenter, Hamner, however, discovered that hamsters from California maintain their original rhythms even at the South Pole. He concluded that endogenous influences (those inside the organism) seem to affect an organism's rhythmic behaviour.

PASSAGE 4

Picture-taking is a technique both for annexing the objective world and for expressing the singular self. Photographs depict objective realities that already exist, though only the camera can disclose them. And they depict an individual photographer's temperament, discovering itself through the camera's cropping of reality. That is, photography has two antithetical ideals: in the first, photography is about the world and the photographer is a mere observe who counts for little; but in the second, photography is the instrument of intrepid, questing subjectivity and the photographer is all.

These conflicting ideals arise from a fundamental uneasiness on the part of both photographers and viewers of photographs toward the aggressive component in "taking" a picture. Accordingly, the ideal of a photographer as observer is attractive because it implicitly denies that picture-taking is an aggressive act. The issue, of course, is not so clear-cut. What photographers do cannot be characterized as simply predatory or as simply, and essentially, benevolent. As a consequence, one ideal of picture-taking or the other is always being rediscovered and championed.

An important result of the coexistence of these two ideals is a recurrent ambivalence toward photography's means. Whatever the claims that photography might make to be a form of personal expression on a par with painting, its originality is inextricably linked to the powers of a machine. The steady growth of these powers has made possible the extraordinary informativeness and imaginative formal beauty of many photographs, like Harold Edgerton's high-speed photographs of a bullet hitting its target or of the swirls and eddies of a tennis stroke. But as cameras become more sophisticated, more automated, some photographers are tempted to disarm themselves or to suggest that they are not really armed, preferring to submit themselves to the limits imposed by premodern camera technology because a cruder, less high-powered machine is thought to give more interesting or emotive results, to leave more room for creative accident. For example, it has been virtually a point of honor for many photographers, including Walker Evans and Cartier-Bresson, to refuse to use modern equipment. These photographers have come to doubt the value of the camera as an instrument of "fast seeing." Cartier-Bresson, in fact, claims that the modern camera may see too fast.

This ambivalence toward photographic means determines trends in taste. The cult of the future (of faster and faster seeing) alternates over time with the wish to return to a purer past—when images had a handmade quality. This nostalgia for some pristine state of the photographic enterprise is currently widespread and underlies the present-day enthusiasm for daguerreotypes and the work of forgotten nineteenth-century provincial photographers. Photographers and viewers of photographs, it seems, need periodically to resist their own knowingness.