2021 SOSLAND JOURNAL
of Student Writing

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Submission is open to UMKC students in writing classes. Guidelines are available at our website, info.umkc.edu/sosland_journal/

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Editor's Note

The essays that make up *The Sosland Journal*'s 2021 issue embody the journal's mission: to showcase the diversity of academic inquiry at the University of Missouri-Kansas City. *The Sosland*, which solicits essays from writing-intensive courses across all academic disciplines, receives work from UMKC's mathematicians, fine artists, communications majors, aspiring doctors and nurses and engineers—all of them writers. In the 2021 *Sosland*, you will find sophisticated rhetorical analyses of momentous speeches by the likes of Senator Barbara Jordan and Senator Edward Kennedy, as well as analysis of a much more local rhetorician whose primary tactic was guilt—for a good cause. You will find a robust, well-researched exploration of the factors that shape Asian American identities in adolescence; a breakdown of Galileo Galilei's affable approach to teaching physics, complete with mathematical proofs; a call for greater media literacy education. You'll read vivid descriptions of Greek dancing troupes and a nuanced consideration of common ground between dance and writing. This range of topics is only about half of what you'll find within.

As a recent graduate of UMKC's MFA program in Creative Writing, I am a firm believer that writing is a powerful tool and should be available to anyone that wants it. As a composition instructor, I operate on the principle that students are more motivated to keep writing if we engage with their ideas first and worry less about surface-level elements like grammar and spelling. The word "essay," derived from French, originally meant "an attempt,"

"a try." In the short form of the essay, we can play, try ideas on for size, and learn more about the things that fascinate us. Throughout my time with *The Sosland Journal*, I have been continually impressed by the quality not just of language, but of ideas that our contributors bring to the table. I am always inspired by those who are open to the process of learning and growing at any age, the questions they ask, and the passion they have.

A fullhearted thanks goes out to our contributors, as well as the instructors who fostered their curiosity and writerly voices and encouraged them to submit to *The Sosland*. Thank you to Dr. Crystal Doss, who supervises the journal's operations, and supports and empowers students and instructors in so many ways. And a major thank you to Emily Standlee, my co-editor. Emily's eye for design never misses; it's the thing that made the journal come together, along with her patience, curiosity, and thoroughness. I've worked on a number of projects with Emily, and I have no doubt that she's well on her way to the masthead of some funky, achingly beautiful journal.

The college experience is not an ivory tower for many of us, and UMKC students do not have unlimited hours in the day for study, quiet, and lively debate. Students in our community work, often full-time or even multiple jobs. There are those in our community who live with food and housing insecurity. Some students take care of their families. COVID has not gone away. It is important to acknowledge these realities even while we hope that our students will be challenged and, as a result, grow more confident in their own intelligence and abilities—not out of some misplaced sense of pity, but because there should be room for everyone at the table. UMKC's diverse, multifaceted student body is at the heart of our academic community—a community that *The Sosland Journal* is proud to celebrate.

—Anna Stokes

Essays

Beginning Level Winner

My Dancing Troupe Pelagos

PETER ARVANITAKIS

Dancing connects us with our culture. The same Greek dances I learn reconnect me with the people who fought for my country, so we could have the freedom to dance. A good example of this is a dance called Tsamiko. Primarily danced by men, the Klephts were Greek soldiers who fought during the Greek War of Independence. Before the Klephts fought, Greece had been under occupation by the Ottoman Empire for 400 years. My dancing Troupe, Pelagos, can be analyzed using Professor James Paul Gee's theory of "discourse communities." According to Gee in "Literacy, Discourse, and Linguistics," a discourse is a kind of identity kit, it's a costume or set of instructions that makes us recognizable to people who share that identity. It gives what we do meaning in specific social contexts.

Pelagos can be defined by three characteristics of discourse communities. This includes having shared goals, communicating with each other, and learning from educators who know the traditions and culture. The goals we share as members of Pelagos reconnect us with our respective cultural backgrounds. Our Greek

community is smaller locally, so we invite friends from different Orthodox-Christian churches to join our Troupe. Since there are Serbians and Jordanians in our troupe, many times as warm-up dances, we try other types of dances to start our practice. This is another avenue to trusting each other in our dancing. For example, my family is from Crete. Cretan dances are what I find to be my favorite type of dancing. We also participate in competitions where we show our folk dances from all areas of Greece. We share a goal to improve as a team and meet other dance troupes from all over the nation at the Hellenic Dance Festival (HDF). We can learn our culture through this cultural exchange. Prior to the festival, sometimes we disagree on performance songs. When this has happened, we would consult a judge from the Hellenic Dance Festival. They would give us a song that is relevant to the area we are dancing to and fits in well. We choose the suggested song because it offers us the chance to deepen our knowledge of Greek culture. We usually have time to switch up the songs because the movements don't change themselves, and we also consult videos online to help our decision on what works best for us. We also choose different songs based on an instrument or sound or drum beat that gives us cues when to switch up the basic, or, alternatively, use a live band and we'd have to know the rhythm more in order to do so we are all on the same step.

We communicate as a dance troupe using certain vocabulary unique to Greek dancing. Though our vocabulary may be familiar to other dancers, much of it is specific in our context. This context refers to the type of dances we normally do, which are line dances and couple dances. These dances are organized by basics, which are different technical sections within the dance itself. This determines our shared vocabulary. In the term *discourse communities,* the focus is on the "genres and lexis that enable members throughout the world to maintain their goals, regulate their membership, and communicate efficiently with one another" (Gee 562). For example, when our choreographer says to "lift," we understand to lift our leg. Kicking is different from lifting in choreography because for some basics we lift our leg. Other times, the dance calls for us to kick out. The specific styling comes from one region of Greece to another, and who's dancing, in some dances, women's movements may be more subdued, and others they'll be spinning all over the stage. The men may take smaller steps and more hops in a Cretan Set, and more controlled in a Pelaponesian dance like Tsamiko. The stance we use in Tsamiko is unique to other dances because it's about pride and bravery so we stand with our chests out and our chin up.

We also use non-verbal communication while dancing, which helps us stay in-sync with one another. When a dance has

a hard rhythm to interpret, we tap each other's shoulders to the beat. This helps us coordinate our dances effectively. During solos, we yell "Opa" when we dance to communicate the solo occurs at the next basic. We learn dances in meetings once or twice a week at our church. Sometimes we show up doing research on different dances we can pursue, each one of us leading a new choreography each meeting. We have more meetings a week depending on how well we know the material of the dance or when an event is about to happen. Parishioners of our church are also involved by providing the funding to send us on these trips, to invest in our costumes. In turn, we dance and decorate the Orthodox church and throw events to get more people involved.

The people who educate us on the culture and the traditions of dancing are the judges at HDF. We got involved through a dance legend, Christos. He is from Zakynthos, Greece, where most of my family lives. Dances from that area have that fast Cretan style and that was our first set going into our very first competition. I'd refer to the judges as "Old timers" because they know what will help us perform better and they judge us on our attention to detail. When we first got into competitive Greek dancing, a judge came to us and taught us cool dances we have never seen. According to Johns on page 572, a social role from educators "heighten students' awareness of the interaction of language." Later, we

would video ourselves with the choreography and he would send us notes on what we did well, who should do the solo, and what we could improve on. Having those connections helped to further our success.

These characteristics of discourse communities make up our Greek dance troupe Pelagos. We share a goal to improve as a team and meet other dance troupes from all over the nation at the HDF. Greek dancing is defined within its own context, separate from other styles of dance. Having those connections further our success and goals of Greek dancing and accomplishing those things make us feel great. However, these accomplishments go deeper than medals or trophies. Dancing in Pelagos completes my identity kit. It offers me a chance to have fun with family and friends and celebrate my Greek identity. Beneath the costumes, singing, and choreography, there is an appreciation for freedom. Greek dancing is a symbol of my culture, allowing me to reconnect the present with the past.

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Intermediate Level Winner

Making Connections: Writing and Dancing Creatively

ELIZABETH LOLLAR

Introduction

Words are often described as dancing across a page; the best way to describe dancing is a moving depiction of the words in our body. Many forms of expression have similar elements and the purpose of this study is to explore the connections between writing studies and dance and discover if there are positive correlations between the two. Aside from doing research and collecting information on the subject, I have been gathering my own data from a wide range of dance students, performers, and teachers, in an attempt to gain feedback on the importance of English in the professional dance world. This whole research process began when I found myself becoming increasingly frustrated at the thought of having to take numerous academic classes, including English, when I was a dance major in a conservatory setting. I was upset that I had to devote time and energy to something that I perceived as having no overall benefit to my dance career. The more I thought about it though, I came to the realization that there are many similarities between dance and writing, and that they can be

connected to form a well-rounded and expressive performer and artist. This paper will attempt to explain some of those similarities and present a solution to the frustration felt by many dance students in a college environment about having to connect two forms of study that are seemingly unrelated.

Choreography and Communication

To begin, it is important to look at the physical structures of the words for dance and writing and how they come together. In the article "Writing for the Body: Notation, Reconstruction, and Reinvention for Dance," Mark Franko discusses the etymological roots of the word "choreography," referring to the process of creating and structuring movement to form a dance. Franko says that it shows the two actions "writing (*graphie*) and dancing (*choros*)" and suggests a relationship between "writing as movement and dance as text" (1). This confirms a deep-rooted connection between the two forms of expression and storytelling and puts an emphasis on how writing and dance have characteristics of each other that make them very versatile forms of communication. This is a very interesting concept and it allows for a connection in artistry and technique in both arts, which is important for the continuation of creativity in the arts world, and the preservation of traditional works through recorded notes. It is good to think about

the history of dance and writing and how both of them came to be. It helps us understand what connections they could have simply by existing on the artistic side of human invention.

Choreography is such a pivotal piece of the dance world and the creative process is a huge reason why writing is so important to dance. Mikea Brandon states on the concept of writing, "I'm the choreographer, and my words dance how I want them to" (1). This statement embodies the essence of creativity and what it means to be an artist. Writing and learning to express feelings through a pen and paper can be a way to begin coming up with ideas for choreography, or help the dancer feel more in tune with the character they are playing. Jasmine Ulmer dives further into writing in the dance world and talks about how writing in a choreographic setting provides an "alternative mode of communication for dance writers" (1). To be able to communicate well is vitally important in any professional field. Learning to communicate ideas and artistic visions in many different ways is a skill that is amazing to have in order to help everyone involved in a creative process, and make sure the work comes to life according to the choreographer's vision. Along with being a way to generate ideas and record dance material, writing is also a very good skill to have in general as a professional. It gives dancers the ability to send important emails, pursue jobs through sending their résumés to companies or direc-

tors, or if needed, seek jobs in other fields.

The Impact of COVID-19 on The Dance World

Right now, a lot of dancers are out of work due to the fact that most theatres have been shut down for COVID-19. With jobs in performing being so unsteady, it is crucial to have other skills that can help pay the bills. There are a lot of dancers that are ending up in administration work for dance companies or schools, and they are required to use writing skills every day. This year the majority of classes for college students have been online, and instead of learning in a hands-on setting, the courses consist of watching performances or documentaries about dance and then writing responses to analyze them. It makes the teacher's life so much easier that the majority of dance students know how to write formal essays and can communicate with correct grammar to express ideas. A *New York Times* article by Gia Kourlas entitled "Ballet Is Hard Enough. What Happens When You Lose a Year?" follows the pursuits of several professional dancers during the pandemic. James Whiteside, a professional dancer with American Ballet Theatre, said he gave himself two goals: "To maintain [his] body, and to flex [his] creative muscle" (Kourlas). He ended up recording music and writing a book that is due to come out in August of this year. Many other dancers have also taken the route

of channeling their artistry into other forms of creation. Writing books, blog posts, or even just journaling can be a way to let out the emotions of what many dancers are going through and share some of that struggle with others. Learning many new skills can be very fulfilling and can give dancers a new perspective on life. It is always important to be versatile and multi-faceted, and for the dance world in the midst of an ongoing pandemic, it is a matter of sustaining an entire field of art that is based on performance.

The Audience: Validation and Criticism

Another very important piece of the narrative between these art forms is the position and importance of the audience in both writing and dance. Both dancers and writers often become taken over by the idea that there is a certain expectation or opinion held by the witnesses of their craft. A major purpose of writing and dancing is to share information or stories and communicate feelings with an audience. Unfortunately, it is very easy to get so caught up in the performative aspect of the art that sometimes the work and performers themselves are critiqued to the point that "the visceral reaction of the audience takes precedence over the art itself" (MacAulay et al. 93). The need to be recognized in a personal form of expression can be a wonderful thing to share with an audience, but it can also make the process difficult and create

feelings that challenge one's identity and feelings of worthiness as an artist. The act of pleasing a viewer could most definitely be the driving point of a choreographer's vision, but it should not have to be. In a perfect world the artist should feel free to perform or create just for themselves and not feel like they have to prove anything to an outside party.

This is something that even dance legends have struggled with. Victoria Thoms discusses the legendary Martha Graham in an article on the intersection between writing and dance in Graham's work. Martha Graham is considered by many to be the mother of modern dance and she had a massive impact on the way dance is performed today. However, even she felt that the audience "provided a witness to confirm her 'being'" (Thoms). The fact that this legendary pillar in dance history felt this pressure to be confirmed or validated by an audience in her work proves how big an impact the people who partake in art have on the art itself. Dance and writing both have this commonality, especially when it comes to performance and reading literature. People want to read good books and they want to watch beautiful dances. They expect to be satisfied by their entertainment, but for the sake of their integrity, the artists need to focus less on trying to please the audience. This past year has been tough on dancers for many reasons, but the lack of performances and by extension the presence of the

audience has left some dancers with a feeling of lost purpose. Why dance when it is not for anyone or any reason? The importance of performance arts can feel selfish when people look around and see others suffering or dying. The drive toward being back onstage can get pushed to the back burner when personal feelings of stress or fear get in the way of enjoying movement simply as it is. Dancers work for the applause and live for good reactions from critics and the audience. When there is no one to validate the performance, it can feel worthless. Many dancers have quit and those who are trying to stick it out are struggling to stay motivated during this time of uncertainty. Although this can be sad, many dancers are finding fulfilling paths for themselves in other fields where having the experience from college courses like English is crucial.

Writing is Everywhere

Even for dancers not pursuing other career options, writing is inevitable. It is very historically important to record dance notes in order to keep dances and choreographic expressions alive, when the original creators are no longer here. It is an incredible privilege to be able to look back and see what their vision was through the written records and still perform those pieces on stage today. Someone has to be able to take those notes and understand both the movements that need to be recorded and have the knowledge

to record them efficiently and effectively. Aside from using actual dance notation, which is an alternate form of recording the movements, it is very helpful to write down information about the dynamics and quality of a piece. This is especially important when restoring traditional ballets that may not get as much performance time as more neoclassical repertoire. Another aspect is that for ballet specifically, the vocabulary is mostly in French. Having basic spelling and grammar skills, even if only in English, is immensely helpful when recording choreography and can make it much easier for everyone involved to take in information. In rehearsals there is often someone taking notes on rehearsals to post for the dancers to read later about corrections or changes to choreography that will make the piece look its best on stage. Aside from work in the studios specifically for the dancers, many times the teachers and choreographers are in charge of writing cast lists, ballet programs, and other very important communication such as newsletters or grant proposals. Considering these duties that a lot of dance teachers, choreographers, and studio owners see as common tasks, I thought it would be interesting to take a deeper look at what some professionals thought of getting a good education in English in addition to rigorous dance training.

Personal Research

I selected a range of dancers, teachers, and administrators in the dance field and asked each person to respond to three questions that would give me a good idea of their perspective on the subject. Did they in the past, or currently, take an English class in a college setting? Did they see any benefits or downsides to taking (or not taking) an English class? Do they use writing skills on a regular basis within their dance related career or studies?

There were various responses, but the majority were in agreement that English has a huge benefit on the overall success of a dancer or student entering the professional world in any field. Many of my peers who are still in the midst of the college setting agreed that even though it seems like a pain at the time, balancing dance time with academic classes is very healthy and expands their minds. One senior dancer emphasised that reading literature is very important and gives dancers valuable cultural knowledge. Especially now when dance choreographers are able to travel all around the world to bring their choreography and ideas, it gives dancers a huge advantage to be able to learn about all kinds of cultures and history through reading. Anything that can open a dancer's mind to the vastness of the world, and the dance community more specifically, is always a bonus.

I had the privilege to get feedback from Cynthia Crews, a

former ballerina with Tulsa Ballet, and the current artistic director of Lawrence Ballet Theatre. She had much to say in favor of taking English and learning writing skills, especially at a collegiate level. She says that through taking English "a student can explore different thoughts and belief systems than the familial ones they know. Studying non-fiction, fiction, and poetry is a tool to become educated, but also to become intelligent as one navigates through a changing world" (Crews). She took many English classes in college in pursuit of her BFA in Ballet Pedagogy and uses these skills almost every day as a director, teacher, and especially as the president of the MidStates branch of the prestigious Regional Dance America. If not for those writing skills she would not be able to make such a positive impact on the dance community.

Another professional I talked to, Hanan Misko, is the current School of Dance Director at the Lawrence Arts Center and uses writing and business skills daily. Misko danced as a young person and graduated from The Juilliard School of Dance. He says that he was required to work with a tutor to improve his English and grammar skills and take liberal arts courses even in the conservatory setting. (Misko). I looked further into the ideology behind why those courses are required even for dancers trying to succeed professionally in New York City. The Juilliard website has a blurb that discusses this concept. It says that all undergraduate

students participate in courses in literature, philosophy, history, social sciences, arts, and languages. Classes that will help them develop a deeper understanding of themselves and the greater world they are a part of (The Juilliard School). Mr. Misko's career truly shows the versatility of people who gain these skills. He danced and performed with many well-known companies before settling down to have a family. He continues to teach dance and runs the Arts Center School of Dance very well due to his experiences as a dancer combined with his studies in liberal arts. It truly goes to show that as a dancer there are so many pathways that can be followed and it is better to acquire extra skills that may not be needed, instead of wishing later that more options were available.

Physical Processes and Technique

Transitioning to look at some more technical elements of connection, we can focus on the physical process of writing. Writing a successful piece is never simply done in one draft, instead it is "roughened by interruption, deletion, erasure, and overwriting" (Brandstetter 6). This to me sounds a lot like the process of rehearsing a dance piece. We are constantly striving for perfection and finding that perfect combination of steps and artistry to reach the ideals of the choreographer. On the other hand, this same article takes a quote from William Forsythe that states, "The choreo-

graphic idea traditionally materializes in a chain of bodily action with the moments of its performance being the first, last and only instances of a particular interpretation" (Brandstetter 7). This concept of never truly dancing a piece the same way twice is accurate, and one thing that is notably different from writing. In writing you end up finding the perfect combination of words to tell your story, and you leave it at that, but in dance the movement is constantly being revised and done just slightly differently. The idea of the writing process and having certain drafts and steps leading up to a final draft can be loosely translated to choreography and dance, but the fluidity of the art of dance makes it less permanent. The interpretation of the choreography can depend on big changes such as which dancer is performing, or even tiny differences such as the time of day, the dancer's diet, or the support of their shoes or costume. This difference is very fascinating, and the living, breathing, and changing form of performance is one of the things that makes dance so exciting.

It is important to note how many different forms of both writing and dance there are. Elizabeth Claire discusses the body in motion and the "readability and interpretation" of dance in the forms of text, performance, gesture, symptom, and archive (10). Within these five forms, expression and communication can be achieved without words, and considering how people use forms

of movement every day to show other people their feelings or thoughts, it is very easy to see how they can be used. Comparing these five forms to writing, there are so many different mediums of writing that include text posts, essays, books, blogs, etc. There are so many ways to connect with others and share inner monologues or thoughts. Also connected to these forms there are varying genres of storytelling. In writing there are fiction, non-fiction, historical, romance, and many other types of stories being told, while in dance there are ballet, modern, contemporary, and many other historical, traditional, and cultural dances. This reiterates the fact that humans are not single faceted, and neither are our forms of communicating. Being aware of how much people are capable of and not staying inside the comfortable places for the sake of laziness or ease is incredibly important. Art is about challenging our inner thoughts to come out and be displayed for others, and as scary as that is, it is also miraculous and beautiful that writers can create such beautiful stories and poems, and that dancers can choreograph movement that brings people the same amount of joy.

The Current College System

Looking at the college system of most dance programs there is definitely a disconnect between academic classes and the

'more important' dance technique classes. Yes, dance technique is absolutely necessary and without it there is no point in trying to attain a career in dance, but there is not enough emphasis placed on traditional schoolwork. Often rehearsals can be scheduled at any time up until the last moment, which makes it hard for dancers to attend in person academic courses. Something to consider after reading this research is that maybe there should be courses in English specifically tailored to the needs and specificities of a dancer's career. Learning to write well in the context of résumés, grant proposals, performance notes, and the many other ways dancers use writing, could be very useful. It might also open up dancers to the options they have as intelligent human beings in a world that is always looking for innovative creators to bring color and light to the entertainment industry. Instead of being forced to take generic classes that are targeted toward any college students who could get any office job and succeed, it would be far more beneficial and worth the time that any English class demands, to allow dance students to take a course that values their skills as dancers and builds upon the things they will really need to know as aspiring performers and creators. Inspiring students is something that many teachers take pride in, and finding a way to teach students things that will benefit them, while also letting them explore a skill they may not realize they enjoy, is something to encourage.

Conclusion

Concluding this paper by stating that dance and writing both have a place in communication, and that there is a positive link between the two, seems redundant, but this research has made it clear that there are huge benefits for dancers, or any human being, in taking English and other liberal arts courses. Writing studies are crucial to this complex world we live in. Communication is an ever important factor in any professional or non-professional setting, and learning the skills to be competent at expression through writing will only add to someone's ability to express themselves through other forms of art, which in turn allows people to be more open to sharing their authentic selves with others. After this pandemic, finding ways to connect with each other is more important than ever, and looking at the dance community there is an amount of awareness that needs to be brought to performance in general. Writing about the struggles and triumphs of this past year has been and will continue to be something many dancers turn to in an attempt to get their feelings out and move on. It is my hope that anyone who reads this paper will gain some respect for both writers and dancers and the amount of work and energy it takes to be good at either. They have much more in common than anyone would ever assume, and it is fascinating to study the rhythms of storytelling in whatever form it takes. In the future I would love to

see dancers finding joy in the more sedentary aspects of learning and gaining valuable skills in a way that allows for their individual skill set. There is a vision here for learning environments filled with motivated students excited to pursue whatever their dreams are, and it is time to get rid of the antiquated concept of general and baseline education requirements and create more focused courses that allow students to realize the full extent of their passions. Dance and writing are just two aspects of creativity, and there is infinitely more that can be discovered about the connections and benefits of cross training in any aspect of learning.

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Intermediate Level Runner-up

Can Media Literacy Education Help Built Trust in the Media?

GRACE LOTZ

Introduction

The study of distrust in mass media and journalists is hardly new. Much research exists on the topic of public trust in the media, and Gallup has tracked Americans' views on the subject every year since 1997. In September 2020, Gallup found that a record number of Americans (33% of survey respondents) claim to have no trust at all in mass media, including newspapers, TV, and radio (Brenan). According to that same poll, 60% of Americans overall claim varying degrees of distrust for mass media. The numbers show even deeper distrust among Republicans, with 90% of survey respondents who identify as Republican claiming to have "not very much" or no trust at all in mass media. Meanwhile, 73% of Democrats are highly trustful of the media, showing a large gap between the two parties—proof of the hyper-polarization that continues to divide America along party lines (Gallup). Megan Brenan of Gallup writes, "Americans' confidence in the media to report the news fairly, accurately, and fully has been persistently low for over a decade and shows no signs of improving." When fully re-

alized, this distrust manifests in many ways that my journalism colleagues and I have witnessed first-hand: In comments on social media claiming a story is "fake news"; in emails from readers who claim an organization's non-partisan coverage to be either "too liberal" and "too conservative"; and even in threats against the safety of journalists, simply for choosing to work as journalists. However, in contrast to Brenan's assertion that Americans' confidence in the media "shows no signs of improving", there is reason to believe, based on what discoveries have been made through research and lived experience, that there is potential to improve public trust in media through media literacy education.

The study of media literacy education is hardly new, either, with more than fifty years of history in the United States (Schilder and Redmond 95). And researchers have found there is an immense need for greater media literacy education in our schools, particularly in the digital age. One study found that "across [online civic reasoning] tasks and grade levels, students struggled to effectively evaluate online claims, sources, and evidence" (McGrew et al. 165). Americans' widespread distrust in mass media, and a general inability to critically evaluate online information, coincides with a rapid increase of misinformation, disinformation, and conspiracy theories online, thanks in large part to social media.

Social media platforms are designed to share information based on the amount of engagement a social media post receives, regardless of its accuracy. Engagement with unreliable news sites on social media grew larger in 2020, to 18%, compared to about 8% in 2019 (McDonald). The owners of social media and search engine platforms, such as Facebook and Google, face increasing pressure to moderate and remove such damaging content from their platforms, but there is no financial incentive for them to do so. Platforms like these profit greatly from the spread of misinformation through advertising dollars (Graham-Harrison, et al.). Despite these platforms' unwillingness to moderate and remove disinformation, a recent Pew Research poll found a whopping 86% of Americans get their news online, with 53% using social media to do so (Shearer). Paired with a lack of media literacy education in most K-12 schools, and an inability to determine accuracy in online media sources, this disconnect is troubling, especially for journalists.

Amid our rapidly changing news environment in the digital age, in which a person can find the news they need online (and often without paying for it), newspapers in particular have been slow to adapt to a changing landscape. Their business model depends on subscribers and ad revenue, and newspaper subscriptions have dropped substantially since 2004 (Abernathy 14). Ac-

cording to a report by Penelope Muse Abernathy, "over the past 15 years, total weekday circulation—which includes both dailies and weeklies—declined 40%, from 122 million to 73 million, for a loss of 49 million" (14). This, in turn, has resulted in less advertising profit for newspapers. Over the past decade, declining readership and ad revenue has led to one in five newspapers shutting down across the United States (Abernathy 9). The closure of news organizations has obvious consequences for journalists, by creating a dearth of job opportunities and lower wages for the jobs that remain. Across the U.S., newsroom employment has dropped nearly 45% since 2004 (Abernathy 28). But closures also impact the communities that are left behind in what have come to be known as "news deserts." Research shows that when a newspaper closes, "municipal borrowing costs increase by 5 to 11 basis points, costing the municipality an additional $650,000 per issue" (Pengjie, et al.). When newspapers close, the communities they leave behind pay the cost. A lack of trust in the media has financial costs for journalists and the communities they serve.

In the absence of government intervention in the regulation of search engines and social media platforms, and in light of the media industry's slow response to a rapidly changing news environment, the onus is on journalists and educators to foster a greater sense of trust in young learners.

Current State of Media Literacy Education

Today children are introduced to an increasing number of media messages daily. Media Literacy Now, an organization that advocates for greater media literacy in public schools, estimates the average kindergartner sees about 70 media messages a day. A child's use of media increases to nearly nine hours per day once they become teenagers—and that's not including time spent at school or for homework (Rideout 15). This increase in childhood media consumption, paired with a lack of media literacy education in public schools, sets up future generations for failure. Implementing media literacy curriculum across the country is pertinent to our future.

While our world adapts to new forms of technology and media, our definitions of media literacy have evolved with those changes as well. As defined by Media Literacy Now, media literacy is "a set of skills that help people analyze the content of media messages that they receive and send." It goes on to classify media literacy as "*the* literacy of the 21st century… an essential element in education, on par with reading and writing." Another organization, the Center for Media Literacy, defines media literacy as "a 21st century approach to education. It provides a framework to access, analyze, evaluate, create and participate with messages… [and] builds an understanding of the role of media in society

as well as essential skills of inquiry and self-expression necessary for citizens of a democracy." Common Sense Media defines it as "the ability to identify different types of media and understand the messages they're sending." By these definitions, a greater understanding of the media would allow students across grade levels to think critically about what sources they can trust, instead of not knowing who or what they can trust online. But developing media literacy by these definitions requires legislative action across the nation.

Currently there is no national media literacy education requirement in American public schools. State legislators are responsible for setting education priorities and directing education departments on what to prioritize when it comes to curriculum (Media Literacy Now). According to a recent state-by-state report on media literacy education legislation, there are 14 states with legislation containing some level of media literacy education, with Florida and Ohio leading the way ("U.S. Media Literacy Policy Report 2020," 6). In 2008, Florida added a media literacy requirement to public K-12 school education, which places the curriculum within language arts instruction ("U.S. Media Literacy Policy Report 2020," 10). This same study found that Ohio added a media literacy component to a 2009 bill, requiring the State Board of Education to ensure that academic standards "include the devel-

opment of skill sets that promote information, media, and technological literacy" (11). And, in 2019, Texas adopted a bill directing its state Board of Education to incorporate digital citizenship education into its curriculum. Digital citizenship is defined in the legislation as "the standards of appropriate, responsible, and healthy online behavior, including the ability to access, analyze, evaluate, create, and act on all forms of digital communication" (12). A little closer to home, House Bill 74 in the Missouri Legislature would establish a joint committee on media literacy, but no movement has been made since the bill was introduced and read for a second time on January 7, 2021. While this state-by-state movement towards broader media literacy education is encouraging to media literacy advocates, too many states have yet to even begin the process of implementing media literacy education into our public-school curriculum.

Community Engagement's Role in Building Trust in the Media

It is worth exploring and examining the impact of community journalism in increasing media literacy among its participants, and the critical role many journalists play in teaching media literacy in local classrooms and helping to build public trust in journalism. Introducing journalists into local classrooms puts a

face to the broad term "the media" at a time when shrinking newsrooms means fewer reporters in the field, thus fewer interactions with the public, and fewer chances a young learner has to learn about the role of a journalist. Some communities have taken on this challenge by creating community initiatives such as Journalists in Classrooms, which invites reporters to teach media literacy in classrooms in an effort to "[Make] Real News Visible to the Next Generation." There is reason to believe this community engagement aspect of media literacy, in particular, could be an important introduction to journalism and mass media for students who may know no reporters in real life, and could have great implications for the future of media literacy education.

Formal research into community engagement's role in building trust in the media, as well as research into the differences between liberal and conservative views of the media, is ongoing and will likely continue. The results of these studies could add to the growing belief among media professionals that community engagement and media literacy are key to rebuilding trust with audiences. Hopefully these studies also offer insight into what media companies are missing in their quest for growing audience numbers and regaining audience trust.

For the past two years, Matthew Long-Middleton of KCUR in Kansas City has worked in collaboration with Story Corps and

Missouri Humanities to create audio and digital content based on conversations between two people with differing political views. Story Corps began as a weekly segment on NPR's *Morning Edition*. Each segment features a personal conversation between two people—think mother and daughter—and in 2019, Story Corps started its *One Small Step* initiative in partnership with KCUR. Instead of facilitating conversation between two close partners, *One Small Step* focused on conversations between two strangers who disagree on politics or have opposing ideologies. Following his work on *One Small Step*, Long-Middleton continued his work with Missouri Humanities by facilitating over a dozen conversations between 2-4 participants with discordant political views (Long-Middleton). Prior to these sessions, each participant completes an ideological survey to measure whether their beliefs skew more conservative or liberal. This allows discussion facilitators to match participants with discordant ideological views and facilitate conversations where each participant asks the other participant questions—almost like an interview—about how life experiences have shaped their outlook on politics, life, and the media (Long-Middleton).

Long-Middleton suggests that these listening sessions and open, yet targeted, conversations bring participants into the process of creating journalism, by posing questions and listening to

answers, and he believes, based on survey results, that this helps to build their trust in the process of journalism. Having conversations about political beliefs, in which participants are expected to listen and engage thoughtfully—without trying to persuade others to adopt their beliefs—shows how a journalist listens to two sides of an issue and fairly presents both to an audience. This also shows participants how difficult a journalist's job can be when dealing with sources that disagree. Long-Middleton's findings suggest that incorporating community engagement into media literacy education, either by introducing a journalist to students or having students play the role of a reporter by interviewing others, could help build trust in the media.

Community engagement events such as these can also bring readers closer to the journalists who report in their communities and could impact a reader's trust in local news sources. According to a study on trust in everyday life, a person's propensity to trust is influenced, in part, by the proximity and familiarity between the trustor and the trustee (Weiss et al. 15). This study suggests that being closer to a person increases one's likelihood of trusting that person. Placing journalists in communities where journalists rarely are (or where they only go when something "bad" happens) could help to build trust between journalists and the communities on which they report.

But what about the large disconnect between the mass media and people who identify as conservative? Researchers at the University of Texas, in collaboration with Trusting News and KCUR in Kansas City, are currently investigating this disconnect through the Conservative Voices Research Project. The aim of this research is to "better understand the dramatic erosion of trust in media among conservatives" (KCUR). Their findings will likely offer insight into how political ideologies and values influence people's trust in the media, and how media companies and educators can further work together to improve civic trust in the media.

Strategies For Media Literacy Education Curriculum

Media literacy education should be tailored for children at every age group, with each year's curriculum building upon the last to help students develop greater critical thinking skills. The development of this curriculum is already in the works by the Center for Media Literacy, which offers free educator resources and multiple lesson plans for teachers of all grade levels. Its CML MediaLit Kit™ is an "evidence-based, peer-reviewed" framework for teachers to use in the classroom and includes the "Five Key Questions That Can Change the World" ("Educator Resources"), which helps students learn how to think critically about media messages. Some of those questions include: *Who created this message?*

What creative techniques are used to attract my attention? Why is this message being sent? These questions are key to media literacy and developing critical thinking skills, and many worksheets are made available online to teachers who want to add media literacy components to their current lesson plans ("Educator Resources").

But media literacy education shouldn't stop when students graduate high school. Media literacy should also be incorporated into English classes at the college level as students are developing their research skills. A workshop developed by a librarian and a media studies professor from the University of Maine seeks to help students "think critically about the news that they consume and share" (Bonnet 104). In a seven-step process that lasts about 75 minutes, this workshop helps students learn how to spot misinformation and accurately assess the credibility of a source. The workshop instructs students to study headlines, examine the well-known media bias chart, determine ways to check a source's reliability, and even learn how our personal biases "influence our perceptions of credibility" (Bonnet 105). It begins by asking participants to write down their own definition of "fake news," and to list where they get their news. Next, workshop facilitators use academic research to "define and contextualize" fake news, then move on to discussing how and why trust in the media has changed

recently. Students then break into small groups to complete activities that are designed to show how difficult it is to sort fact from fiction based on headlines. Students are asked to develop a list of criteria by which to judge a source's credibility—that they will put into use with the final exercise—by determining out of three examples which news stories are true and which one is false. A mix of lecture and active learning, this workshop could easily be broken into multiple sections taught across several days and would be appropriate for teaching students at the high school level.

Bringing a local journalist into the classroom to assist in this workshop could also help students feel they can trust their local journalists, while helping them think critically about the media they use every day. And, as technology changes, so will our needs for media literacy. Once implemented, policy makers and educators should revisit and review media literacy curriculum yearly to determine whether additions or other changes need to be made due to new technology, current events, or cultural changes in our media habits.

The Path Ahead

The path towards greater shared media literacy—and improved civic trust in the media—is undoubtedly a long one. Journalists, educators, and policy makers at the local and national level

must work together to develop media literacy education standards and incorporate media literacy into the curriculum for all K-12 public school students. Committing to incorporate media literacy education into all students' curriculum by considering it "a 21st century approach to education," as the Center for Media Literacy suggests, would help future generations better understand how to interact with the many forms of media, and provide them with the critical thinking skills they need to determine what media sources are trustworthy and which ones they should avoid. Preparing future learners by implementing media literacy early on prepares them for more than just smart media consumption. These critical thinking skills are vital to a person's participation in our democracy and are critical to one's growth as a citizen.

Additionally, inviting local reporters into the classroom to assist with media literacy workshops would help students become more familiar with local journalism and develop trust and familiarity with local reporters early on in a child's life. This development benefits the journalist as much as it benefits the student. Media literacy education is a bipartisan issue that demands our attention, and the sooner we implement media literacy standards into K-12 public schools, the better off we all are.

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Intermediate Level Runner-up

The Method behind the Musical: A Case Study of Playwriting

ZACH SMITH

Musical theatre is an iconic part of entertainment in past and modern American culture. Shows like Phantom of the Opera, Wicked, and Hamilton have enthralled Americans and other people around the world and have kept them coming back for decades. However, only a small percentage of theatregoers knows about the intensive writing process that makes these productions so phenomenal. In this research paper, I present a holistic view of the writing process for musical theatre playwrights. While this paper does not delve into the topic of music composition within a musical theatre production, it does address the key points of writing a script such as brainstorming, invention, outlining, composition, revising, and performance. For this research, I am drawing on a variety of sources that have been written about general playwriting and musical theatre playwriting, such as journal articles, scholarly books, and professional interviews. In addition to this, I have included information from a personal interview with Jonathan Karpinos, who is a notable musical theatre playwright in the New York City area. I conducted this interview using the guidelines found in Amanda

Bolderston's journal article titled "Conducting a Research Interview." According to her guidelines, Karpinos was informed about the subject of the interview, the personnel involved, the interview process, and how the information was to be used in my research paper (Bolderston 69). After I obtained informed consent from Karpinos to continue with the interview, I asked him a set of questions, which can be found in the appendix of this paper, pertaining to the nature of his writing process when creating a new musical theatre production.

As a whole, this paper is largely structured according to the recommendations for a case study given in Joyce Kinkead's book titled *Research Writing: An Introduction to Research Methods*. Specifically, I utilized the guiding questions to select an appropriate case study participant, determine my topic, collect relevant data through well-defined methods, and present my results in an ethical manner (Kinkead 180). The content of the research paper is presented in a linear fashion that imitates the most common progression of the general writing process. By conducting this research and compiling resources on the subject, this research paper shows how the writing process for musical theatre playwrights is a diverse area of writing studies that maintains certain common elements of the general writing process throughout the production of the musical.

The first part of any piece of writing is coming up with an idea about which to write; however, as any writer knows, this is much easier said than done. Thousands of resources exist that try to accurately describe the processes of brainstorming and invention, but because of the inherent individuality of the writing process, virtually all of these fail to represent a holistic view of the process. In musical theatre, the initial inspiration or thought process behind a musical can come about in a multitude of formats. In his book *Writing the Broadway Musical*, Aaron Frankel states, "[The initial idea] may come from anywhere: an impulse or an inspiration, sudden protest or old ambition, a passing word or a profound involvement, a glimpse of a story or only a flash of music or lyric" (6). For many musical theatre playwrights, randomness and spontaneity seem to be integral qualities of initiating the start of a musical. In an interview with Elizabeth J. Heard, August Wilson, a notable playwright, acknowledges that most of his productions start with a simple line of dialogue that he eventually expands into larger themes (93). Similar to this, Tim Kashani admits that every musical that he writes starts with an initial passion revolving around a particular theme ("Pamela … & Tim Kashani"). In my interview with Karpinos, he reveals that some initial ideas do come spontaneously, but for him, most musicals begin with drawing inspiration from his collaborators in the musi-

cal, such as the music composer or other playwrights (Karpinos). Working with collaborators is a common theme that is present in almost all the steps of Karpinos's writing process, but especially in the beginning, he emphasizes that collaborators often bring new ideas or unique perspectives to a show that he otherwise could not manifest from his mind alone. From this point, playwrights then expound upon these initial bursts of inspiration and transform them into larger ideas that can substantiate a full musical. As Priscilla Samayoa discusses in her paper about the writing process for musical theatre playwrights, this part of the invention process takes the most time and recursivity to complete, and it will usually continue to evolve as the playwright composes more of the script (8). Similarly, Karpinos describes the process of invention as constantly "thinking out loud and . . . talking with your collaborators" (Karpinos). Descriptions such as these indicate that invention is a process within the larger writing process that is crucial to separating good ideas from bad ideas and distilling the former into a single, refined concept from which to start writing. While all of this describes the conventional ideas about inspiration and invention in the realm of musical theatre, an emerging group of playwrights and writing researchers are actively trying to reform the mindset behind this part of the writing process. Some of the most notable critics argue that initial creativity is more effective when a play-

wright determines his or her central idea by critically analyzing the domain in which they are writing and how they can meaningfully contribute to a lack in that particular area (Gardiner & Anderson 179). In essence, the people who are leading this new wave of playwriting pedagogy firmly reject the idea that successful plays and musicals must be born from a sudden flash of inspiration or some mystically endowed creative ingenuity. Between these two camps lies an entire spectrum of methods of initial creation; however, among all these strategies, there are a couple key commonalities that are important to emphasize. First, all musicals, regardless of the process of invention, start as a small "seed" (Frankel 6) from which the rest of the production sprouts and blossoms. With that, after this "seed" has been planted, all playwrights must undergo an intensive exploration and separation of sustainable and unsustainable ideas for the overarching structure of the musical.

Now that a central idea has been established, it is time to get writing, right? Not quite. While some playwrights like Wilson do simply write without any immediately clear direction (Heard 94), the next step for most playwrights is to establish an outline of events, storylines, and character arcs through a variety of means. Although some pedagogues and playwrights will attest to the strategy of free-writing and unconstricted composition, Gardiner and Anderson concluded that these methods are unnecessarily

inefficient and counterproductive to composing a musical that is internally consistent (186). Resisting the urge to immediately begin writing, playwrights utilize a variety of methods to structure their production. For example, Kashani expresses that he does not even write a single line of dialogue until he meticulously paces out all the key points and "emotional beats" of the musical ("Pamela … & Tim Kashani"). Planning in this manner allows playwrights to have narrative targets at which to aim when writing to avoid storylines that lack any meaningful contour to the narrative. In fact, Samayoa draws a clear distinction between composition and inscription by describing composition as the process of providing form and structure, which usually happens internally, to the abstract ideas developed during invention. In contrast to this, she describes inscription as the physical writing of the storyline (9). Making the differences clear between these two processes is extremely important in ensuring that a playwright does not start prematurely writing before fully understanding what the desired goal is for the entire musical and each part of the production. Providing an alternative perspective to this idea, Frankel discusses the importance of establishing a story, a summary of the entire musical, before writing out any plot, even if they are major narrative points (9). Affirming this concept, Karpinos states that he will often write a reduced script of the musical that essentially outlines

all the major points of the story, musical numbers, and themes before ever starting on a full script (Karpinos). To put it briefly, a musical theatre playwright must know how the story begins, ends, and travels between those two points before he or she can reliably ensure that the writing will reflect that direction.

As a playwright begins writing the script for a musical theatre production, there are a large variety of strategies that these writers employ in the composition process. Extrapolating from all the sources in this study, I discovered that there are three main types of composition processes for playwrights. The first is a forward linear strategy, which simply means that the playwright starts at the beginning of a musical and writes relatively continuously until reaching the end. In his interview, Kashani refers to this particular process as "stream of consciousness writing", which he typically uses when writing out the first draft only ("Pamela … & Tim Kashani"). For most playwrights, Kashani's method is the most common, especially when writing the initial draft, because it allows the writer to expel all their thoughts and ideas without overanalyzing structure and trying to make the plot of the story perfect. Revealing his approach behind this part of the writing process, Karpinos admits that he utilizes a variation of this method, which involves starting at the beginning, writing until he reaches a narrative "dead end", and moving on to the next major scene or

narrative point in the story (Karpinos). While he knows that he will eventually have to go back to bridge the gap in the story, the uninterrupted flow of writing from beginning to end helps him build a cohesive script. The second most common composition method for playwrights to utilize is a backward linear approach, which means to write the end of the story first and work backward toward the beginning. One benefit to using this strategy over the forward linear approach is that it ensures that the ending of the story is clear, consistent, and satisfying. Gardiner and Anderson address this issue when discussing how one student chose to approach their writing project for a musical theatre production: "[S]he then began 'writing and writing and writing' pages of dialogue without any clear idea of where she was going or how it would end… assuming the play would emerge fully formed and that the problems she faced would be solved by a further flash of creative inspiration" (189). While some playwrights might prefer to write towards an undefined end, almost all writers agree that having at least a vague conception of a narrative goal is key to having an effective direction in the musical storyline. The final primary method of composing a musical theatre production is a concentric approach, which means to start writing the key points in a story and then write the material around those events. The advantage to this method is like the former approach because it allows the writ-

er to have certain narrative checkpoints to guide the rest of the composition process. Speaking about this method, Kashani admits that this can oftentimes be the most effective method of writing a new musical, especially in later drafts when hitting certain narrative "beats" requires the utmost consideration ("Pamela … & Tim Kashani"). While this method can neglect the larger arc of the production and can therefore make it feel jagged or inconsistent, writers that employ this strategy at some point during their writing process tend to have notable success with keeping audiences engaged throughout the performance. Although all these methods appear to be rather different, the common factor among them is that they rely on anchoring the rest of the story on one or more narrative checkpoints to ensure the integrity of the writing.

One of the most crucial parts of any writing process is the component of revision, and just like every other writer approaches revision differently, every musical theatre playwright has unique ways to revise their productions. However, every playwright revises for virtually the same reason. As Anne Harris and Stacy Holman Jones express in their book titled *Writing for Performance*, the main motivation behind revision is "to maintain the audience interaction in the performance" (124). When contemplating this statement, their reasoning seems fairly logical: If a musical production already keeps an audience engaged and satisfied, what

need is there for changing it? Some exceptions do exist in which playwrights decide to revise a script simply because of artistic integrity. One such case is Wilson's decision to revise his play Jitney seventeen years after its initial premiere simply because he felt that certain scenes needed more clarification (Heard 96). Regardless of why playwrights revise, whether for the audience or themselves, the processes that each of them employs make for extremely interesting areas of study. Perhaps the most common approach to revision is utilizing a recursive writing process that allows for revision to take place during the composition stage. In her paper, Samayoa compares the recursivity of this process to earlier processes in the entire writing process: "Just as invention and composition are present during the entire writing process, revision is a recurring activity in the writing process," (11). For any person who is even mildly immersed in the field of writing studies, this should come as no surprise. Writers from all disciplines frequently employ this recursive style of writing and revision because of the way that it allows writers to refine their ideas many times in the context of the rest of the work. In contrast to this, Harris and Jones primarily describe their revision process as happening after a performance and as a result of receiving certain notes and comments from the audience and production team (151). Because of this, the nature of their revision is experimental and requires

much backend trial-and-error. Combining a mixture of both former methods, Karpinos states that the beginning and middle of his revision process usually involves much recursivity while notes and draft revisions happen towards the end (Karpinos). Additionally, the later stages of revision for Karpinos also involve getting feedback from set designers, directors, composer(s), and occasionally actors and actresses about the script. Collapsing Karpinos's method into one step, Wilson describes his primary revision process as "getting feedback from the actors and directors, writing new parts, and bringing them the next day [to rehearsal]" (Heard 97). Even though Wilson's approach is recursive in that it requires many rewrites of individual scenes, his reliance on feedback from others as they perform his writing gives him the advantage of refining his writing in the rehearsal before the final production ever gets on stage. This is crucial because combined rehearsals are when the gaps, mistakes, and ineffective parts of the script manifest themselves (Frankel 173). Even though Frankel does not mention it, the same events occur when a musical is first performed in front of a live audience. Oftentimes, many of the scenes, musical numbers, jokes, and dialogue that worked perfectly in rehearsals fall flat in the actual performance for a multitude of reasons. This is why Harris and Jones say that "[Writing] for performance is an ongoing and evolving process. When one work is 'finished', anoth-

er begins" (151). Karpinos says that while he could continue revising and editing his scripts for years, he finds it better to be aware of when "the moment to work on it has passed" (Karpinos). The performance is not the end of the writing process for musical theatre; in fact, there is no definite end to the writing process. Even if a playwright decides to abandon a production for the moment, there is always the potential for the writer to return to his or her project and begin working on it once more. In that perspective, revision and performance can no longer be seen as the last step of a finite writing process; instead, they become the first step towards an infinite writing process that does not end until the writer ceases to write anymore.

Writing processes are complex and complicated, and musical theatre is not an exception. Every aspect of the writing process outlined in this paper has multiple strategies and methods that different playwrights use to approach each part of the entire writing process; however, a larger, detailed perspective of the musical theatre writing process can be derived from this information. All musical theatre productions start with an inspiration and brainstorming process in which the playwright determines the core idea of the entire production. From there, the initial idea gets expanded and refined during the invention process where larger themes and an initial story are developed. Developing the story further,

most playwrights seem to agree that the next step in the process is creating some form of an outline or structure for the script. While some playwrights might immediately start writing after this step, one could argue that they still make mental outlines in their heads before or during the composition process. For those who separate outlining and composition, the next part of the writing process involves the physical writing of the script. Even though the composition process is the most diverse in terms of different approaches among playwrights, these strategies are all similar in that they rely on some fixed point in the story from or around which they write. Perhaps the second most common yet diverse step is the process of revision. Although many revision methods exist, the process usually occurs in two forms during every writing process. The first is the recursive revision process which involves the playwright rewriting a small section of the script multiple times to refine the quality of that specific part of the production. The second is the draft revision process which involves the playwright rewriting, deleting, and adding significant portions of the script to facilitate audience engagement and story cohesion. Following many readings, rehearsals, and rewrites, the final step in every musical theatre writing process is the performance. While the writing process can continue after this, the performance marks a notable point in the playwright's writing process when a decision must be made about

whether to continue writing and revising or to finalize and abandon the project. Despite this model of the writing process for musical theatre playwrights lacking the intricacies of any particular playwright's individual process, it depicts a common established framework that both playwrights and non-playwrights can use to understand the generalities of writing a musical theatre production.

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Appendix

Interview Questions:

1. How does the initial "seed" of a musical come about? Are there certain aspects (such as dialogue, lyrics, or music) that serve as the starting point for musicals that you write?
    a. Is it all spontaneous or do you actively brainstorm for ideas?
    b. How do you determine which ideas are sustainable for a musical?
2. Once you have an idea for a musical, what are the next steps in your writing process? Do you immediately start writing to generate more ideas or do you prefer to have a plan before you start writing?
    a. What are some structural elements that need to be in place to ensure the musical will flow properly and be satisfying for the audience?
3. When writing out the first draft of a musical, what is your

strategy for fleshing out the script? Is your primary composition method forward linear (beginning to end), backward linear (end to beginning), concentric (starting a central point and working outwards), scene-based (every scene is contained within itself), etc?

4. What does your revision process entail? Is the process mostly done in large chunks between subsequent drafts or does it take the form of recursivity when writing?

5. How does collaboration affect your writing process?

6. How do you view the performance in the context of your writing process? Is the performance the end of the writing process? Is a script for a musical ever truly finished or is it an ongoing project?

Advanced Level Winner

A Neo-Aristotelian Analysis of Barbara Jordan's "Statement on the Articles of Impeachment"

REBECCA LAMPE

In the early 1970s, over 100 years had passed since the last presidential impeachment inquiry in the United States. As such, for many members of Congress and the American public, the idea of impeaching President Richard Nixon was foreign. While the events of the Watergate scandal had been unfurling over a couple of years, the full extent of Nixon's involvement was still obscured by his initial refusal to release unedited recordings and transcripts. However, information discovered during the Senate Watergate Hearings and the Saturday Night Massacre surrounding Nixon's involvement loomed heavily over the House Judiciary Committee. After Nixon ignored the Supreme Court's ruling that he must release the unedited recordings and transcripts, some members of Congress felt they could not wait any longer. The next day, on July 25th, 1974, Texas Representative Barbara Jordan presented her "Statement on the Articles of Impeachment" speech to the House Judiciary Committee, thus beginning the hearings of Nixon's impeachment process.

Through this oration, Representative Jordan not only had

to introduce the idea of impeachment to a room of colleagues who had never needed to consider such a detrimental notion, but she also had to convince the American public watching her speech on live television that Nixon's actions were worthy of impeachment. Jordan's strong background as a lawyer helped to shape her logos-filled speech, heavily relying on the actual words of the Constitution to guide her message rather than using pathos (Trescott). Jordan furthered this advantage through elements of style such as repetition and antithesis.

At the time, Jordan may not have been the most obvious choice to give the opening speech of Nixon's impeachment process. As the former president of the Houston NAACP has said of Jordan, "She was born a black woman at a time when invidious discrimination was not only covert but overt" (Diaz). Though, in Jordan's case, these types of struggles gave her an advantageous sense of confidence (Trescott). Jordan first strived toward a career as a lawyer, starting as a star on the debate team at Texas Southern University and earning her law degree at Boston University. She then made a course-altering decision to volunteer for Lyndon B. Johnson's 1960 presidential campaign. Inspired by the campaign, Jordan ran and won a seat in the Texas Senate only one year after the 1965 Voting Rights Act was passed (Diaz). With support from then-President Johnson, Jordan was the first black woman from

Texas to serve in the House of Representatives in 1972 (Trescott). Only two years later, Jordan delivered her speech to introduce the idea of impeachment to her colleagues and to the American public.

Although they were a large part of Jordan's audience, the public and their opinions surrounding the idea of impeachment were barriers to Jordan's purpose. In 1972, President Nixon won his reelection bid by "a landslide and began his second term with a lofty 68% Gallup Poll approval rating in January 1973" (Kohut). This positive opinion of Nixon was tarnished by the Watergate scandal, which sent his approval ratings down to 48% by the spring of 1973 as Nixon began to accept resignations from some of his top aides. In less than a year, the American people had changed their opinion of Nixon from overwhelmingly re-electing him to overwhelmingly finding him "culpable in the wrongdoing, at least to some extent" (Kohut). However, even though 71% of citizens thought that Nixon was at least somewhat responsible for the Watergate scandal, only 26% of citizens "thought he should be impeached and forced to resign, while 61% did not" (Kohut). Thus, when Jordan delivered her speech, she not only had to convince her colleagues that Nixon's actions deserved impeachment, but she also had to convince the majority of citizens who opposed impeaching Nixon. In order to achieve this, Jordan used a causal

speech structure to lead her audience through her logical argument.

Using her advantageous background in debate and law, Jordan chose to use a causal structure for her speech. She began by explaining why the Constitution includes the articles of impeachment and when the articles should be invoked. Jordan then discussed the evidence that was presented to Congress before discussing the other known evidence of the Watergate scandal. It was only after these explanations of impeachment and known evidence that Jordan began "to juxtapose a few of the impeachment criteria with some of the actions the President has engaged in" (Jordan). She finished her speech by asking the other members of Congress if "the President committed offenses, and planned, and directed, and acquiesced in a course of conduct which the Constitution will not tolerate?" By using a causal structure, her audience was able to link the reasons for impeachment with Nixon's crimes on their own before Jordan connected these ideas. This strategy is important because Jordan's public audience was largely against impeaching Nixon. With her causal strategy, Jordan let the public form their own conclusions from the evidence that she presented.

Throughout this causal structure, Jordan consistently relied on logos by directly quoting the Constitution, Federalist Papers, and debates on impeachment at the ratification conventions.

Jordan explained how the Constitution states that impeachment "'is designed as a method of national inquest into the conduct of public men.'" She even uses Alexander Hamilton's words from Federalist Papers number 65 to validate public opinions, quoting, "'Prosecutions of impeachments will seldom fail to agitate the passions of the whole community.'" By quoting these texts, Jordan proved that her stance on impeachment is based solely on the logic of the Founding Fathers. In doing so, Jordan used her background as a lawyer to prove that the evidence fulfilled the requirements for impeachment as it is described in the Constitution and other fundamental texts.

While Jordan frequently used logos to prove her purpose, she also frequently argued against the use of pathos during the hearings. Her argument against pathos was nearly as important as her use of logos. Jordan urged her colleagues to avoid "pettiness" and to instead focus on being "big, because the task [they had] before [them was] a big one." In fact, Jordan used the last sentence of her speech to remind her colleagues that "it is reason, and not passion which must guide our deliberations, guide our debate, and guide our decision." By actively discouraging the use of pathos, Jordan ensured that her audience would make their decisions based on the logic and evidence of the hearings, rather than on personal feelings or party fealty.

Along with her use of logos, Jordan also used several elements of style in her speech including forms of repetition such as anaphora and diacope. Jordan frequently used anaphora to reenforce her purpose. Within Jordan's explanation of the evidence, she used the same phrase to start several sentences to emphasize the known evidence, stating "We know about the Huston plan. We know about the break-in of the psychiatrist's office. We know that there was absolute complete direction… when the President indicated that a surreptitious entry had been made in Dr. Fielding's office…" (Jordan, 1974). Another form of repetition that Jordan employed in her speech was diacope. Jordan notably used diacope to stress the need for her colleagues to avoid "pettiness" when making their decision (Jordan, 1974). Akin to her use of anaphora, Jordan also used diacope to highlight the evidence against Nixon, underscoring her purpose to recommend indicting him. By using forms of repetition, Jordan was able to emphasize that the evidence against Nixon proved that his actions necessitated impeachment.

Another element of style that Jordan used was antithesis. Jordan mainly used this element to juxtapose the actions that Nixon had so far claimed to have committed against the actions that he had actually committed. Jordan explained that while Nixon publicly displayed "his cooperation with the processes of crimi-

nal justice," at the same time he was also counseling "his aides to commit perjury, willfully disregard[ing] the secrecy of grand jury proceedings, conceal[ing] surreptitious entry, [and] attempt[ing] to compromise a federal judge." Through her use of antithesis, Jordan contrasted Nixon's public and private actions. In doing so, President Nixon's actions appear to be even more criminal when set against a backdrop of falsely innocent public actions.

Only two days after Jordan gave her speech, the House Judiciary Committee decided to adopt "the first article of impeachment which charged President Nixon with obstruction of the investigation of the Watergate break-in" before voting (Wertheimer). The majority of votes were cast in favor of indicting Nixon, a result which was passed onto the House of Representatives for final action. With this vote, Jordan's speech was proven to be a success, helping to "galvanize all of the country" (Trescott). After the House Judiciary Committee's recommendation to impeach Nixon, public opinion on impeachment turned as 57% of the American public came "to the view that the president should be removed from office" (Kohut). Only eleven days after Jordan's speech, Nixon handed in his resignation from the office of the presidency. In the moments following his resignation, *National Public Radio* correspondent Linda Wertheimer recalled talking to listeners and starting to feel like the nation would finally be able to

heal after a tumultuous few years.

While Jordan's speech is by no means the sole reason that her colleagues and the American public decided to support the impeachment of President Nixon, it certainly helped to guide the process. Through her background in debate and law, Jordan understood that logos would be a help and that pathos would be a hindrance to her purpose. This focus on logos was likely her greatest strength in overcoming the initial opinions of her colleagues and the American public. By adhering to the words of Founding Fathers like Alexander Hamilton, Jordan was able to overcome the previously held opinion that Nixon did not deserve to be impeached. Other features which served her purpose were a causal structure, repetition, and antithesis. With these elements, Jordan was able to prove to her colleagues and to the American public that President Nixon had committed crimes that necessitated impeachment.

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Advanced Level Winner

An Apologia Analysis of Ted Kennedy's 'Address to the People of Massachusetts on Chappaquiddick'

REBECCA LAMPE

In the summer of 1969, Americans were eagerly awaiting Apollo 11's mission to land the first humans on the moon. The space race had been largely propelled by President John F. Kennedy (JFK), whose enduring vision led to this moment. In turn, the Kennedy family was poised to receive the rewards of JFK's legacy as a boost to the youngest Kennedy's political career (Sanburn. Instead, sometime during the night between July 18th and 19th, Senator Edward "Ted" Kennedy drove off a bridge and into a pond on Chappaquiddick Island in Massachusetts, killing his passenger Mary Jo Kopechne. While Kennedy managed to survive that night, his career was permanently marred by the events on Chappaquiddick Island (Rudin). In an effort to explain how the events of that night unfolded, Kennedy presented a televised speech entitled "Address to the People of Massachusetts on Chappaquiddick" on July 25th, 1969. In his speech, Kennedy relied on denial, evasion of responsibility, and mortification to repair his image to the American people--specifically, his constituents in Massachusetts. Aiding these

strategies was the advantage that Kennedy was from a prominent, well-connected, and well-liked family. However, Kennedy had to contend with the disadvantage that the events on Chappaquiddick Island were widely regarded by the public and by Kennedy himself as suspicious and somewhat inexplicable (Kennedy; Donaldson).

The night of July 18th started as a party at the home of one of Kennedy's friends (Kennedy). The attendees of the party were people in Kennedy's political circle, including Kopechne and other women who had worked on Robert Kennedy's 1968 presidential campaign (Donaldson). After eleven, Kennedy left the party with Kopechne in order to make it to the last ferry from Chappaquiddick Island to Edgartown, which was where their hotel was located (Kennedy). In Kennedy's speech, he explained that he took a wrong turn about a mile away from the house, ending up on an unlit and unfamiliar road. Kennedy accidently drove off of a narrow bridge and "the car overturned in a deep pond and immediately filled with water" (Kennedy). While he managed to struggle to the surface, Kennedy was unable to rescue Kopechne on his own. After escaping the waters, he returned to the party to enlist the help of two friends to retrieve Kopechne. Unfortunately, these efforts also proved to be unsuccessful. Kennedy's friends drove him to the ferry crossing where Kennedy "impulsively swam across" and returned to his hotel (Kennedy). In the morning, Kennedy spoke

to his family's legal advisor before calling the Martha's Vineyard police to report the accident and Kopechne's death.

While the events of that night ended horrifically, Kennedy did have a significant advantage during the fallout: his own last name. The Kennedy brothers were political giants during the 1960s with JFK as president and Robert Kennedy and Ted Kennedy as senators. After Robert Kennedy's assassination in 1968, Ted Kennedy gave a eulogy which "transfixed the nation and, according to polls, 79 percent of all Americans thought he would be the Democratic [presidential] nominee in 1972" (Donaldson). Thus, while the results of the event were terrible, Kennedy was in the best position possible to try to avoid a serious conviction and maintain his senate seat in the upcoming 1970 midterm elections. The hours and days following the accident proved the usefulness of Kennedy's advantage. Possibly due to his family and political connections, Kennedy's lawyers were able to arrange "for him to plead guilty to leaving the scene of the accident involving personal injury with [only] a two-month suspended sentence and one-year probation" (Donaldson). If Kennedy possessed nearly any other last name, he may have faced much more serious charges and sentencing.

Despite his advantage as a member of a prominent family, Kennedy was deeply disadvantaged by the inexplicable and

strange actions that he claimed to have performed that night. While he denied having driven while under the influence of alcohol in his speech, Kennedy did not explain why he took a wrong turn onto a gravel path in an area that was familiar to him (Kennedy; Sanburn). Kennedy also did not explain how he was unable to rescue Kopechne in the pond, but was able to swim through the "turbulent" sea waters to get to his hotel (Donaldson). Perhaps his most egregious offense was that Kennedy "waited nearly 10 hours to report the accident" (Donaldson). While Kennedy had the disadvantage of his own reporting of events, he did his best to assuage this disadvantage in his speech through denial, evasion of responsibility, and mortification.

Early on in Kennedy's speech, he relied on denial to end the rumors surrounding the party on Chappaquiddick Island. The attendees of the party were found out to be married men and single women who were rumored to have been drinking all night (Donaldson). While there was no tangible evidence to support any sort of "salacious" activities at the party, Kennedy made a point to directly confront the implications of these rumors in his speech (Donaldson). Specifically, Kennedy denied the rumor that he and Kopechne were having an affair by saying, "there is no truth, no truth whatever, to the widely circulated suspicions of immoral conduct that have been leveled at my behavior and hers regarding

that evening." Kennedy also denied the rumor that he was "driving under the influence of liquor." Through these direct and forceful denials, Kennedy tried to end the rumors circling the already sensationalized events.

After denying these rampant rumors, Kennedy spent much of his speech evading responsibility for his actions through the strategy of accident. Kennedy used this strategy mainly to describe the events of the evening as beyond his reasonable realm of control. He first described driving onto "an unlit road [that] went off a narrow bridge which had no guard rails and was built on a left angle to the road." By pointing out all of these issues, Kennedy suggested to his audience that the accident was the result of poor road conditions rather than any of his own actions. In his speech, Kennedy also depicted a scene in which the car "immediately filled with water;" in effect, he makes it seem remarkable that even he managed to escape. Furthermore, Kennedy described the current as "strong and murky," leading the audience to believe that it was physically impossible for him or his friends to have saved Kopechne. Kennedy also used this strategy to repeatedly remind his audience throughout his speech that he suffered from shock and a concussion as a result of the accident. In doing so, the audience was provided with an explanation for Kennedy's decision to wait until morning to call the police. Through Kennedy's strategy

to evade responsibility, he tried to convince his audience that the results of the evening were out of his control and that these events could have happened to anyone under similar circumstances.

Although it is often in conjunction with evasion of responsibility, Kennedy does perform some mortification for the events on Chappaquiddick Island. In his speech, Kennedy maintains that he is not trying "to escape responsibility" and that he is "guilty." However, he strictly accepted blame for leaving the scene of an accident and nothing else. In doing so, Kennedy avoided any responsibility that he may have had in causing Kopechne's death or his inability to immediately report the accident. Furthermore, this mortification was often conditional, as Kennedy repeatedly mentioned the outside factors involved in the accident such as the road conditions or his concussion. While he admitted that he said and did "various inexplicable, inconsistent, and inconclusive things" that night, he contended that he "would not have seriously entertained [those thoughts or actions] under normal circumstances." While Kennedy may have felt "morally obligated" to accept responsibility and plead guilty, he only accepted the minimum responsibility possible under the circumstances.

After Kennedy gave his speech using denial, evasion of responsibility, and mortification, the public's immediate reaction was not favorable (Rudin). The disadvantages caused by Kenne-

dy's own actions that night proved to be very difficult for him to overcome. Within days of his speech, "a Time-Harris poll revealed 51 percent of Americans did not believe Kennedy's explanation" of the events on Chappaquiddick Island (Donaldson). The public "besieged" him with hate mail, demanding his resignation (Rudin). Nevertheless, despite the public's misgivings, Kennedy still won reelection in 1970 with 62 percent of the vote (Donaldson). However, the damage to his career was permanent. While the public had once believed that Kennedy could be the second member of his family to become president, those aspirations evaporated during that night (Donaldson). Faith Whittlesey, a White House staff member of President Ronald Reagan's administration recalled thinking at the time that "the incident would be 'the end of Kennedy'" (Bossioneault). The scandal prevented him "from becoming the Democrats' Senate Whip in 1971" and "derail[ed] his presidential bid against Jimmy Carter in 1980" (Donaldson). Ultimately, although Kennedy tried to repair his image, the actual events were too horrific for him to overcome in a single speech.

Kennedy's political career, however, did not "end" as Whittlesey had predicted it would. Kennedy's family name and JFK's legacy provided Kennedy with the advantages that he needed in order to endure this scandal politically. The moon landing "was the greatest moment" in JFK's presidential legacy, but it was also

an important event for Kennedy's recovery (Bossioneault). While the public was outraged by Kennedy's actions, they were more "largely distracted" by the historic Apollo 11 moon landing (Bossioneault). This distraction allowed Kennedy's team to have "time for damage control, and further obscured the truth about what actually happened" (Bossioneault). With the public focused on the Apollo 11 moon landing and his brother's legacy, Kennedy and his team managed to avoid the public's undivided scrutiny of the events on Chappaquiddick Island.

Around a decade after the accident, Kennedy was able to reinvent his image and become "a true, serious, and respected legislator" (Rudin). Over the years, Kennedy earned a reputation as "a work-horse senator" while working on legislation to overhaul the American healthcare system (Donaldson). With "accomplishments [that are] are now legion," Kennedy was able to move past the incident on Chappaquiddick Island and change into a more respected politician (Donaldson).

Kennedy's "Address to the People of Massachusetts on Chappaquiddick" did not entirely save him from the disadvantages he faced despite his uses of denial, evasion of responsibility, and mortification. It is possible that if Kennedy had accepted more of the responsibility or had not conditioned his acceptance of responsibility that he may have gained more initial respect from his

constituents. However, the suspicious events of the night and the horrible death of Kopechne created a situation in which it was perhaps impossible for Kennedy to fully overcome the consequences of the accident. Despite this potential inevitability, Kennedy was able to recover much of his career after his speech and reinvent himself into a serious legislator.

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Advanced Level Winner

Feminist Critique of Haruki Murakami's "UFO in Kushiro"

REBECCA LAMPE

Descriptions of author Haruki Murakami frequently include phrases such as "wildly popular" or "the most widely discussed Japanese novelist of his generation" (Means; Ellis & Hirabayashi). New books and new translations of his works automatically generate almost universally glowing reviews from literary critics; his latest collection of short stories, *First Person Singular*, is no exception. While Murakami's themes, world building, and phrasing are praised by critics and have achieved a cult-status among fans, his works are not often discussed critically (Means). With his April 2021 release *First Person Singular* still fresh on the shelves of bookstores, it is pertinent to analyze Murakami's works, particularly his characterization of men versus women.

The main characters in Murakami's stories are so recognizable that some have called them the "Murakami Man" (Ellis & Hirabayashi). The "Murakami Man" starts off as an ordinary person, living "at the edge of Japanese society," and involved in "a somewhat marginal trade." This man tends to live alone in a "hermitlike shell" after their girlfriend or wife leaves them. However,

the man soon becomes involved in "surreal events" which alter the course of his life. Along the way, the "Murakami Man" tends to cross paths with a woman who either offers the man "advice and sympathy" or "sexual fulfillment." In either case, the woman is always a minor character in the story, but a pivotal aspect of the male main character's journey.

While Murakami relishes in creating detailed and unique backgrounds for his male protagonists, his female characters do not often receive the same treatment. When viewed through the rhetorical lens of feminist critique, Murakami's characterizations reveal a bias toward the championing of male characters while disregarding, denigrating, or devaluing female characters. While some of these characterizations could be explained or excused by the choices of Murakami's translator, this pattern is found too easily and too frequently over his decades of works to be considered a fluke. Rather, the differences in the treatment of male and female characters reveal the persistent view of the male gaze permeating popular literature. This lens of feminist critique can be analyzed through Murakami's use of implied strategies such as subject position, implication, and association.

The prevalence of "Murakami Man" is evident in the majority of his stories, including those from his 2002 collection of short stories titled *After the Quake*. Murakami wrote this collec-

tion as a way to process the January 1996 earthquake in Kobe, Japan. The earthquake, at a 7.2 magnitude, caused intense and massive damage to Kobe and the surrounding areas (Chung). The resulting fires "incinerated the equivalent of 70 U.S. city blocks," which, along with the earthquake itself, "destroyed over 150,000 buildings and left about 300,000 people homeless" (Chung 1996). While writing *After the Quake*, Murakami sought to detail "the consequences of the Kobe earthquake on those who had experienced the disaster from afar" and the aftermath suffered by people locally and around the world (Ellis & Hirabayashi).

The first story in this book, titled "UFO in Kushiro," relays the story of "Murakami Man" Komura only a few days after the Kobe earthquake. Komura's wife has been obsessing over the news footage of the aftermath, to the point that she is no longer communicating with her husband. After returning from work one day, Komura comes home and realizes that his wife has packed up her belongings and moved back in with her parents, leaving only a breakup note for him to find. Shocked and confused, Komura tries to reach his wife, but his mother-in-law merely tells Komura that it is too late and he should sign their divorce papers. Reluctantly, Komura signs the divorce papers before taking time off from work to try to process what just happened. At the suggestion of his colleague, Komura travels to Kushiro and delivers a mysterious

package from his colleague to his colleague's sister, Keiko. After receiving the package, Keiko and her friend Shimao show Komura around Kushiro. Keiko leaves once Komura is settled at his hotel, but Shimao spends the night with Komura and offers him insight into his new life path.

When analyzing this story through feminist criticism, it is easy to see that the characters are given power based on their gender. These power differences are visible when considering which characters are shown as active subjects and which characters are shown as passive objects. In "UFO in Kushiro," Komura is a fully formed being whose thoughts, feelings, needs, and wants are readily relayed to the audience. Thus, the reader is able to understand Komura as an active participant in the events of the story as he struggles to connect with his wife, travels to a new location, and contemplates his future. While the character of Komura is a well-rounded subject in this story, the female characters are generally used as passive objects. Although Komura's wife does choose to leave her husband, this decision is largely used by Murakami as a catalyst for Komura's storyline. Keiko's only actions are to receive the package from Komura's male colleague and to get Komura a hotel room in Kushiro. The character of Shimao seems to exist solely to fulfill the "Murakami Man's" need for sexual fulfillment and advice (Ellis & Hirabayashi). Throughout the story,

Murakami does not show the emotions, thoughts, or actions of the female characters unless they directly influence a male character's storyline. Thus, the female characters in "UFO in Kushiro" are only depicted as objects. Characters who are objects can suffer from the concept of lack as detailed in feminist criticism. The most egregious offense of lack in Murakami's story is the fact that the reader never learns the name of Komura's wife. In effect, references to her character must always be attached to Komura by calling her "his wife" or "Komura's wife." In fact, Komura's wife is entirely silenced in this story as she is never given the opportunity to speak verbally. The only time the audience can see her perspective is through a breakup letter that she leaves for Komura. However, the letter's contents still revolve around Komura. When analyzing how power is allocated in this story, it is clear that Komura is a subject while the female characters are merely objects.

Another important aspect of feminist criticism is its discussion of language and the ability of language to denigrate groups without power. In Murakami's story, the language surrounding Komura is mainly used to praise him while the language around the female characters largely serves to disparage them. Murakami first describes Komura by his successful career and then by his good looks. Komura is "tall and slim and a stylish dresser" who is "good with people" (4). Nearly every character he sees compli-

ments him and assures him that he will find a new wife who is a better fit for him than his first wife. The female characters, however, are only described physically with negative phrases like "[she] would have been quite pretty if her nose hadn't been so small" (10) or "[she] always wore a sullen expression" (5). By using language in this way, Murakami is uplifting the male protagonist with positive qualities while reducing the female characters to their worst qualities.

As a result of Murakami's subject, objects, and language, it is clear that the reader is meant to assume a subject position which is supportive of Komura as the protagonist. In contrast, Komura's wife is consistently described in a negative manner. Murakami writes that "she had a dull, even stolid appearance" paired with an unattractive personality (5). Even when the audience is allowed to see her perspective in her breakup note, half of it is spent admiring Komura. In her note, she writes, "You are good and kind and handsome…There are lots of women who will fall in love with you" (5-6). Consequently, Murakami creates a subject position for the reader in which Komura is the protagonist and his wife is the antagonist.

Furthering this feminist criticism of *UFO in Kushiro* are the implied strategies of implication and association. Throughout his story, Murakami's main implication strategy is the use

of a keystone sign, which is the Kobe earthquake. Each time the earthquake is mentioned, it is associated with Komura's wife. This association could mean that Komura's wife is a destructive force who has forever changed his life, much like the Kobe earthquake's effect on the people of Japan. When Murakami was writing *After the Quake*, he wanted to explore the Kobe earthquake as a symbol of the "insecurities" that the people of Japan had around "the safety of Japanese society, economically and socially" (Ellis & Hirabayashi). In "UFO in Kushiro," Murakami uses this keystone figure to highlight moments when Komura is feeling insecure, such as when he fails to successfully sleep with Shimao and attributes this failure to thoughts about the earthquake (Murakami 20). By using the earthquake as a keystone sign in association with Komura's wife, Murakami is showing the insecurities that Komura's wife has caused in him.

When analyzing "UFO in Kushiro" through feminist criticism, Murakami's use of implied strategies such as subject position, implication, and association reveal the lack of power held by his female characters. Unfortunately, in the world of literature, Murakami is not alone in downplaying the role of female characters. This phenomenon begins in children's literature where one study found that in books published between 1900 and 2000, only 31% of the books had female central characters (Flood 2011). Thus,

from an early age, readers are conditioned to be more interested in the storylines of male characters rather than the storylines of female characters. In effect, the stories of women are perceived as lacking "universality," and women are not considered a part of "The Public," or the shared experience of humanity (Loofbourow). As writer Lili Loofbourow concisely stated for *The Guardian*, "we don't see complexity in female stories because we have so little experience imagining it might be there."

When the female perspective is renounced in favor of the male gaze in literature, the public's access to art suffers. As publishing houses, critics, and readers consistently overlook or deliberately refuse literature with feminist depictions of female characters, the result is that excellent works are tossed aside to make even more room for potentially inferior works. In part, this trend happens because it is difficult to move forward from "generations of forgetting [the] female experience" (Loofbourow). However, it is possible for the literary world to change and to grow beyond these limitations for female characters. Murakami himself seems to be more aware of his use of "Murakami Men" from stories like "UFO in Kushiro." In his latest collection of short stories, *First Person Singular*, Murakami continued a story from a previous collection which has been criticized for its use of the male gaze (Means). In this continuation, Murakami is not excusing the past,

but is instead offering a sort of reconciliation for stories in which his male characters have held all of the power, perhaps signaling a way to move forward into a literary world with room for the female perspective (Means).

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Advanced Level Runner-up

Conversational Physics

LAURA BEHM

Galileo Galilei (c. 1564-1642) remains one of the world's greatest thinkers. Sometimes described as a polymath, Galileo studied and developed new ideas in the fields of mathematics, astronomy, physics, and natural philosophy. He crafted new concepts that described the nature of planetary motion. A lot of these propositions were difficult for late 16th to early 17th century people to wrap their heads around, because they were new and at times seemed to contradict the Catholic Church's teaching (the authority of the time). While Galileo worked mainly with numbers, he also proved himself a good writer and communicator.

He noted at the beginning of one of his works that it was "intended for everyone but mainly philosophers and astronomers" (*Selected Writings* 1). So, while he may have written his work geared toward individuals truly studying the respective topic, he did often make his works readable to a wider audience. One of the ways he does this is by introducing propositions, theorems, and more with the commentary of three thinkers: Salviati, Sagredo, and Simplicio. Salviati represents Galileo himself, the teacher who is bestowing wisdom and explaining "the author's" concepts. As PhD student Ioannis Markos Polakis describes, Sagredo is "an unbiased and lettered individual;" he often poses the right questions that give Salviati the platform to offer greater explanation. Lastly, Simplicio—perhaps aptly and humorously named—is the individual who seems to still follow older beliefs and often needs extra explanation to keep up with understanding.

With these three characters at hand, Galileo gets busy theorizing in his work, *Two New Sciences*, published in 1638. Right from the beginning, Sagredo notes he can already "feel [his] brain reeling, and like a cloud suddenly cleft by lightning, it is troubled" and is in need of explanations for resolutions (*Two New Science* 52). With the dramatic scene set, let us examine a proof of one of Galileo's theorems.

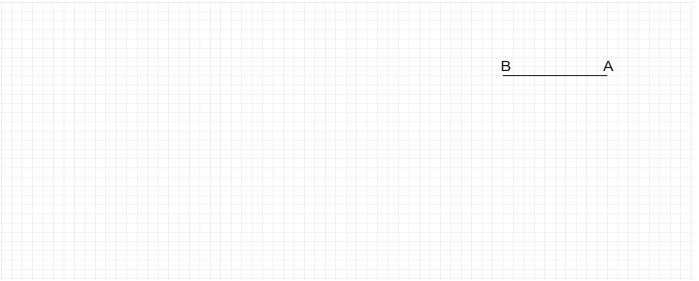
Throughout, my comments are in square brackets, and figures are mine unless noted otherwise.

⟨THEOREM I, restated⟩

The line described by a heavy moveable, when it descends with a motion compounded from equable horizontal and natural falling ⟨motion⟩*, is a semiparabola.*

[Proof]

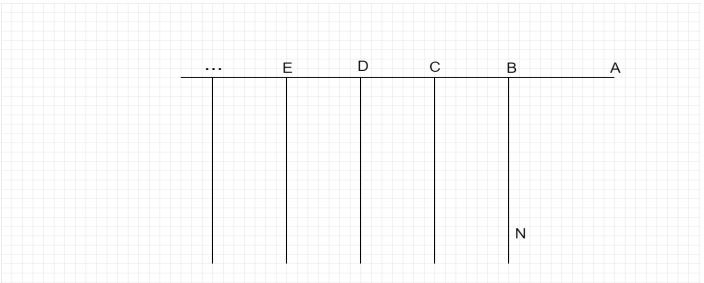
Imagine a horizontal line or plane *AB* [throughout means a line segment] situated on high,



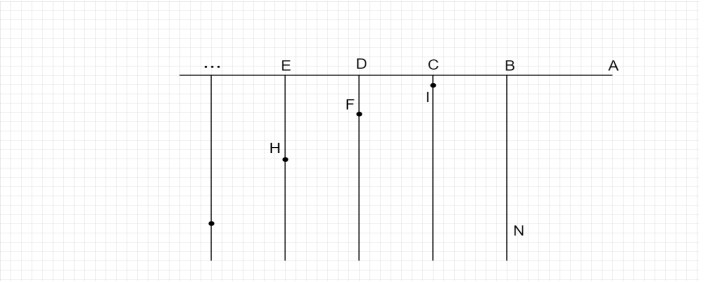
upon which the moveable is carried from *A* to *B* in equable [non-accelerating, constant, horizontal] motion, but at *B* lacks support from the plane [drops off], whereupon there

supervenes in the same moveable, from its own heaviness, a natural motion downward [due to gravity] along the vertical *BN* [*N* unspecified].

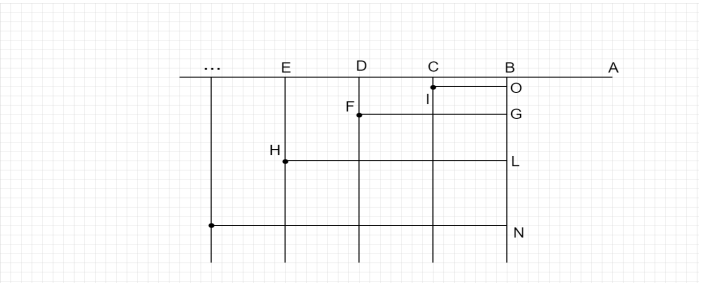
Beyond the plane [horizontal line segment] *AB* imagine the line *BE*, lying straight on, as if it were the flow or measure of time, on which there are noted any equal parts of time *BC*, *CD*, *DE* [*BC* = *CD* = *DE*...]; and from points *B*, *C*, *D*, and *E* imagine lines drawn parallel to the vertical *BN*.



In the first of these, take some part *CI*; in the next, [take] its quadruple *DF* [*DF* = *4* $\cdot$ *CB*]; then [take] its nonuple *EH* [*EH* = 9 $\cdot$ *CI*], and so on for the rest according to the rule of squares of *CB*, *DB* [*DB* = 2 $\cdot$ *CB*], and *EB* [*EB* = 3 $\cdot$ *CB*]; or let us say, in the duplicate ratio ["squared ratio" or "square of the ratio" (2, p. *xxxi*)] of those lines.

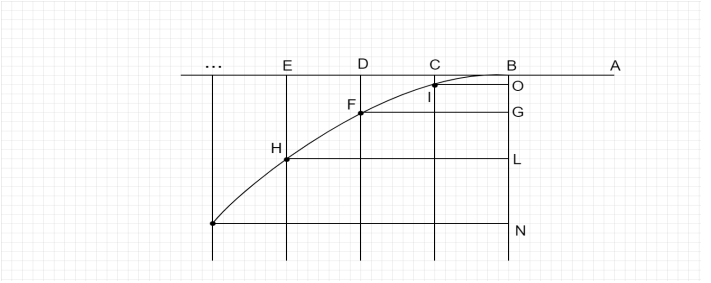


If now to the moveable in equable movement beyond *B* toward *C*, we imagine to be added a motion of vertical descent according to the quantity *CI*, the moveable will be found after time *BC* to be situated at the point *I*. Proceeding onwards, after time *DB* (that is, double *BC*), the distance of descent [*DF*] will be quadruple the first distance, *CI*; for it was demonstrated in the earlier treatise that the spaces run through by heavy things in naturally accelerated motion are in the squared ratio of the times [Corollary I]. And likewise, the next space, *EH*, run through in time *BE*, will be as nine times ⟨*CI*⟩, so that it manifestly appears that spaces *EH*, *DF*, and *CI*, are to one another as the squares of lines *EB*, *DB*, and *CB*. [For example, $\frac{EH}{DF} = \frac{9 \cdot CI}{4 \cdot CI} = \frac{9}{4} = \frac{(3 \cdot CB)^2}{(2 \cdot CB)^2} = \frac{EB^2}{DB^2}$.] Now, from points *I*, *F*, and *H*, draw straight lines *IO*, *FG*, and *HL* parallel to *EB;*



line by line, *HL*, *FG*, and *IO* will be equal [congruent] to *EB*, *DB*, and *CD* respectively, and *BO*, *BG*, and *BL* will be equal to *CI*, *DF*, and *EH*. And the square of *HL* will be

[proportional] to the square of *FG* as line *LB* is to *BG* [$\frac{HL^2}{FG^2} = \frac{EB^2}{DB^2} = \frac{EH}{DF} = \frac{LB}{BG}$], while the square of *FG* ⟨will be⟩ [proportional] to the square of *IO* as *GB* is to *BO*; therefore points *I*, *F*, and *H* lie in one and the same parabolic line.

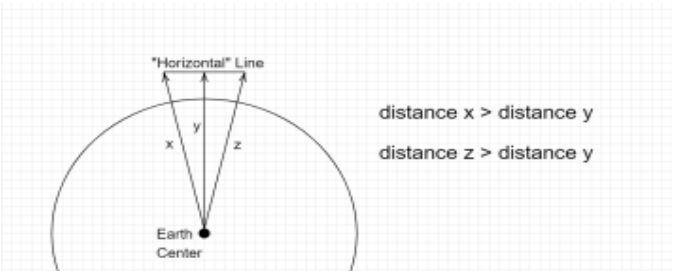


And it is similarly demonstrated, assuming any equal parts of time, of any size whatever, that the places of moveables carried in like compound motion will be found at those times in the same parabolic line. Therefore, the proposition is evident.

[End of Proof] (*Two New Sciences* 221-222)

Galileo has effectively shown that the motion of a projectile, given constant horizontal velocity, will move parabolically, as it accelerates downward due to gravity. He made this discovery in 1608, in conjunction with experimental evidence of what he thought to be true: that in the absence of horizontal resistance, horizontal motion would be constant (*Two New Sciences* 221). Following the proof, Sagredo applauds the author's—meaning Galileo's—reasoning, calling it novel, ingenious, and conclusive (222). Still, Sagredo poses a question, as does Simplicio. Simplicio challenges the initial

assumption that the line *AB* is horizontal, as in unchanging in height from the center of the Earth. He notes that as you go towards either end of it, the distance from the center actually increases. Salviati takes this into consideration and admits that what Simplicio has brought up is true.



He kindly asks, however, that Simplicio and Sagredo do not dismiss the author's theorem, and instead note that the difference in these distances is so small, that in practice they can treat a short line as truly horizontal, without blemish to the results. All in kindly conversation, the gentlemen read and discuss another theorem.

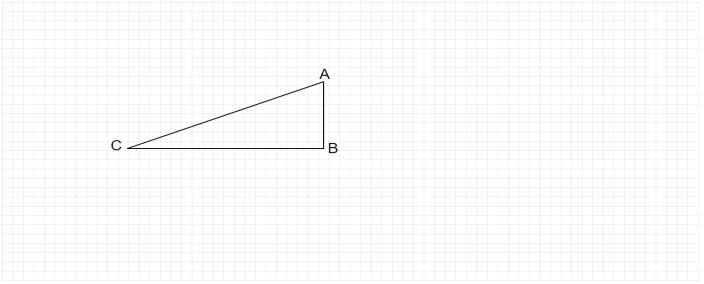
PROPOSITION II. THEOREM II.

[Theorem: Vector Addition]

If some moveable is equably [constantly] moved in double motion, that is, horizontal and vertical, then the impetus or momentum ["combined tendency of weight and speed" (2, p. xxxv)] of the movement compounded from both will be equal in the square to [the sum of the squares of] both momenta of the original motions.

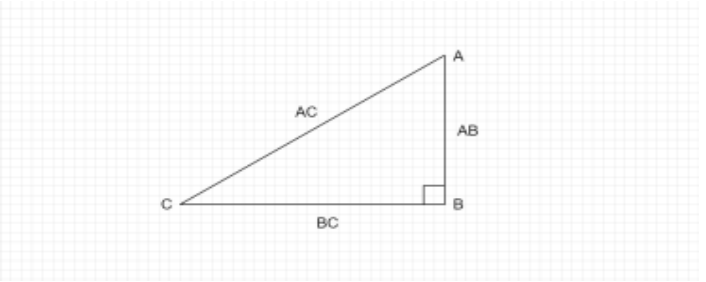
[Proof]

Let some moveable be equably [constantly] moved in double motion, the vertical displacements corresponding to space [vertical line] AB, and let the horizontal movement traversed in the same time correspond to [horizontal line] BC.

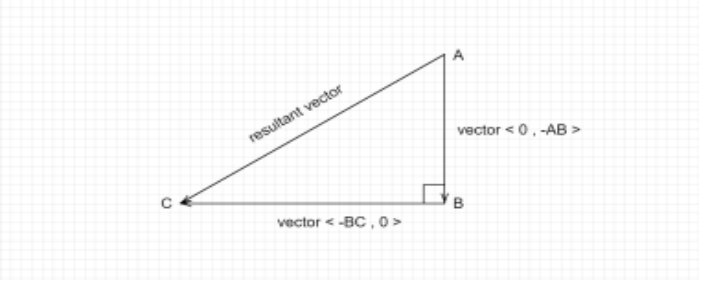


Since spaces AB and BC are traversed in the same time, in equable motions, the momenta of those motions will be to one another as AB is to BC, and the moveable that is moved according to these displacements will describe [traverse] the diagonal AC, while its momentum of speed will be as AC. Truly AC is equal in the square to AB and BC [by the Pythagorean Theorem, $\text{length(AC)}^2 = \text{length(AB)}^2 + \text{length(BC)}^2$]; therefore the momentum compounded from both momenta of AB and BC is equal in the square to both of them taken together; impetus and momentum are used interchangeably, where impetus is "not distinguished from the motion itself when the motion in question is that of a heavy body" (2, p. xxxv)]; which was to be shown.

[For example, assume the following figure with given side lengths, satisfying $AC^2 = AB^2 + BC^2$:



So then here, using standard vector notation, for what Galileo calls "momenta," we have



where $\langle 0, -AB\rangle + \langle -BC, 0\rangle = \langle -BC, -AB\rangle = resultant\ vector$

where length $(\langle 0, -\mathrm{AB}\rangle) = \sqrt{0^2 + (-AB)^2} = AB$,

length $(\langle -BC, 0\rangle) = \sqrt{(-BC)^2 + (-AB)^2} = BC$,

and length $(\langle -BC, -AB\rangle) = \sqrt{(-BC)^2 + (-AB)^2} = AC$,

and the inner (or "dot") products of these vectors satisfy

$\langle 0, -AB\rangle^2 + \langle -BC, 0\rangle^2$

$= \langle 0, -AB\rangle \cdot \langle 0, -AB\rangle + \langle -BC, 0\rangle \cdot \langle -BC, 0\rangle$

$= 0^2 + (-AB)^2 + (-BC)^2 + 0^2 =$

$= AB^2 + BC^2$

$= AC^2$

$= (-AC)^2$

$= (-BC)^2 + (-AB)^2$

$= \langle -BC, -AB \rangle \cdot \langle -BC, -AB \rangle$

$= \langle -BC, -AB \rangle^2]$ (Two New Sciences 229-231).]

[End of Proof]

Here, Galileo has shown that an object moved at once in more than one direction will move in the compounded direction. Seeing this work, Simplicio asks for clarification, as doubt has arisen in him. It seems to him that what was just done contradicts an earlier theorem. Simplicio feels that this earlier theorem says that the momentum from A to B is equal to that of A to C, which is contradictory to Theorem II's conclusion that the impetus at C is greater than at B. He asks for removal of the "little doubt that [has] aroused in [him]" (Two New Sciences 230). Salviati wisely explains the mishap in Simplicio's thinking, hence illustrating Galileo's aptitude for locating possible places readers may get stuck and need clarification. Salviati explains to Simplicio that both of the propositions indeed are true, but they differ. Theorem II discusses one movable object with one motion that is the result of constant forces in two directions, whereas the earlier theorem speaks of two objects that move by natural acceleration (gravity), one being straight down and one along an inclined plane. Galileo uses the characters to bring up concerns a reader may have and address them, so they move on with confidence. Simplicio then replies, "Excuse me, and go on, for I am satisfied" (230).

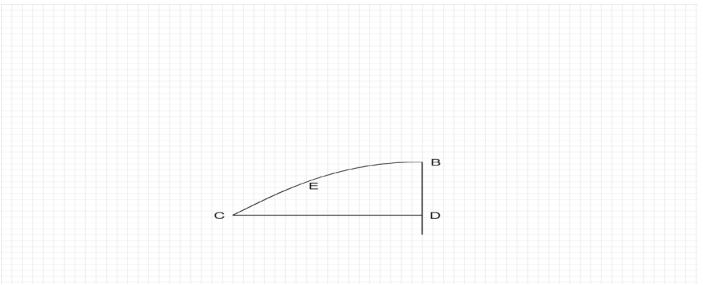
Likewise, with Theorems I and II now understood, we can go on to a larger result.

PROPOSITION IV. PROBLEM I.

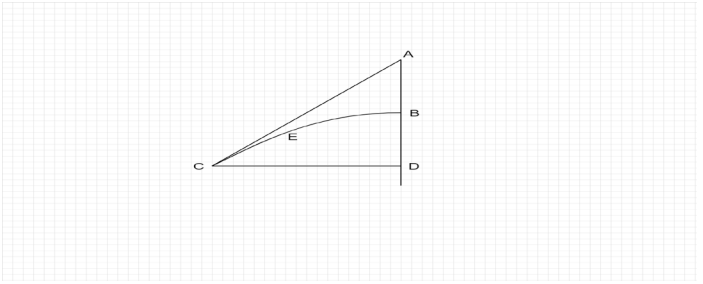
How to determine the impetus [driving force, impulse] at any given point in a given parabola described by a projectile.

[Proof]

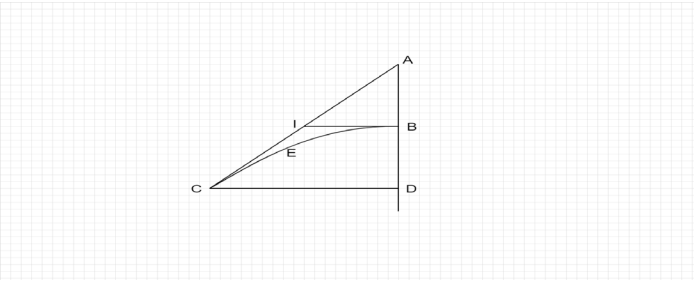
Let *BEC* [*E* unspecified] be the semiparabola whose amplitude is *CD* and whose altitude [focal length $p > 0$, along its axis] is *DB*,



which ⟨latter⟩ extended upward meets the tangent *CA* to the parabola at *A*.



Draw the horizontal *BI* through the vertex *B* and parallel to *CD*.



Now if the amplitude *CD* is equal [in length] to the whole altitude *DA* [so *ADC* is an isosceles, right triangle], then *BI* will equal [in length] *BA* and *BD* [$BI = BA$ because right triangle *ABI* is similar to right triangle *ADC*.];

[For $BI = BD$ we need a further argument. We can model Galileo's parabola as $y = -\frac{1}{4p}x^2$, where $p > 0$ is the focal distance from the vertex *B*. It is a well-known parabola fact that in the sketch below, the tangent at *C* intersects the y-axis at *A* as marked, where $AB = BD$, which we call a, hence making $BI = BD$ as desired.

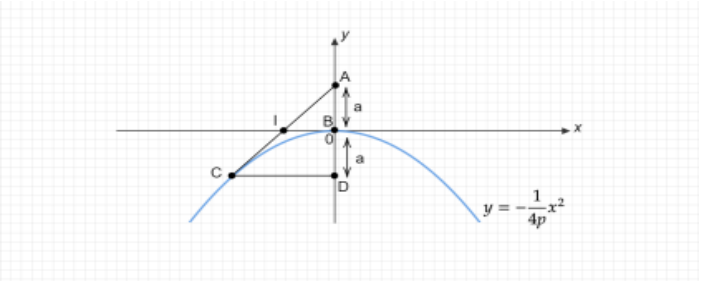
Further in Galileo's argument, he has $CD = 2a$, so $C = (-2a, -a)$ is on the curve, meaning

$$-a = -\frac{1}{4p}(-2a)^2$$

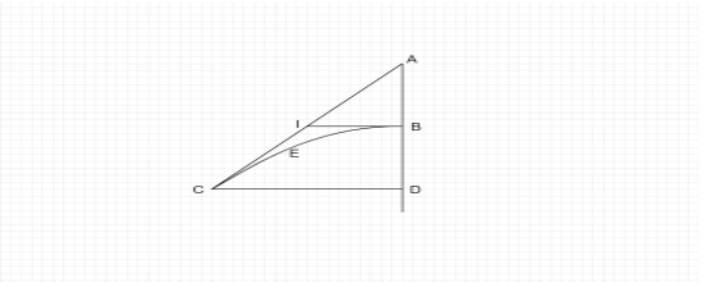
$$-a = \frac{4a^2}{4p}$$

$a = \frac{a^2}{p} = a(\frac{a}{p})$, implying $a = p$.

Thus, for him, $BD = p = focal\ length$, from *B* the vertex, so that *D* is the focus of the parabola $y = -\frac{1}{4 \cdot BD}x^2$.



[Galileo continues,] and if the time of fall through AB and the momentum of speed acquired at B through descent AB from rest at A are ⟨both⟩ assumed to be measured by this same AB, then DC, double BI [$DC = 2BI = 2AB$], will be the space traversed in the same time when ⟨the moveable is⟩ turned through the horizontal with impetus AB. But in the same time, falling through BD from rest at B, it traverses the altitude BD; therefore the moveable falling from rest at A through AB, and turned through the horizontal with impetus AB, traverses a space [horizontal distance] equal to DC. [Observe, in



Galileo confusingly lets $AB = vertical\ distance$, $AB = time\ elapsed$, and $AB = degree\ of\ speed = degree\ of\ impetus$ (for the "natural motion" meaning constant acceleration due to gravity).

Using modern notation, let $s = vertical\ distance$, $t = time$, and $v = velocity$, where $g = the\ constant\ acceleration\ due\ to\ gravity$.

Also, let $s_0 = the\ initial\ distance\ value$ and $v_0 = the\ initial\ velocity\ value$.

Thus, $s = \frac{1}{2}gt^2 + v_0t + s_o$,

and $v = gt + v_0$.

Here, $s_0 = 0$ (at A) and $v_0 = 0$ (at rest, at A).

This means s reduces to $s = \frac{1}{2}gt^2$,

so, in Galileo's language, $AB\ as\ distance = \frac{1}{2}g(AB\ as\ time)^2$.

The corresponding velocity (here constant speed) at point B is

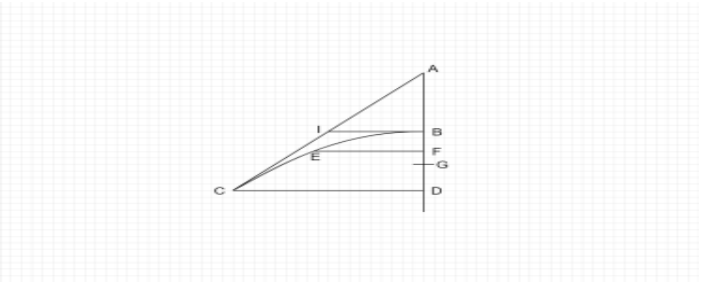
$AB\ as\ degree\ of\ speed = g(AB\ as\ time)$.

Galileo claims that if that velocity is now imagined to go horizontal at point B and "equable" from B to I, then $BI\ as\ distance = 2(AB\ as\ distance)$.]

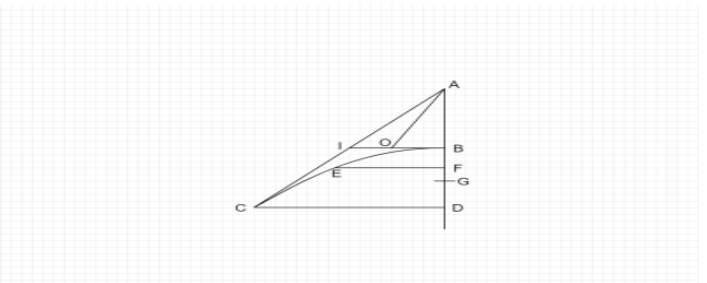
Fall through BD supervening, the altitude BD is traversed and the parabola BC is traced [by Theorem I, restated], in which the impetus at terminus C is made up of the equable transverse ⟨motion⟩ whose momentum is as [proportional to] AB, and the other momentum acquired in descent BD at terminus D (or C), which momenta are equal.

Hence if we assume AB to be the measure of either of these, say of the equable transverse ⟨momentum⟩, while BI (which is equal to BD) is the measure of the impetus acquired at D (or C), then the subtended ⟨line⟩ IA will be the quantity of the momentum compounded from both [using Proposition II. Theorem II.]. This [IA] will therefore be the quantity or measure of the combined momenta with which impetus is made at C by the projectile coming through parabola BC.

Keeping this in mind, take in the parabola any point *E* [*E* now specified] at which the impetus of the projectile is to be determined. Draw the horizontal *EF*, and take *BG* as the mean proportional between *BD* and *BF* [meaning $\frac{BD}{BG} = \frac{BG}{BF}$];



since it was assumed that *AB* (or *BD*) is the measure of the time and of the momentum of speed in fall *BD* from rest at *B*, then *BG* will be the time, or measure of time and [of] impetus [in fall *BF*], at *F*, coming from [rest at] *B* [by Proposition III, Theorem III]. If, therefore, *BO* is taken equal to *BG*, the added diagonal *AO*



will be the quantity of impetus at point *E*; for *AB* is assumed to determine the time and impetus at *B*, which ⟨impetus⟩ turned through the horizontal continues always the same, while *BO* determines the impetus at *F* (or *E*) through fall from rest at *B* through altitude *BF*. But *AO* is equal in the square to both *AB* and *BO* together [by Proposition II. Theorem II., $AO^2 = AB^2 + BO^2$]; what was sought is therefore evident.

[End of Proof] (*Two New Sciences* 234-235)

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Theorem I, restated, and Theorem II. Proposition II. are both key parts in the construction and understanding of Proposition IV. This illustrates Galileo's method of laying out propositions and theorems in an ordered fashion to where new ideas build on already established concepts. In this proposition he describes the way to determine the momentum, or velocity (in more modern understanding), at any single given point, with geometric analysis. This method is possible knowing that the movable object, given horizontal velocity, will move in a parabolic arc towards the center of Earth, as proved earlier.

Sagredo and Simplicio are not quite satisfied yet, however. Sagredo explains he very well understands how motion in the horizontal and vertical planes results in a motion that is equal in the square to the addition of the two components, but he is confused by the combination of equable horizontal motion and vertically-accelerating (due to gravity) motion. Sagredo says he would "appreciate it" if they could have some deeper explanation provided, and Simplicio says he is "even more in need of that" (*Two New Sciences* 235). Salviati finds their wishes reasonable and spends the next six pages giving a more in-depth explanation of the proposition and solution to the patiently listening Sagredo and Simplicio. He even adds diagrams as he declares, "I can explain myself better by example" (237). After digesting the explanation, Sagredo confesses that Salviati's summary "has

awakened in [his] mind a problem [or question] of mechanics" (242). Right away, Salviati acknowledges the new question and brings up the next useful proposition.

Since Galileo is the mind behind all three characters, it is evident that he understood how to communicate adequately beyond just mathematical terms, in plain language for non-expert readers. Salviati even comforts Sagredo in saying that he is "by no means alone in marveling at the effect of such puzzling events, and at the obscurity of their cause" (242). The gentlemen continue reading the author's propositions, theorems, and more.

Galileo may have had one of the greatest minds, but he did not limit his conversations and explanations to merely his peers and scholars. Throughout *Two New Sciences*, Galileo produced many ingenious proofs, propositions, and more, explained through conversational characters. Three men with three different knowledge levels aid readers in uncovering the profound intelligence behind all of Galileo's work. Salviati nobly takes the lead in deciphering Galileo's constructions, and when Sagredo or Simplico feel left behind, he graciously accepts their questions, makes them feel heard, and helps them in understanding. Simplicio at one point protests that Salviati "proceeds too grandly in [his] demonstrations," because he feels Salviati expects everyone to readily know and be familiar with Euclid's axioms (220). Salviati admits that mathematicians probably take it for granted that all readers would be familiar with these, but in any case, he takes the time to remind Simplicio of the propositions necessary to move on in understanding.

This amiable tone sets readers up for feeling like they can follow along and have their questions answered, even though Galileo is not sitting right there with them. From propositions to problems to theorems, Galileo shows it doesn't take rocket science to have a valuable conversation about physics.

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Advanced Level Runner-up

Causes of Cultural Identity Confusion and Mental Health Stressors of Chinese American Adolescents: 'Model Minority' Stereotype, Family Value Conflicts, Peer Discrimination, and Low Levels of Media Representation

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Introduction

Oftentimes the generalized descriptive word "Asian" in the United States is thrown around freely. It is used to describe a wide range of people from a multitude of different backgrounds and experiences. There are many stereotypes and assumptions that have become linked over time, grouping all "Asians" under a single category. The representation of Asians as a whole has been insensitive to highlight individuality varying from culture to culture. Asian racial subgroups are represented as if they are culturally and physically homogeneous with no internal variation, and the monolithic view that all Asians are the same is illustrated by the mainstream culture's ignorance when we see things like "'McDonald's Shanghai McNuggets with teriyaki sauce' or Chinese char-

acters who wear kimonos" (Park 1). Likewise, the media culture also demonstrates such insensitivity. Actress Constance Wu tells *TIME* magazine in an interview following the release of the all-Asian casted Hollywood movie, *Crazy Rich Asians:*

> Asian isn't a monolithic identity… But Hollywood has tended to treat it as one category… Obviously, Korean is different than Chinese, which is different from the Vietnamese culture, but the way the [U.S.] culture has treated us is a point that we can probably find some common ground on… They think that having an Asian in their movie is the same thing as having an Asian American, and it's just not. (Ho 44)

This assumption is damaging in that it doesn't set the different communities apart and masks the individual struggles and conflicts of each community. Moreover, referring to all people of Chinese heritage descent as if they had similar experiences is yet another insensitive generalization. There is a more intricate difference between the many groups of Chinese people who experience various situations.

As one of the largest communities under the broader category of "Asians" in the United States, the Chinese community in the United States is also much more general. One must avoid generalizing Chinese Americans' different backgrounds and upbring-

ings. A community, as noted by Manzo and Perkins, is a connection focused on the bonds among people and that "emotional connection is at the core" of a sense of a particular community (339). In the Chinese American community, people share understanding of common conflicts and experiences that are unique to them and thus are able to form a community with emotional bonding. Chinese Americans are not simply people of Chinese descent. There is a specific group of Chinese Americans who share similar upbringings who are first- or second-generation Chinese Americans who are raised by Chinese immigrant parents. They have lived their whole lives or at least have developed their cultural identities in the United States from the start as their dominating culture and society and are living in between two cultures. This differs them from their immigrant parents who have already developed their social and cultural identity while they lived in Chinese society, as well as the Chinese international students who also grew up predominantly in Chinese society and identify as Chinese nationality-wise.

Chinese American adolescents who were born in the United States or immigrated with their Chinese immigrant parents at a young age have had to adjust to living with both American culture and Chinese culture simultaneously, and this often causes cultural disorientation as they are still growing to develop their

own identities. In their youth, they struggle with cultural conflict with both the American society and their cultural heritage, as well as conflict with their own parents. Chinese American adolescents experience discrimination because of stereotypes such as the idea of the "model minority" and because of low media representation and exposure in American society; these factors have led to consequences such as developing mental health issues and lower academic performances that unfortunately have been constantly overlooked.

Struggles of Chinese Americans and Impacts of Discrimination and Exclusion

One of the fundamental conflicts Chinese Americans struggle with is society's preconceived impressions of them being "model minorities," which was a term coined during the 1960s Civil Rights Movement (Atkin et al. 108). The term implies that they won't have any social and political struggles since they have been perceived to be financially successful as a result of hard work (108). Despite being associated with a positive 'model minority' stereotype, which is composed of attributes such as intelligence and industriousness, evaluators believe that Asian Americans are also low on dominance (unassertive and compliant) and low on sociability, one of the many common stereotypes of Asian Amer-

icans and Chinese Americans (Gündemir et al. 1). This attitude already puts Chinese Americans down a step, making them seem like they don't matter because they are already doing well. To date, there have been widespread studies on African American and Latino ethnic minorities and their experiences of discrimination (Hou et al.). However, as Hou et al. argue, the study of the relationship between the discrimination faced by adolescents and the outcomes of Asian-American adults is lacking, and that negative outcomes are most likely due to the "model minority" stereotype from society that portrays Asian-Americans as being able to adjust well and therefore assumes they won't be subject to discrimination (Hou et al.). Therefore, even before being "discriminated against," Asian-Americans, including Chinese Americans, are being stereotyped and treated a certain way because of preconceived biases. It makes it harder for Chinese Americans to be able to voice their opinions if society doesn't even think they have opinions in the first place. Thus, fundamentally, there is not enough exposure of Chinese Americans' stories in American society, including research studies as well as media exposure.

The media is a network of communications that connects people from all over the world and serves to inform and influence the people in many ways. However, when large growing populations such as the Chinese American community do not get enough

media exposure or the correct representation, people become less aware of the real social makeup of such a diverse nation. Over the years, the number of times when Chinese American or Asian-American stories in general have had great exposure can practically be counted on one hand. The American film industry over the years has been guilty of whitewashing culturally Asian characters, hiring Caucasian actors to play those parts (Joon and Park). Joon and Park write that "leukocentric," or Eurocentric, "whitewashing continues to erupt nearly unabated as business as usual" (150). Despite having prospective big steps moving forward, like author Kevin Kwan's novel *Crazy Rich Asians* being adapted into a Hollywood feature film featuring an all-Asian cast, it is disappointing to know that even with such a big step taken, prospective film producers once again attempted to transmogrify Rachel, the lead female Chinese American protagonist of the film, into a white character played by a Caucasian actress (Joon and Park 150). This shows that from the start, misrepresentation of Chinese Americans was never being treated seriously enough to be completely abolished by film producers. In fact, according to one of Kevin Kwan's narratives in an interview, the problem lies solely in Hollywood and the film industry itself: the possibility of whitewashing the original story was rejected by a group of 30 white American Texan women who attended his book club (Joon

and Park 150). This indicates that the audience has the ability to take the story as-is, but the film industry somehow has another mindset. The main consequence of whitewashing is its effect on those who aren't yet aware of the issue of Asian American discrimination or those who are yet still too young to see the truth, such as children or adolescents who are still molding their own identities. The media and people who tell stories have the responsibility to give accurate information. For those who need this type of support in their lives, such as Chinese American adolescents who are struggling with cultural disorientation, a relatable film that represents their life, and one that could possibly lead them positively in the right direction, could mean everything.

Discrimination and exclusion from the nearby environment two of the factors that affect the development of adolescents that can intensify the feelings of not belonging to the American community. A solid ethnic identity is critical in an adolescent's psychological development (Hou et al. 2111). As adolescents grow to become more self-aware and develop more sophisticated perspective-taking capabilities, they start to be able to detect discrimination (Hou et al. 2111). Subsequently, their identity is highly susceptible to change caused by the discriminatory external messages that evaluate their own identities (Qin et al. 30). On a social level, they start to spend more time outside of their homes and more

time in a wider social context, such as their schools, "where the likelihood of being discriminated against increases" (Hou et al. 2111). According to Bronfenbrenner's social theories, peer context is a concept that is critical in the ecological contexts of adolescent development and has been tested in developmental research overtime, consistently showing that "peer relations have a significant impact on adolescent psychological well-being" (Qin et al. 28-29). Thus, for these reasons, adolescents perceive more discrimination than during the early childhood phase and are more sensitive to such issues that would affect the development of self-identity, their interactions with others, and their psychological well-being (Hou et al. 2111).

Unlike the pressurizing stereotype of being the "model minority" group who are adaptive and easy to manage, a lot of Chinese American adolescents actually "exhibit relatively low levels of psychological well-being (e.g., have more depressive symptoms), despite their strong academic performance" (Hou et al. 2111). Indeed, research has shown that adolescents' experiences of "discrimination and negative appraisals about one's ethnic group are often internalized in the adolescents' sense of self and may reduce feelings of control in adolescence and foster feelings of helplessness, frustration, and depressive moods over time," and that the ethnic or race-based peer discrimination and harassment

that Asian-Americans endure has shown to be linked to increased depressive symptoms and lower levels of self-esteem (Qin et al. 30). In addition, reports have shown that "compared to other racial/ethnic groups, [Asian-American Women] aged 15 to 24… have the highest rates of female suicide, and suicide is the second leading cause of death among this population during young adulthood (Lewis 571). In a 2008 journal research article titled "The 'Model Minority' and Their Discontent: Examining Peer Discrimination and Harassment of Chinese American Immigrant Youth," Desiree Baolian Qin, Niobe Way, and Meenal Rana studied two groups of Chinese American students, one from Boston and one from New York, on their experiences of discrimination at school. From this case study, they found that "over 80% of Chinese and Korean American students reported being called names, and close to 50% reported being excluded from social activities or threatened as a result of their race" (Qin et al. 2008, p. 29). In addition, "Chinese American youth from predominantly immigrant families reported the highest levels of peer discrimination," more than their African American peers, and have shown to have consistent levels of discrimination all the way through high school (Qin et al. 29). The forms of discrimination experienced vary from physical harassment to verbal name-calling, like being referred to as "Chinos" or being told to "go back to China" (Qin et al. 32). From these

findings, it can be reasoned that the harassment is not a case-by-case situation, but rather it shows a trend that Chinese Americans and, more broadly, Asian-Americans have been targets of such discrimination.

Although there has been some research on the Chinese American adolescent group having increased amounts of depressive symptoms and feelings of unworthiness due to discrimination and harassment by their peers (Qin et al. 28), what is more important is being able to identify and recognize the systemic causes of their peer discrimination in school settings. One of the likely causes of highly prevalent cases of group discrimination in school-based environments is teachers' favoritism towards Chinese Americans and other Asian-Americans, resulting in resentment by classmates. From Qin's case study, there were plenty of examples of teachers from the Boston and New York locations who made explicit statements to students and the researchers that they preferred to teach the Chinese students. One of the teachers said, "They are so hardworking and so respectful, always on time, just such a delight to work with! If they get me to teach students like this, I will never retire for the rest of my life!" (Qin et al. 35). As a result of blatant favoritism present in these teachers, Qin et al. reasoned that "many of the non-Chinese students felt quite frustrated and angry, and [so] they vented their anger on the

Chinese American students themselves" (35). Qin's study suggests that teachers' favoritism due to their perception that Asian Americans are the "model-minority" causes a backlash from the rest of the class, as these other students feel they are receiving unfavorable and unequal treatment. Further, the study concluded that the schools observed do not do an adequate job of addressing the issues and protecting the victims. It seems that the teachers were not even aware of their actions or did not recognize how these actions might lead to peer discrimination.

Parents are also a factor in Chinese American adolescents' experience of school. The study "Parental Expectations and Children's Academic Performance in Sociocultural Context" highlighted that Asian or Asian-American parents tended to emphasize the importance of effort much more than the "innate ability on academic learning" (Yamamoto and Holloway 198). This tendency potentially contributes to a "weaker relation between past performance and parental academic expectations for these groups because they believe that their children can always improve their performance at school by putting forth more effort, regardless of their previous level of attainment" (Yamamoto and Holloway 198). When teachers say that they prefer "model-minority" behavior, they aren't considering the fact that this is part of their culture and relates to how they are educated at home. These thoughtless

remarks and acts of favoritism do not lead to the harmonious interactions there should be between people in a diverse environment. How will peers be expected to quit their acts of discrimination as a result of feelings of exclusion by teachers, if the teachers themselves initiate discrimination with an imbalance in treatment of the students?

There is not enough awareness or understanding of the discrimination that Chinese Americans--and, more broadly, Asian Americans--experience as students. Up to 2008, limited research was conducted to examine the reasons for such high levels of peer harassment and discrimination (Qin et al. 28). In order to combat this serious issue, it is important to conduct more thorough research on Chinese American and Asian-American adolescents' experiences with peer discrimination in order to improve school-based intervention programs, protect students from victimization, and overall enhance the psychological development of not only Chinese Americans and Asian-Americans, but the others as well who fall victim to their teachers' unequal treatment. To oppose harboring peer discrimination that could otherwise have life-changing adverse effects on adolescent development, we can further encourage the establishment of high-quality peer relations because that is what protects adolescents from social anxieties and interpersonal peer discrimination and harassment, while also

enhancing social competence, thus promoting a more positive development overall (Qin et al. 29).

Aside from discrimination, another major conflict that developing Chinese American adolescents face is nurturing the balance between Chinese and American culture when they collide in their interactions with their immigrant parents and different parenting, social, and cultural beliefs. In a case study, Juang et al. (2018) explained that since "adolescents tend to adopt the values and behaviors of the majority culture faster and more strongly than their parents, [this tends to create] a mismatch in their cultural orientations" (938). The parents may be more inclined to use Chinese parenting styles and instill values that follow the collectivistic and interdependence mindsets, which the parents grew up with subconsciously; however, as the adolescent begins spending more and more time in society, they start taking in information from outside, which clashes with the ideologies being taught at home. The article also explains that this dissonance can cause further explicitly culturally based conflict (Juang et al.). Based on another retrospective case study by Liu et al. (2018), where participants recalled their experiences growing up with Chinese cultural heritage, over half of the participants shared that their parents were emotionally inexpressive (5). Some felt "frustrated or disappointed by their parents' lack of physical affection, communica-

tion, and emotional restrictiveness" (5). According to the study, some of the participants explained that they began to "internalize the meaning-making of the conflict, feel guilty, or blame themselves for the conflict," and spiral into an unhealthy mental state (6). This correlates with the finding that "family-related stress has been linked to increased levels of anxiety, depression, and somatic problems among both parents and children" (2).

The practice of parental racial-ethnic socialization is described as being the "process of parents transmitting messages about race to their children" and is known for its effect on being able to protect adolescents from racial discrimination (Atkin et al. 2). As Annabelle L. Atkin et al. of the study titled "What Types of Racial Messages Protect Asian American Adolescents from Discrimination? A Latent Interaction Model" claim in a public significance statement:

> Findings from the current study suggest that for Asian American adolescents, parents' messages about cultural traditions and history and promotion of diversity protect children from psychological distress in the face of discrimination. Moreover, messages warning children to avoid racial-ethnic outgroup members are positively associated with distress for those who have experienced discrimination. (1)

In their study, there were generally low scores reported for racial-ethnic socialization levels in their recent sample, which could be traced to a few possible reasons. One of the explanations offered was that because 81% of the sample reported to speak a language other than English in their homes, it may be that a large amount of these people grew up with immigrant parents who did not grow up in American society (Atkin et al. 6). Thus, these parents may not be the best at knowing how to deal with racial discrimination, a problem that they weren't as exposed to previously. As a result, they may not be able to provide the most effective resources and teach the best skills to their children about how to deal with discrimination. Another possible explanation traces to the differences in nature of the two different cultures. Chinese cultural values emphasize "the suppression of emotion and maintaining harmony," which may once again make it difficult for immigrant parents to "open up to their children about their experiences with discrimination" (6). Finally, as previously mentioned before, "structural racism has historically resulted in the stereotyping of Asian Americans as the model minority, such that Asian Americans endorsing this myth are less likely to recognize or report experiencing discrimination" (6). Through the information gained from this study, it is clear that there are plausible explanations to why Chinese American adolescents have not been the most successful

with combatting racial discrimination. Instead of just staying on the superficial level of analyzing issues, digging deeper--which is being done in this study--to find reasons and areas that can be targeted for a change, is much more beneficial for the community in question or for other underrepresented groups or topics of concern. However, research still has a long way to go in order to figure out more specifically how parents and adolescents should interact to explore better potential methods of aid.

While Chinese American adolescents face pressure trying to be accepted as American, and they may also struggle with dissonance in clashing cultures at home, there is another concern that can cause them to feel rejected. A part of the cultural identity issue they struggle with includes another factor, and that is the difficulty for Chinese Americans to identify with native Chinese people and vice versa. This touches back on the topic covered earlier of the media and Hollywood's leukocentricism and lack of representation of Asians and Asian Americans. In Hollywood there have been popular films made back in the day that show the tip of the iceberg of Chinese native culture. In a presentation at the annual meeting of the International Communication Association in 2009, Ji Hoon Park observed that "Asian Americans do not always take stereotypical and demeaning portrayals of Asians in Hollywood films seriously, because they tend to view films just as

entertainment distinct from reality" and that this was one of the possible factors for Hollywood's persistent acts of misrepresentation of diversity (2). This apathy felt by Asian-Americans, including Chinese Americans, could also be explained by the fact that Asian-Americans have been "desensitized as minorities" as they have always viewed the entertainment content that was created for white audiences (Park 10). This demonstrates the dangers of putting out inaccurate content that even people of the same race could become desensitized over time, if they were never exposed to accurate representations of minorities and weren't even aware of a need for change. In the case that the audience was an outsider who isn't familiar with the culture or what people of that group generally look like, it could normalize the inaccuracies and allow new stereotypes to be created or contribute to existing demeaning stereotypical portrayals of Asian men and women. While this is an impeding factor that could hinder the progressive future of Asian representation in Hollywood, another possible source of apathy in Chinese Americans is the fact that "they do not always identify" with the "non-American Asian actors, such as Jackie Chan, Jet Li, or Chow Yun-Fat," who have been well-known for making Kung Fu and martial arts stunt movies that are a representation of more cliché "Chinese culture" (Park 10). The problem with this is that although Chinese Americans have Chinese heritage, it's demeaning

to suggest that martial arts is the only thing about Chinese culture, or that it's the only thing about a Chinese American that others don't have (using Kung Fu as an example, but could be replaced by any other stereotypical cultural artifacts of Chinese culture well-known globally). First, this is not an accurate holistic representation of Chinese culture, and second, if anything, these films draw from native Chinese culture rather than that of Chinese Americans. It becomes difficult for Chinese American adolescents who grew up completely in American culture to feel obligated to accept that Kung Fu, for example, is part of their identity. Nonetheless, it should not be expected that one film that features Asians in it, can take credit for representing all the Asians in the United States, to say the least all the Chinese Americans. Thus, there is a clear need for more representation of the subgroups of Asians, Asian-Americans, and Chinese Americans in the film industry, which, in its current state, is far from being inclusive and representative of the broader category of various groups of individuals from different backgrounds that fall underneath.

Once again, Chinese immigrants and Chinese American adolescents who grew up in the States are not the same. They did not experience the same situations growing up, nor will they face the same struggles in their future. Actress Constance Wu, who starred in *Crazy Rich Asians* in 2018, was also featured in a television

show called *Fresh off the Boat* first released in 2015. This television show was unlike the 2018 film in that it features a Chinese immigrant family (Wang). The main character Jessica from *Fresh off the Boat*, the "tiger mom" of the family, acts very differently than Rachel from *Crazy Rich Asians*. In a *Rolling Stone* article written by Amy Wang titled "Constance Wu Takes on Hollywood: 'Asians Have Stopped Asking for Permission,'" Constance Wu explains in her interview about the differences between the characters, the difference between Chinese immigrants and Chinese Americans:

> When you come to the States or immigrate to any other country as an adult, all the things that have formed you environmentally, they pretty much become standard. Because Jessica grew up somewhere where she did see herself represented, she has the type of confidence that Rachel doesn't have when she goes to Singapore. And her confidence is funny not because she's a tiger mom. It's funny because Americans have expectations of people who don't speak English well or have accents; they make assumptions. So what's special about Jessica is: Jessica doesn't think her accent is any reason for her not to have a voice. Because she grew up in a place where she did have a voice. Whereas Rachel grew up in a place where she was not the dominant culture. She did not see herself represented in media. For

> myself and for Rachel, when you go through that, you wonder what parts of you are Asian and what parts are American. You're sort of caught between, because you recognize elements in your identity of both.

From this interview, Constance offers a new perspective that highlights the fact that Chinese Americans have an extra layer of struggle that has to do with finding one's own cultural identity and being able to find a middle ground in between.

Even though Chinese Americans may not be able to identify with all the aspects of native Chinese culture, they often go through the struggles of getting accepted into society as a minority group and work to reach a stage in their life in which they are proud to be of Chinese descent. However, in turn, many Chinese Americans who have been more "Americanized" have worked hard with themselves to be accepted in their schools and communities, and sometimes they can't spend as much time and effort to cultivate their foreign language skills. They have also worked hard to balance their lifestyles at home, incorporating similar family values as in their native country. However, in terms of their mindset, particularly regarding individualism versus collectivism, they can't help but adopt the dominating American cultural values. This is something that can't really be controlled when the balance is not maintained. Even though it is unintentional, these differ-

ing stances towards culture and heritage drastically separate Chinese Americans from those that are from the Mainland. Chinese Americans' desperation to grab on to their Chinese heritage, and all their hard work that they put in, in turn causes them to be seen as being too "Americanized" by Chinese people, once again receiving ridicule for being different. This is where a lot of the weight of being stuck in between two cultures comes from. Actress Michelle Yeoh, another star of *Crazy Rich Asians,* said in an interview for AOL's BUILD series that she used to feel like a banana, yellow on the outside and white on the inside. Yeoh shared a story about visiting a Chinatown restaurant: when she couldn't read the Chinese menu, the Chinese waiter called her an outsider. "I was Chinese, but I didn't properly act Chinese," Yeoh says to explain the circumstance, as well as her resulting guilt and feelings of separation from the native Chinese community. Ultimately, she concludes, "the waiter was right. We are not the same." Thus, it leaves Chinese Americans once again with no middle ground, being too Chinese to be American, and too American to be Chinese. This constant mindset of feeling unable to fit in either category once again brings the issue back to a lack of representation or guideline for Chinese American people to follow.

Chinese Americans need a middle ground where they can feel a sense of belonging, regardless of where they land on the

scale between extreme poles of "Chinese" and "American." One way to establish this middle ground, besides increased representation in media as described previously, is to be politically engaged and have a political stance. A PSA video featuring *Crazy Rich Asians* stars Constance Wu and Jimmy Yang states that according to a 2012 post-election survey, only around 56 percent of eligible Asian-Americans registered to vote, and only 84 percent of that percentage actually voted (Lee). The PSA, produced by We Stand United and the New Virginia Majority Campaigns, aimed to encourage Asian Americans to vote, especially for the then-upcoming 2018 midterm elections. This is an example of a series of events that led to better outcomes, starting from increased representation of Asian-American actors and actresses and respective cultural narratives in major Hollywood film productions. As a result, Constance Wu and Jimmy Yang, along with many of their other castmates, are now highly influential public figures with large platforms, and are able to magnify their voices for Chinese Americans and Asian Americans at large.

The democratic process requires the participation of ordinary citizens in order to be considered a healthy democracy, as it allows individuals to gain representation and receive the resources they are owed for being American citizens (Jeong 128). Reports have shown that ethnic minorities are less likely to participate in

taking political stances and participating in the democratic process in the U.S. in comparison to other dominant ethnic groups. However, among the Asian-American subgroups in the U.S., Chinese Americans have been reported to be the least active ethnic group. According to the U.S. Census Bureau in 2000, "Chinese Americans are the largest segment of the Asian-American population in the U.S" and, moreover, "their numbers increased from 2,432,585 in 2000 to 3,347,229 in 2010" (Jeong 116). In the 1880s, the Chinese were "one of the first of the immigrant populations in Asia to emigrate to the U.S." (116). Thus, given the fact that Chinese Americans and Chinese immigrants have had a decently long history in the United States, it would make more sense that these people should have a more powerful political voice. If minority groups like the Chinese Americans do not participate in the political process, then only the dominant ethnic groups take control. As a result, the nation's largest opportunity for inclusion lacks the voice of ethnic minorities who "constitute important members of a multicultural society" (128).

In an article published in 2017, called "Chinese Americans' Political Engagement: Focusing On The Impact Of Mobilization," Hoi Ok Jeong explains that this drastic difference between the years of relevancy and the lacking amount of participation could be decreased, as she notes that there was a correlation between

increased mobilization by political parties and increased political engagement by Chinese Americans. The study demonstrates that increased levels of contact by political parties resulted in increased levels of "interest in politics, activity in non-voting activities, voter registration, and voter turnout" (129). These results indicate that "reception," or the acceptance of immigrants by the host society, plays a significant role in Chinese Americans' political engagement, and that minority groups like Chinese Americans are encouraged when the political environment considers them to be important participants in the political process. Additionally, Jeong also points out and condemns the fact that there has been an "extremely scant" amount of research conducted on Chinese American and Chinese immigrants' political attitudes and behaviors, despite their long history in the U.S. (116). The results found in this study, however, are not applicably limited to Chinese Americans, but they can also help further develop understanding on the political and sociocultural incorporation of other minority groups in the U.S. to create a more inclusive multicultural social climate. Thus, increasing the amount of research being conducted on Chinese Americans and other minority groups can also help increase awareness and help others become more understanding of their issues politically and socially, aside from the necessary genuine reception of minority groups from political organizations. Politi-

cal participation not only gives minority groups a political voice; in turn, their participation has the ability to make a significant impact on voting results on policies and increase candidates' support in elections. In this mutualist situation, both the people and the governmental process are benefitted, supporting the fundamentals of a democratic nation. For this reason and others named in this paper, the U.S. at large should treat the struggles of Chinese Americans and other minority groups more seriously.

Looking over the entirety of issues that Chinese Americans face, socially and culturally, it's evident that not everyone in the community can be represented by one set of problems and one set of solutions. Only by having more people aware of the situation and more people understanding and accepting differences between people through increased representation, would the damages caused by racial discrimination, generalizations, and stereotypes be decreased. For those who are under mental stress and those who suffer from cultural identity confusion, more abundant representation of their stories in any aspect of society that is visible to them could potentially provide a constant reminder to Chinese American children and adults that there are many people in the same boat and that it is perfectly acceptable to create a middle ground if there isn't one to belong to. Hopefully, then, their struggles could perhaps be decreased, at least to some extent.

They could better face the world with confidence, void of some of the uncertainty and rejection.

Conclusion

Asian-Americans in general experience unique, subtle, and blatant racial discrimination that is detrimental to their development, especially in adolescents (Atkin et al. 2). The online article published in 2018 titled "What types of racial messages protect Asian American adolescents from discrimination? A latent interaction model" expresses how Asian-American racial discrimination "is often minimized because of the polarization of racial discourse as a Black and White issue" despite negative consequences that micro-aggression causes to Asian and Asian American populations in the U.S. (Atkin et al. 1). As the Asian-American population becomes the fastest-growing in comparison with all other ethnic and racial groups in the U.S., "it is time that the racialized experiences of these 20 million individuals be included in our conversations on race" (Atkin et al. 1).

In recent years, there has been major progress in increasing the amount of Asian-Americans' exposure in the media and on the big screen. As the first break-through Hollywood film in 25 years to feature an all-Asian cast since *The Joy Luck Club*, *Crazy Rich Asians* brought light to the cultural differences between

Chinese American and native Chinese cultures, as well as Singaporean culture, for the first time focusing on an Asian-American facing conflicts due to differences in beliefs and values (Ho 42). Of course, *Crazy Rich Asians*, a single film cannot represent all of Asia, or even all of China. Rather, a film like *Crazy Rich Asians* is a stepping stone to creating a more wholesome representation of the Chinese American community. Indeed, its momentum has led to the creation of other filmic stories about the Asian American experience, such as *The Farewell* (2019), *The Half Of It* (2020), and *Minari* (2020), all award show nominees or award winning creations in the American film industry (Lacey 2021). Aside from simply just increasing representation for the sake of it, I hope that increased exposure to these struggles would open opportunities for those who are struggling deeply and suffering with mental health illnesses to better receive the help that they need.

Because younger people intake information at high rates to learn about society and learn about themselves and peers and the fact that children spend a significant amount of time at school in a diverse environment, I believe that adjustments can first of all be made at the school environment level. As previously mentioned in Yamamoto and Holloway's article about Asian and Asian-American academic parenting being focused on the effects of effort rather than innate ability, studies on Asian academic parenting styles

should be deeply explored in research. However, not only should parents' views on academics be studied, the article also suggests that teachers' understanding of their differences should also be focused on. Furthermore, teachers, especially those that teach children in the ages typical for going through identity establishment, should be more thoroughly trained on the topic of handling racial discrimination in the classroom. There should be more funded awareness campaigns and required training programs for teachers to go through periodically to increase their understanding of the dynamic process from parental culture-specific beliefs to the students' interpretations of those beliefs, in order to be better able to assist students who have to deal with very high (typical in Asian-American families) or very low parental expectations.

In addition, regarding the learning material that children have access to, namely picture books, which show valuable images that children imprint in their minds, changes can be made in this direction as well. In the 2016 article "Confucian Principles: A Study of Chinese Americans' Interpersonal Relationships in Selected Children's Picturebooks," Ivy Haoyin Hsieh explains how the amount of critical analysis of children's literature about Chinese Americans and written by Chinese Americans is lacking, especially when compared to children's literature about other minority groups in the United States (217). Hsieh stresses the

importance of obtaining the correct information about Chinese Americans and ethnic minorities in a historical time period and how cultural authenticity allows children to see accurate images of immigration represented through literature. Hsieh notes:

> Cultural authenticity allows children the opportunity to see a reflection of real experiences within a book instead of stereotypes or misrepresentations… It is important to reflect cultural accuracy in literature to help children develop clear concepts of self and others by providing precise cultural and physical characteristics of people… It impacts a child's view of cultural diversity. (217)

This shows that a more proactive inclusion of diversity is needed in the various picture books targeted for children to positively expose them early to cultural diversity.

However, personally, I believe that there's another point to make. Hsieh only mentions the historical aspects of immigrants and roots of Chinese Americans. However, the reality is that there are not many children's books that feature Chinese American children that do not swarm around the nuance of Chinese culture solely. Being informative about other cultures is indeed helpful and essential, but the continuous demonstration of Chinese American children as characters that only get the spotlight or have significant value when they are tied to their ethnic background is

demeaning to their identity as Americans as well. It would be beneficial to see Chinese American characters with stories that can be relatable to any other American child and be seen as Americans as well.

In addition to adjustments that can be made in the surrounding social systems, like schools and institutions, parents can help Chinese American adolescents by transmitting messages about race and by teaching them how to identify and navigate racial discrimination, known as the process of parental racial-ethnic socialization (Atkin et al. 2). In an increasingly diverse country like the U.S., "socializing children about race is central to their development" (2). Thus, it is essential that parents of Chinese Americans and Asian-Americans teach their children to cope with discrimination by instilling "cultural pride and knowledge about their cultural community" (1). Currently, studies on the socialization process express that "continuing to study parental racial-ethnic socialization can help clarify these relationships and aid in the development of interventions that teach parents effective racial-ethnic socialization methods to protect Asian American adolescents from psychological distress" (Atkin et al. 7). This is a topic area that should continue to be explored through research in depth to gain more understanding of one's struggles associating multiple cultures into their identity and be able to provide more

support systems in the future using the new knowledge obtained.

An increase in awareness of the discrimination issues that persist in society due to Chinese American children being perceived as the "model minority" would hopefully bring better regulations and training for school settings. Raising awareness and understanding of Chinese immigrant parenting styles and those of other ethnic minorities can lead to more effective teaching and even intervention programs that can provide sensitive services to particular immigrant families in the United States (Yu). Overall, increasing the public's exposure to Chinese cultural beliefs and values by increasing Chinese American representation of Chinese Americans in society would be beneficial by spreading more awareness (Yu).

Alongside representation in media and in children's literature and awareness and understanding of Chinese immigrant culture, the Chinese American political scene is a convergence point for the start of problems and hopefully the end to them as well. It is to be remembered that Chinese immigrants have historically been subject to racial discrimination since the building of the transcontinental railroad, during which migrant workers from China were shipped to the U.S. for their labor (Nguyen 2020). Later, White mobs who had sensed competition for occupations drove Chinese immigrants out of towns, burned down their com-

munity, and murdered many (Nguyen). Finally, the 1882 Chinese Exclusion Act, at the peak Chinese American racial discrimination became "the first racially discriminatory immigration law in American History" (Nguyen). However, discrimination was not limited to the Chinese immigrants. The "model minority myth" and the dissemination of racism embodied by steep rises in hate crimes against Asians and Asian Americans during the global pandemic have both been a result of systemic racism perpetuated by White supremacy (Nguyen). Essayist and poet Cathy Hong describes that cultural artifacts such as food, clothes, language, fashion though were supposed to provide identity to her heritage, in fact made her feel a sense of shame since it made her "foreign" (Nguyen). Feelings of shame, but brushing them off because they were "minor feelings", feelings of invalidation since White supremacy in the Black community had a drastically different effect compared to the Asian community, and feelings of unimportance with the continuous "historical status as the perpetual foreigner in the U.S., made Asian Americans weak in their political power (Nguyen). It is also what allowed continuation of thoughtless slander-filled phrases, such as "Chinese virus" or "kung flu," to be thrown around (Nguyen). Thus, the problem remains systemic. That being said, to alleviate the tension and progress towards resolution would take time. However, by increasing political par-

ticipation among large groups such as the Chinese American population and other minority groups, would be an effective method of gaining back a political voice in a healthier democracy.

Lastly, cultural, social, and political disturbances are all at play when it comes to the maturation of Chinese American adolescents. The school environment, the books that children read, the media that teenagers consume, the cultural and political history that is taught, the immigrant parents, and the groups political presence are all elements that have tremendous effects that have strikingly high potential for further research in order to better support the adolescents' formation of cultural identities in not only Chinese Americans, but other adolescents raised in bicultural settings as well. An increased representation of these minority groups may be able to set an example and help catalyze more ethnic minority group representation in the United States, bringing more benefits to an even greater number of people in our progressive world.

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Advanced Level Runner-up

One Ring to Rule Them All—Or Maybe Two?

SARAH ELIZABETH

Most modern readers hear a reference to the Ring of Power and immediately think of J.R.R. Tolkien's legendary *The Lord of the Rings*, originally published in 1954. This trilogy has become such an icon and fan favorite that Tolkien is hailed as a god of fantasy and fiction writing and praised for creating a beautifully robust world within his books. Despite his great influence, it turns out there is more than just Tolkien's one ring to rule them all. As heretical as that may sound to a Middle Earth fan, Tolkien was not the first to center a story around a Ring of Power. Richard Wagner's hugely successful *Ring* cycle, or *Der Ring des Nibelungen*, is an operatic work completed in 1874 also featuring a magic ring that corrupts its bearer and almost ruins the world. Of course, this necessitates discussing whether Tolkien may have drawn influence from Wagner's *Ring* cycle when crafting his own story. Rumor has it that Tolkien emphatically rejected the idea of any similarity between his work and Wagner's by saying, "Both rings were round, and there the resemblance ceases" (McGregor 133). It is debated whether Tolkien was actually referring to Wagner's *Ring*

or another work when he made the statement.

What is for certain is that the German composer was one of many authors (including Shakespeare) whom Tolkien strongly despised and believed had messed up something very important (McGregor 344). Nevertheless, Wagner's *Ring* cycle has been so influential and was so popular during Tolkien's lifetime that it is virtually impossible for him to be unacquainted with the work. Although Wagner was not the first to ever write about a magical ring, his *Der Ring des Nibelungen* undoubtedly influenced Tolkien's writing, due to its monumental popularity and success. Studying the influence of Wagner's work and comparing it to Tolkien's *The Lord of the Rings* reveals similarities in each narrative. It also explains how differences in each author's perspective alter his approach to telling a story about a Ring of Power.

It may be no surprise to learn that Wagner did not invent the concept of a magical ring. Earlier texts and legends feature rings with special powers. Both Plato's *Republic* and the medieval Arthurian romance, "The Knight of the Lion," written by Chrétien de Troyes, have invisibility rings. Other medieval romance stories have magical rings that "grant protection or invulnerability." These include *Sir Perceval of Galles*, *Sir Eglamour of Artois*, *Le Morte d'Arthur*, and *Sir Gawain and the Green Knight* (Witt). Yet another story with similar ideas is one that would hit much closer

to home for Tolkien. As many know, J.R.R. Tolkien and C.S. Lewis cofounded The Inklings, an informal literary discussion group at Oxford. Charles Williams, a fellow Inkling member, published a novel titled *Many Dimensions* in 1931 that had a magic stone. Although not exactly a ring, this stone bestows unparalleled powers that "tend to corrupt and spin out of control, threatening the world" (Witt). This type of power sounds exactly like the sort of strength and influence that Wagner and Tolkien's rings impart to their bearers.

The idea that a Ring of Power is present in Wagner and Tolkien's storytelling makes sense considering the historical events they lived through (especially for Tolkien, who lived into the late twentieth century). Massive discoveries in science and technology suddenly made things possible that were only dreamed of before. Prior to the modern era, storytellers had a different understanding of power. In his article for *The New Yorker*, Alex Ross explains that:

> Power, for them, was not a baton that could be passed from one person to another; those with power were born with power, and those without, without. By Wagner's time, it was clear that a marginal individual would soon be able to unleash terror with the flick of a wrist. Oscar Wilde issued a memorable prediction of the war of the future: "A chemist

> on each side will approach the frontier with a bottle." Nor did the ring have to be understood only in terms of military science. Mass media now allowed for the worldwide destruction of an idea, a reputation, a belief system, a culture. In a hundred ways, men were forging things over which they had no control, and which ended up controlling them.

It is worth highlighting Ross's comments on the various spheres in which men were creating powerful forces that could spin out of control. The world was experiencing major change and upheaval at the turn of the century—electricity, telephones, and cars were invented. Nuclear weapons were created. Two world wars were fought, and we considered the aftermath and the Holocaust. Information could travel faster than ever before, just as people could travel faster than ever before. A global economy and easy travel and communication—even world domination—were real possibilities. The world was diminishing in size, and many were confronted with the fear that one wrong move would cover it in darkness, much like the fear present in *The Lord of the Rings*. This historical context sets a backdrop against which both narratives explore the concepts of power and corruption, even though Wagner's writing anticipates the future while Tolkien reacts to what is already happening during his lifetime.

As previously mentioned, Wagner's *Ring* cycle, also known

as *Der Ring des Nibelungen*, was completed in 1874, still several years before Tolkien was born ("A Beginner's Guide…"). This gave it ample time to rise to popularity before young Tolkien attended Oxford. Timothy Fisher, a member of the Wagner Society of New York who has been studying Wagner and Tolkien since the mid-'60s, writes about how Wagner's *Ring* was just as popular to the "late Victorian and Edwardian and later inter-war generations" as *The Lord of the Rings* is today (10). Merely the mention of a "hob-bit" is enough for a modern audience to know exactly what story is being referenced, whether they have read the books and seen the films or not. Although Fisher does acknowledge that "opera was always an upper crust night out," he explains that "Oxford was the certain preserve of the English upper classes," and therefore Wagner and his *Ring* must have been constantly discussed amongst the students (11). It is highly unlikely that Tolkien would have been ignorant concerning the *Ring* cycle.

Besides the general popularity of Wagner's work, one of Tolkien's best friends may have been slightly obsessed with the opera. As a young boy, C.S. Lewis discovered some paintings by Arthur Rackham for the *Ring* cycle (Fisher 11). Lewis later writes in his autobiography *Surprised by Joy* about how the experience of discovering these paintings marked him. He says,

Pure "Northernness" engulphed me: a vision of huge, clear

> spaces hanging above the Atlantic in the endless twilight of Northern summer, remoteness, severity… And with that plunge back into my own past there arose at once, almost like heartbreak, the memory of Joy itself, the knowledge that I had once had what I had lacked for years, I was returning at last from exile and desert lands to my own country; and the distance of the Twilight of the Gods and the distance of my own past Joy, both unattainable, flowed together into a single, unendurable sense of desire and loss…
>
> One of my father's many presents to us boys had been a gramophone… A magazine called *The Soundbox* was doing synopses of great operas week by week, and now it did the whole *Ring*…
>
> From that moment Wagnerian records (principally from the *Ring*…) became the chief drain on my pocket money and the presents I invariably asked for… (72-76)

As seen through his own words, Lewis went on a personal journey of discovering and falling in love with Wagner's works after coming across Rackham's paintings. He was obsessed. For Lewis, the paintings were "the very music made visible" (76). He described how pure "Northernness" overwhelmed him. This most likely refers to the mythical aura that inspired "heroic resolution in the face of insurmountable odds" (Fisher 11). Undoubtedly, the mu-

sic and story behind Wagner's *Ring* awakened the fantasy-loving side of C.S. Lewis. It is almost certain that Lewis would have talked about Wagner's work with his close friend and fellow Inkling member J.R.R. Tolkien. Therefore, any Wagnerian influences in Tolkien's work may partially reflect Lewis's influence on his friend (McGregor 133).

After looking at the historical context for Wagner's *Ring* cycle and realizing how impossible it would have been for Tolkien to be oblivious of the work, it is interesting to examine similarities and differences between *Der Ring des Nibelungen* and *The Lord of the Rings*. In *The Road to Middle Earth*, Tom Shippey gives a broad-strokes overview of similarities between the two narratives: "The motifs of the riddle-contest, the cleansing fire, the broken weapon preserved for an heir, all occur in both works, as of course does the theme of 'the lord of the ring as the slave of the ring'" (343-4). Many striking differences pop up throughout the stories, but the ring remains the pivot of each work (McGregor 134). Because the ring is so all-consuming for both the plot and the characters, Tolkien presents it as the representation of Satanic evil (137). It goes beyond the wickedness that mere men are capable of. Jamie McGregor of Rhodes University writes about how Tolkien's ring "works not through amassing worldly wealth, but through imparting its sinister influence on the very souls of those

under its sway" (137). For Tolkien, the ring possesses a will and evil of its own. This leads to the main difference in how Wagner and Tolkien portray their rings: "Where Wagner portrays it as an independent power merely unleashed by Alberich," Tolkien's ring is clearly a "repository of Sauron's own native power and evil will" (McGregor 138). By giving the ring a will of its own that is linked to the will of its evil master, Tolkien makes his ring more inherently wicked than Wagner's.

This idea that Tolkien's ring is more initially evil is seen by examining the role water plays in relation to the ring in each story. In Wagner's tale, the ring is created in the Rhine. The first time anyone every picks it up, it is retrieved from water. In *The Lord of the Rings*, the ring is found at the bottom of a river after being lost for years. Tolkien's implication is that the ring used its will to control events so that they happen this way (McGregor 140). It is as if Tolkien wishes that Wagner had clarified that the ring did not originally come from the water; instead, there is a more sinister backstory that should have been included (McGregor 140). At the end of Wagner's tale, he has a character wear the ring so that it can pass through purifying flame and return to the Rhine. However, Tolkien makes Frodo become possessive and claim the ring instead of being willing to cast it into fire. This reveals how Tolkien's ring cannot be overcome by "nobility of purpose, since there

is nobody who is capable of resisting its allure" (McGregor 145). Tolkien's insistence that the ring is inherently evil and tempting to every living creature opposes Wagner's ring, which becomes purified and cleansed in the end.

Looking at the similarities and differences in each story ultimately leads to an investigation of each author's worldview, since perspective naturally has a big influence over work. According to McGregor, Wagner was a Germain socialist who believed in the apotheosis of man. His *Ring* cycle is "pagan, fatalistic, inescapably tragic… The world comes into being spontaneously, and even in its Edenic age there is inequality, suffering and cruelty" (McGregor 148). The gods in Wagner's world are fallible and "destined to be superseded by an ideally free and (by conventional standards) amoral humanity" (McGregor 148). This results in blurring the lines between good and evil. Tolkien, on the other hand, was an English unconstitutional monarchist and a Roman Catholic who believed that Adam's sin in the garden of Eden placed limitations on humans. Therefore, he rejected Wagner's idea that the ring could become evil through an "understandable process of corruption" and was ultimately able to be reversed through purification (McGregor 148). Tolkien's ring is set to crush the whole world under the weight of its power until it is cast into the fire from which it came, officially destroying it. There is no room for redeeming the

ring in Tolkien's story, since it is inherently evil.

In the end, these differences between *Der Ring des Nibelungen* and *The Lord of the Rings* give a small window into Tolkien and Wagner's thought processes. Although Tolkien avoided talking about similarities between his stories and Wagner's work, it is almost unquestionable whether Wagner inspired some of Tolkien's storytelling. Tolkien may have wished to avoid being associated with Wagner due to Wagner's affiliation with the Nazis during World War II (McGregor 135). He may have been annoyed by "Hitler's perversion of 'Germanic' mythology" (McGregor 134). No matter the reason, his complex relationship with Wagner may best be summed up by the following observation: "Dislike does not preclude influence—indeed it can sometimes foster it—and an author is not always the most reliable authority on his work" (Fisher). Whatever connections between J.R.R. Tolkien and Richard Wagner may or may not exist, both Rings of Power continue to be sources of some of the most epic storytelling that Western art has known.

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Advanced Level Runner-up

Dissonance and Perspective: Postmodernism in *Oranges Are Not the Onnly Fruit*

SARAH ELIZABETH

The story of the world has been told in many ways over the years, and textbooks, scholars, and historians have all weighed in with opinions, perspectives, and insights. In the fifth chapter of her book *Oranges Are Not the Only Fruit*, Jeanette Winterson presents a discourse concerning history and the human story. Using the analogy of a ball of knotted string, she begs readers to take a fresh look at the complicated nature of human life and our accounts of it over time. To do this, it is necessary to put aside any pretenses and listen to the perspectives and viewpoints of others. Winterson's writing is postmodern in that the writer is comfortable embracing the world's dissonance and uncertainty. She also aims to hear and learn from perspectives other than her own.

As mentioned, one of the distinctive features of postmodernism is the celebration of dissonance. In her discussion about the way people write history, Winterson remarks: "Of course [the story being told] is not the whole story, but that is the way with stories; we make them what we will. It's a way of explaining the universe while leaving the universe unexplained; it's a way of

keeping it all alive, not boxing it into time" (93). As the chapter goes on, Winterson develops this idea of not boxing history into a certain narrative, time, perspective, person, or even memento. She is open—in fact hoping for—a fluid, living interpretation of history.

Her thoughts fit well with Dr. Stephen Dilks' writing on the ideas behind postmodernism. He explains that the "essential" oppositions (such as good and bad, positive and negative, order and chaos, or true and false) were questioned by many people after the despair of the Holocaust, the bombs dropped on Hiroshima and Nagasaki, and the downfall of the British Empire. As he says, "After World War Two, dissonance became a source of celebration, part of an active, deliberate strategy to challenge established ways of thinking and doing." Winterson displays this celebration of dissonance. She believes that:

> Everyone who tells a story tells it differently, just to remind us that everybody sees it differently. Some people say there are true things to be found, some people say all kinds o f things can be proved. I don't believe them. The only thing for certain is how complicated it all is, like a string full of knots. It's all there but hard to find the beginning and impossible to fathom the end. The best you can do is admire the cat's cradle, and maybe knot it up a bit more. (93)

Here, Winterson is not concerned with identifying what is objectively good or bad, or what is true and what is false. It is enough for her to wrestle with the mess of history. People themselves are chaotic; therefore, history is chaotic. In her analogy with the string full of knots, the point is not to unravel the knots. The goal is to play with them the way a cat would, and to then add one's own knotted perspective (in other words, to admire it and "knot it up a bit more"). Winterson is postmodern in her desire to not gloss over the negative or difficult parts of history.

Later in the chapter, Winterson calls out the folly in ignoring parts of the past that make us uncomfortable. She says, "Denying the past is to refuse to recognize its integrity. To fit it, force it, function it, to suck out the spirit until it looks the way you think it should. We are all historians in our small way" (93-94). Every person tells their own story differently, and there may be truth in what each person has to say. In his writing on postmodernism, Dr. Dilks quotes French philosopher Jacques Derrida, explaining it this way: "The only attitude… I would absolutely condemn is one which, directly or indirectly, cuts off the possibility of an essentially interminable questioning, that is, an effective and thus transforming questioning." Derrida encourages "interminable questioning" here, and interminable essentially means endless. This endless questioning of morals and ideals is a postmodern way of

interpreting the world. According to Derrida, each person's questions are transformative. Asking questions keeps us from sucking the life out of history and trying to force it to reflect what we think it should, which is what Winterson calls "denying the past." Instead, asking questions recognizes history for what it truly is: a narrative of people's stories, backgrounds, viewpoints, and actions that is intertwined. Her string of knots analogy from above reflects this cultural ideal of playing with the questions and not worrying about finding any answers. As she says, "The only thing for certain is how complicated it all is" (Winterson 93). When we try to dig deep enough to uncover the truth in a clear-cut way that is inconsistent with the messy nature of human decisions and relationships, we start becoming uncomfortable with the past. We each turn into little historians, painting a depiction of the past that we can feel proud of or look at without feeling regret, disappointment, or shame. Winterson and the postmodernist mindset in general are afraid of the danger that this approach to history carries with it.

It is worth asking what makes people comfortable with ignoring certain parts of history and championing other parts. We should agree with postmodernist philosophers such as Derrida that it is dangerous to miss diverse points of view surrounding an opinion in a rush to clearly pinpoint the truth of what happened.

Winterson writes:

> People have never had a problem disposing of the past when it gets too difficult. Flesh will burn, photos will burn, and memory, what is that? The imperfect ramblings of fools who will not see the need to forget. And if we can't dispose of it, we can alter it. The dead don't shout. There is a certain seductiveness about what is dead. It will retain all those admirable qualities of life with none of that tiresome messiness associated with live things. Crap and complaints and the need for affection. You can auction it, museum it, collect it. It's much safer to be a collector of curios… (94)

In this quote, Winterson highlights two main points. First, we can look back at past events, observe all that was admirable about them, and forget about the ugly because we are not experiencing it in the here and now. History does not literally confront us with the "messiness associated with living things" unless we actively seek to understand what happened and approach it with an open mind. Even then, the perspective we come away with will always be different concerning historical events (such as the Holocaust) when compared to the understanding of actual people who lived through the events. (Of course, amongst the people who lived through the Holocaust, there are still more differing perspectives depending on personal situations and life experiences.) Second,

this quote maintains the fact that what we absolutely cannot dispose of in history can still be significantly altered. In Winterson's words, "The dead don't shout." However, how storytellers decide to frame a story is how readers perceive it. For example, did the American colonies bravely fight for independence from tyrannical Britain, or did they rebel against the king? Did American settlers colonize the "New World" for the first time and create a place of independence, or did they suppress native inhabitants? It all depends on which history book is consulted. Winterson—and more generally, postmodernism—wrestles with this tension concerning the interpretation of history.

As with any philosophy of thinking, the postmodern perspective engages philosophers and scholars who support it and those who critique it. In *A Poetics of Postmodernism: History, Theory, Fiction*, Linda Hutcheon describes a main critique of postmodernism: "One of the few common denominators among the detractors of postmodernism is the surprising, but general, agreement that the postmodern is ahistorical" (87). This perspective argues that postmodernism goes too far in rejecting history and does not allow history to have any accuracy or value. It challenges the "implied assumptions of historical statements: objectivity, neutrality, impersonality, and transparency of representation" (Hutcheon 92). In postmodernism, these qualities which

were considered to be a part of historical accounts can no longer be trusted. However, Winterson does not appear to call for a complete rejection of history. She is not ahistorical in the sense of being against it. She simply hopes to wake people up to the reality that history is a complicated knot of string because the human life is a complex mix of decisions, emotions, conflict, and error. In short, life is complicated. Therefore, the accounts of people's past lives are complicated. Realizing this complexity shifts the perspective of history from something that is dead to something that still exists. It involves "crap and complaints and the need for affection," just like any real person (94). According to Winterson, taking the route of neatly categorizing the world into good and bad, order and chaos, or positive and negative is traditional and safe. Dead things can be auctioned, put in museums, and collected (Winterson 94). Pamphlets, plaques, articles, trinkets, and photographs can be controlled. Shallow curiosity can easily be satisfied with these shadows of the past. However, postmodernism curiosity reaches deeper. It "puts you in the path of the elements" (Winterson 94). You get your hands dirty, which prompts you to ask questions that may not have clear answers. The world's deepest experiences and trials may never be fully understood. Instead of demanding that history deliver answers that are impossible to attain, postmodernism ascertains that the story of the world is too

complicated for one person to comprehend.

As seen above, postmodernism reflects a shift in people's views of the world. Jeanette Winterson displays this shift in *Oranges Are Not the Only Fruit*. In her book *A Poetics of Postmodernism*, Linda Hutcheon calls this a "new literary history" (91). It doesn't focus on preserving a canon or traditional way of thinking. A quote Hutcheon takes from Stanford professor Herbert Lindenberger states that this new history "has little in common with the old" and that "history began to seem discontinuous." Lindenberger continues: "It is no wonder that the scholarship we now pursue cannot take the form or speak the language of the older literary history" (91). Indeed, Winterson calls for readers to recognize the complexity of history and shift their perspectives away from the older way of thinking about the world. "The salt beef of civilization," as she calls society's narrative, is too refined for a daily diet when consumed in excess (Winterson 95). "If you always eat out you can never be sure what's going in" (95). In other words, a single viewpoint presented to you from society is dangerous. Consuming that perspective alone is unhealthy for a person. To be balanced, Winterson proposes taking the perspectives of different people at face value. She says, "Put these accounts together and I will not have a seamless wonder, but a sandwich laced with mustard of my own" (Winterson 95). This is the postmodern way of look-

ing at the story of the world: no single perspective can answer all questions. However, if we listen to another person's stories before adding personal observations, Winterson believes we can learn to appreciate the differences that make us more complete when we come together. Combined ideas and perspectives give us a more balanced diet to feed our curiosities with. Although we may not have all the answers to the world's triumphs and heartbreaks, the postmodern worldview in Jeanette Winterson's *Oranges Are Not the Only Fruit* hopes to broaden our mental horizons and help us realize the messiness and complexity of the human condition.

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Advanced Level Runner-up

Using Guilt to Garner Donations: Katharine Berry Richardson's Rhtorical Approach to Communinty Philanthropy

JILL WENGER

> The doctors in the baby ward want at least three Incubator Baby Beds. You just can't keep the blue, shivery babies comfortable in an ordinary bed, and we've longed for the Incubator ones for a long time. They cost about a hundred dollars apiece, though, and when you think of all the money in Kansas City, doesn't it seem mean that Mercy Hospital should lack one single thing that would help to make sick children well?
>
> —Katharine Berry Richardson, *Mercy's Messenger*

In the passage above, Katharine Berry Richardson uses the phrase "blue, shivery babies" to make an empathetic appeal toward the sick and tiny newborns. Then, she asks a rhetorical question with only one right answer: Isn't it mean that children don't have what they need? These two phrases, when used in conjunction, help to form a guilt appeal which Richardson would use to turn into donations to Mercy Hospital. This use of guilt was very effective for Richardson and for Mercy.

Richardson, co-founder of what would become Children's Mercy Hospital, was an incredible doctor, surgeon, and philan-

thropist. She donated her time, money, and skills to Mercy Hospital—or as she called it, "The Hospital for the Little People"—for her entire career. Scholars such as Rachel Hoffman have pointed out her no-nonsense approach when talking to anyone in authority—even men. Since she was living in the late nineteenth and early twentieth centuries, her demand for respect was unprecedented. While Richardson was frank and outspoken, she also used a very special and rarely mentioned rhetorical tool: guilt. The focus of this essay will be to examine how Richardson's use of guilt appeals helped to fund a hospital for over 50 years.

Introduction

In the late nineteenth century, Katharine Berry Richardson, a nationally acclaimed facial reconstructive surgeon who specialized in cleft palate repair, spearheaded one of the most prestigious hospitals for children—and at no cost to the patients. However, no books are written about Richardson; no articles cover her life. In fact, Richardson is barely mentioned outside the history of Children's Mercy. While she would have despised the attention of books or articles written about her, she is more than deserving of recognition for her accomplishments ("Dr. Katharine"). Richardson knew that there were children in the world whose parents could not afford medical care, but she also wholeheartedly be-

lieved that those children still deserved it. Richardson opened and operated Mercy Hospital and helped open a children's wing of the Wheatley-Provident Hospital, a hospital established in the early 1900s by Kansas City's Black community. She started a nursing program at Mercy which included a nursing school and nurses' living quarters, and she created a three-year class for Black doctors to become pediatricians (McCormally 49, 57, 69-71, 73). Richardson deserves to be in books alongside Elizabeth Blackwell, the first female doctor, or Virginia Apgar, a famous obstetrician, or any number of other notable female doctors—but alas, her name seems to have missed the history books.

After co-founding Mercy Hospital with her sister, Dr. Alice Graham, in 1897, the sisters made it their lives' mission to keep the hospital free-of-charge to serve the whole community—even for those children who were from marginalized positions of race and class. Richardson wanted her hospital to be "for all children everywhere," and worked tirelessly to bring that promise to fruition (McCormally 2). Richardson achieved her goals: The hospital, as long as she was alive, was free for any child who needed it. By 1923, Mercy Hospital had served 15,600 children, costing their families nothing (Richardson *Pamphlet* 1923). At the time, there were very few other hospitals with this same mission, and Mercy saw patients from all over the nation. Richardson's ability to gath-

er donations from the community kept the hospital free. To gain community involvement, she used a myriad of rhetorical tools. She played on the community's heart strings, using a combination of a sense of urgency and emotionally loaded language to create a guilt appeal that encouraged action in the form of donations.

Early Life

On September 28, 1857, Richardson was born to Stephen and Harriet Berry in a small Kentucky town. Stephen, an opinionated and sometimes belligerent man, had to flee the South because of his refusal to join ranks with the Confederacy, for he held strong beliefs that slavery was immoral, and that people should be treated fairly. Eventually he would pass these beliefs and headstrong nature on to his youngest daughter. In letters composed during her tenure at Mercy Hospital, Richardson often quotes her father directly: "Wherever you go, whatever you do, wherever you live, you owe something to your community—and to the people that live there. It is your duty to always do something to help others and make good citizens of your neighbors" (McCormally 16). Richardson's father encouraged in the sisters a desire to help others. Stephen's use of words like "duty" and "owe" gave a sense of responsibility to the sisters. This sense of responsibility to the community and to helping the people within it instilled within his

two daughters a sense of empathy, which helped them to develop the guilt rhetoric they later used. Richardson would take this same philosophy of responsibility to the management of Mercy Hospital and subsequently to the community through her monthly publication, *Mercy's Messenger*.

Taking her father's advice seriously, Richardson decided she wanted to become a doctor—the ultimate way, in her mind, to give back to the community. Their mother's untimely death led to the sisters putting themselves through college. Richardson became a surgeon and Graham a dentist. While one sister was in college, the other worked to help support them both. Richardson graduated in 1887 and Graham in 1890. They moved away from each other, got married, and eventually both sisters and their husbands moved to Kansas City, Missouri. Upon their arrival, they tried to work with established doctors in the area, all of whom were men. They were told that women were not allowed to practice medicine in their clinics. The sisters, frustrated but determined, decided to start their own practices within their apartment. It was cramped, but they were unwavering. Graham began seeing patients in the home and Richardson began making house calls (McCormally 22).

The Beginnings of Mercy Hospital

Since they moved to Kansas City with the idea of joining

an existing practice, the sisters had no desire to start a hospital—the thought hadn't crossed their minds (McCormally 22). An unpublished manuscript written by Lena Dagley explains exactly how the idea of opening Mercy Hospital came to fruition. Dagley was Richardson's secretary, friend, and confidant for many years (Dagley 12). In Dagley's manuscript, she writes about a night that changed the lives of the sisters: A concerned citizen showed up to the sisters' apartment, for the doctors had gained quite a positive reputation within the community. The visitor said there was an abandoned child in an alley who could not walk and needed help, so Graham left the apartment in the middle of the night to go check on the child. Seeing the child's broken and bent limbs, Graham carried them back to the apartment and began care immediately. The women rented a bed at a nearby women's hospital where Richardson performed surgery. The child eventually regained full use of their limbs and was able to lead a normal life (Dagley 53-56). From this chance experience, the women had found their calling and thus, the dream of Mercy Hospital was born.

Richardson and Graham quickly found their dream turning into a reality, but reality is never quite as sweet as a dream. The sisters quickly realized how expensive a hospital was to run, and even though neither took a paycheck, other expenses began to amass (Richardson *Pamphlet* 1923). Nevertheless, Doctors

Richardson and Graham had a goal: to keep the hospital free for children whose families could not pay. There were many families within the Kansas City area that fell into this category, and even more nationwide. By the early 1900s the hospital was helping children from all over the country, and still for free (Richardson *Pamphlet* 1923). Every year more children came to Mercy Hospital from all over the country to receive care. "In 1915 [Mercy Hospital] treated about 2,700 patients. By 1921, it cared for about 8,000 patients, and in 1923, the number grew to 20,000" (McCormally 76). This was before the time of Medicaid or insurance—families who could not pay upfront for medical care simply did not receive any. Because of this, the sisters looked to the community for donations. Richardson was a professional at piquing public interest and getting people to loosen their pocketbook strings. She held many fundraising events such as an annual community-wide spelling bee with an entry fee to raise money (McCormally 29). She wrote letters to previous and potential donors. She went to *The Kansas City Star* and asked them to write stories of Mercy Hospital and the things that were happening there, and they did. Her primary source of asking for donations, however, was in the monthly newsletter called *Mercy's Messenger,* published by Mercy Hospital, and written and edited by Richardson and Graham.

Mercy's Messenger: A Monthly Pamphlet Used as Community Outreach

Mercy's Messenger was a way to keep in touch with the community. Printed on heavy, nearly cardboard-type cardstock, these newsletters have withstood the test of time and are still in nearly perfect condition today. Tucked away in the archives at The Kenneth LaBudde Special Collections in Kansas City, Missouri, they are time capsules that give readers a glimpse into the world of Mercy Hospital. As monthly bulletins, the *Mercy's Messenger* would inform the public of the endeavors at Mercy. They usually included a picture on the front that would help showcase a child, nurse, or need of the hospital. The *Messenger* also was a conveyor of Richardson's guilt rhetoric. The child would be sickly, with sad eyes. The nurse would be someone who was giving her time to help the feeble children. The need might be an empty room unsuitable for a child. All these publications used an emotional appeal to identify with the public, but they went further than just emotionality—their purpose was to induce guilt within the community to fund the hospital.

Guilt as Rhetoric: Why and How It Works

To understand guilt as a rhetorical tool and why guilt appeals work when trying to solicit community involvement, one

must understand how and why guilt as rhetoric works. In an article titled, "Guilt Appeals: Persuasion Knowledge and Charitable Giving," Sally Hibbert explains that "Dramatic emotional appeals are increasingly used to grab attention" (2). Richardson did this habitually. She often placed pictures of very sick children on the front of *Mercy's Messenger* which was meant to evoke a strong emotional appeal. She used language like "blue, shivery babies" to create a dramatic mental image for the reader.

Another step in effectively deploying a guilt appeal is giving the reader a sense of responsibility which, if successful, will turn into a call to action. In "Guilt Regulation," Chingching Chang explains, "When people feel responsible yet fail to avert the onset of misfortune, they feel guilty" (2). Richardson was a professional at this. She used words like "we" and "our" which placed an enormous amount of responsibility on the community by making it feel like the hospital was their hospital, too. Richardson did not alleviate herself from this responsibility, which helped the reader not feel put-upon (Hibbert 3). After establishing this community responsibility, she showcased the misfortune of the patients at Mercy. Since Mercy was a hospital for poor children, they already had the "misfortune" of being poor, which Richardson constantly mentions throughout the articles in *Mercy's Messenger*.

Additionally, feelings of guilt are accentuated when a per-

son feels responsible for either helping something happen *or* preventing something *from* happening (Basil 3). To call back to the original quote, if there was a way the reader could help the maternity ward buy an incubator and chose not to, the reader would be responsible for a baby staying blue and shivery. That, as Richardson says, would simply be "mean."

Feelings of guilt can also originate when a person feels as if they have somehow broken a cultural code or feel as though they are not doing what they "ought" to do (Basil 2). This is an incredibly effective use of guilt as a rhetorical tool. With law as an exception, society follows two sets of "rules" called mores and folkways (Sumner 59-66). Folkways are deemed polite. For instance: keeping one's elbows off the table. Breaking a folkway certainly would not cause harm to another but could be seen as odd or impolite. Mores are stricter: wearing a bikini to a graduation ceremony, for instance. Society views the breaking of mores as downright rude, even inappropriate. When applied to guilt, these societal "rules" attempt to tell a person what they should and shouldn't do. Debra Basil coins this as "prosocial behavior" which is the act of helping society and not just oneself (2). Basil writes, "Feelings of guilt lead to prosocial behavior" (3). Mercy Hospital was a valuable charity, and the community felt compelled to make donations because Richardson's use of guilt appeals led to prosocial behavior.

Moreover, Richardson created a sense of urgency. She used words and phrases that imply that the needs of the hospital, and therefore the children, were urgent and in need of immediate attention. This reinforces what Chang explained—that people generally do not want to be responsible for another's misfortune. If the need is immediate, the donation *must* be immediate or else a child suffers at the reader's hands. Urgency is a negative feeling and "bad is more attention getting than good" (Roberts 2). Richardson uses negative feelings of urgency to get the attention of the reader. While all these things combined were not guaranteed to make the hospital money, they did. Richardson's use of guilt appeal helped to completely finance Mercy Hospital until well after her death in 1933.

What One Ought to Do

Richardson had a talent for making the public feel partially responsible for the children at Mercy. For example, *Mercy's Messenger* republished a short article written by *The Kansas City Star* in which a member from Mercy Hospital—likely also Richardson, since she frequented their offices—asked *The Star* to write the following poem:

> Do you hear the children crying, / O my brothers?...
> the crippled children at Mercy are threatened with

> eviction… [to] look at these homeless children, each marked with some kind of physical deformity, is to feel your eyes moisten and a lump come to your throat" (*MM* Mar. 1912).

In this passage, Richardson writes that without community involvement, the "homeless" children would be "evicted" from the hospital. However, there's no documentation that supports this claim of being near eviction. While it can be assumed that money was tight as the caseload increased, Richardson was always expanding the hospital and its many duties. At one point she created a nursing school and housing unit in which the nurses lived. She also helped the Black hospital, Wheatley-Provident, open a charitable ward for Black children, and created a pediatrics school for Black doctors. Mercy built a new building and even bought more land (McCormally 49, 57, 69-71, 73). According to Thomas McCormally, the Loose family—a well-known and wealthy local family—offered Mercy Hospital a $1 million donation, but only if the hospital could be named after the family. Richardson said no because she didn't like conditional donations (54). All of this contradicts the idea that they were close to eviction. In another *Mercy's Messenger* Richardson writes, "Surely somebody will come. Somebody will help us—and we won't have to spend all of our time fretting… bracing up little legs… pulling on small backs…

patching up holes… Mercy wants money, real money" (*MM* Sept. 1925). Later in the same *Messenger* she writes, "A baby born without arms or legs… not enough money to do our work" (*MM* Sept. 1925). The mental images Richardson provoked would have certainly caused the reader to have a dramatic emotional response (Hibbert 3); perhaps they would have spurred immediate donations. In the newsletter she directly asked for money twice, insinuating that without immediate donations, children would not receive the medical care they needed. In turn, the thought of a child not receiving care would have made people feel guilty because of the insinuation of misfortune (Chang 2).

Shifting Responsibility to the Reader

In the August 1928 publication of *Mercy's Messenger*, under a picture of a shelf full of empty jars Richardson writes:

> A few of our empty cans—we'll send them to you if you ask it. We'll give you two or three empty ones for a filled one. We'll do almost anything if you ask us, if only you'll help us cover our shelves with something good to eat—fruit or vegetables or relishes. Any combination you would use on your own table… Do please help us. We never had so many empty jars. (*MM* Aug. 1928)

Richardson's use of language here not only makes a pathetical appeal to the reader, but it also creates a sense of urgency. While reading this passage, phrases like "we'll do almost anything if you ask us" and "if only you'll help us" and "we never had so many empty jars" leads the reader to believe there might be a food shortage at Mercy, a perceived misfortune (Chang 2). Then Richardson writes, "All over the country children are crippled by this dreadful disease [polio] and we are putting a thousand times more money and effort in meeting its ravages than in preventing them. Crippled children pull so hard at your heart strings" (*MM* Aug. 1928). When she writes, "Crippled children pull at your heart strings," Richardson is telling the reader how to feel. Further, she says, "We are putting a thousand times more money and effort into meeting [polio's] ravages than in preventing them." Richardson uses the word "we" which puts a sense of responsibility directly on the reader—as if the reader should be doing more to prevent polio and infantile paralysis than they are currently doing. Further to this point, she uses a first-person, plural "we" to insinuate that while the reader does have some responsibility, they are not alone in that responsibility. Using "we" instead of "you" helps to foster the sense of community that Richardson so often tried to create and keeps the reader from feeling put-upon by the hospital, as if all the responsibility is theirs (Hibbert 3). This sense of community

and responsibility helps, again, with Richardson's desire to place a guilt appeal on the reader. The reader is directly told of the misfortune (Chang 2) and then asked for donations, which would help the reader assuage a guilty conscience (Basil 3).

Another way Richardson shifted responsibility to the community was by inviting the community to come spend time with the children at Mercy. She was frequently asking the public for volunteers to play with the children. She even told them in several editions of *Mercy's Messenger* that doing this would help them want to give to Mercy because they would finally be able to see the worthiness of Mercy Hospital (*MM* June 1913). In the June of 1913 *Messenger* Richardson featured a picture of the children outside playing in a play area outside the hospital. There's a sign in the picture which reads: "Visitors welcome every day from 2 to 5 p.m." Richardson knew that for people to want to donate to the Hospital, they would need to feel connected to it, to feel responsible in some way for it. She knew that spending time with these children would illicit that guilt response because the volunteer would see with their own eyes the need, and therefore give to Mercy to alleviate the guilt they felt by witnessing firsthand the children's misfortunes (Basil 2-3; Chang 2). Richardson knew that once people spent time with the sick children at Mercy, they would be compelled to send money. She was always thinking of ways to

create a sense of community responsibility, which would turn into a guilt appeal, and therefore into money for Mercy.

Creating a Sense of Urgency

Richardson used these guilt appeals frequently throughout *Mercy's Messenger*. She consistently uses verbiage like, "Mercy Hospital continues to beg and beg and beg" (*MM* Nov. 1914) and "I'm sending out an S.O.S." (*MM* Oct. 1923). These phrases create a sense of urgency for the reader. Her repetitive "beg and beg and beg" makes the reader feel as if the contributions have not been enough. Likewise, the verbiage of "S.O.S.," meaning "save our souls," sounds like an emergency. Richardson first placed the responsibility of the hospital on the community and then she created a sense of emergency. The combination of the urgency and the guilt appeal encouraged the community to act as soon as possible.

Richardson many times would ask for small donations and told the community that no donation was too small for Mercy. In the January 1926 *Mercy's Messenger,* Richardson writes, "Suppose any tired nurse could go and get a glass of milk whenever she wanted it; wouldn't the furnishing of that milk be a beautiful memorial?" Here, Richardson makes a point of the nurse being tired. Anyone who knows what work nurses do knows that they are tired, but the addition of the word "tired" emphasizes a point.

Including the word "tired," as well as highlighting what a "beautiful memorial" having said milk would be, implies that it would be a decent thing for a person to do—to help supply the milk. This suggestion further implies that *not* giving the tired nurses any milk is a rude thing to do. Being rude goes against what a person ought to do, thus creating a reason for a reader to become a contributor to Mercy Hospital (Basil 2, Sumner 59-66). This passage is also especially interesting because of Richardson's use of the word "memorial." She implies that a donation of milk, small indeed, would help the donation live on in the form of restored nurses. Restoring these tired nurses is essential, and once restored, they can better care for sick children. Better cared for children become healthier faster, and the donation turns into a permanent memorialization. Richardson's use of dramatic language like "tired" and "memorial" gains the reader's attention, which then showcases the need, which makes the reader feel as if giving milk is what they ought to do. All of this leads to charitable donations.

Children's Mercy Hospital Today

Mercy Hospital was and is a success. Richardson's desire to keep the hospital free was realized until 1955 when, strapped with a baby boom, polio, and measles, the hospital could no longer afford to keep doing work for only charity (McCormally 100). It has

since been renamed and is now known as Children's Mercy Hospital. Currently, the hospital is an international network of clinics, hospitals, and other pediatric services, and sees over half a million children per year ("Children's Mercy"). Programs like Medicaid and health insurance diminish the need for community donations to cover medical costs for children. Although the original mission has changed, the same idea of community involvement and volunteer work prevail within the walls of Children's Mercy. Children's Mercy Hospital no longer needs to use guilt appeals to ask for donations, as its reputation from within the community is widely recognized. People flock to Children's to donate their time, homemade blankets, crafts, and money.

Conclusion

The guilt appeal worked for Katharine Berry Richardson, and it worked for Mercy Hospital beyond Richardson' death in 1933. Her entire life's mission had been to keep Children's Mercy a free hospital for underprivileged and marginalized children, and she worked tirelessly to keep it that way. Richardson used a rare mixture of guilt appeal and responsibility shifting to fulfill her dream to help as many children as possible—not just the ones whose parents could afford to pay. By accessing this guilt appeal, she was able to sustain Mercy Hospital, create a nursing school,

help fund a Black children's ward at Wheatley-Provident, and create a pediatric training center for Black doctors. She fought for Mercy, and seemingly every spare minute of her day was spent trying to find a new way to help Mercy and the children of Kansas City. Even though Richardson despised plaques and memorials ("Dr. Katharine"), it is so important to tell the story of the sisters with a dream—to explain how and why they were able to break every barrier set in front of them. Richardson was a nationally recognized facial reconstructive surgeon, but she never let ego cloud who she was. She was direct but compassionate about her hospital and the "little people" she served. Richardson deserves to be mentioned outside of Children's Mercy's history—she should be celebrated for her feministic and philanthropic accomplishments. Her work with Children's Mercy was unmatched, and had it not been for her precise use of the guilt appeal, she would have never been able to fully fund the hospital for those children in need.

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Notes on Contributors

Peter Arvanitakis is an undergraduate getting a degree in business administration. His essay was brought on by an introductory writing course as an introduction to research writing and discourse communities. He had fun reminiscing on an event that has a big impact on his culture and dissecting the elements that make it so special.

Elizabeth Lollar is currently pursuing a Bachelor of Fine Arts in dance from the UMKC conservatory program. She loves to create art in many forms and is thrilled to formally share her written work for the first time. Before coming to UMKC, she studied dance at an arts center in Lawrence, KS, that offered classes in many different mediums of art, which inspired her to be creative and experimental. During the past year, she has become more interested in writing—her English courses have helped her find a new passion. She hopes to continue exploring this avenue of expression throughout college and in her career.

Grace Lotz is a student at the University of Missouri-Kansas City and digital producer at KCUR 89.3 in Kansas City.

Zack Smith is a freshman at the University of Missouri-Kansas City pursuing a Bachelor of Science in music education. Currently he holds the role of peer academic leader and assists first-semester students in acclimating to their new college environment.

After graduation, Zack wants to become a general music teacher at a private Catholic school; however, he hopes to also attend seminary or law school and obtain a graduate degree. Aside from his academic and artistic pursuits, he enjoys hiking waterfalls, studying theology, and watching live musical theatre productions.

Rebecca Lampe is a junior transfer student at UMKC having already earned her Associate Degree in Liberal Arts from JCCC in Summer 2020. She is pursuing degrees in art history and communications. Rebecca hopes to use her degrees to work in an art museum one day. In her spare time, she enjoys baking, reading, dreaming of future travels, and spending time with her partner, Josh, and their cat, Bear.

Laura Behm is a Kansas City-area native who strives to be a woman of many talents. She is predicted to graduate in the Spring of 2022 with a Bachelor of Science in mathematics and statistics with a minor in actuarial science, as well as a Bachelor of Fine Arts in dance performance and choreography. Laura enjoys the beauty of numbers, finding mathematics often as artistic and charming as the arts.

Amy Gu is currently a 5th year medical student in UMKC's 6-year BA/MD program. She aspires to be a physician who can reach members of underrepresented communities through compassion and continuous education on barriers in healthcare. In her free time, Amy enjoys painting landscapes, taking care of her growing plant collection, and playing the violin in the UMKC OMNI ensemble.

Sarah Elizabeth first discovered the magic of imagination and storytelling as a young girl reading Beatrix Potter's *The Tale of Mrs. Tiggy-Winkle*. Since then, she has become passionate about

exploring the power that words and music have to move the human heart. Sarah is currently working towards a double degree in English and music at UMKC. She has previously been published in the 2019 edition of UMKC's *The Sosland Journal* and the 2021 edition of *Number One Magazine*.

Jill Wenger is a non-traditional student at UMKC. School has been an exciting challenge as she works toward a Bachelor of Science in liberal arts with a minor in chemistry. Her career aspirations are to work in the medical field as a physician assistant. Jill's love of writing started at a young age and has expanded to a passion in recent years. She works full time as a massage therapist and has two young sons, Fletcher and Milo.