WR

JOURNAL OF THE
CAS WRITING PROGRAM

ISSUE 10
2018/2019

CONTENTS

WR 151 Essay

WR 152 Alternative Genre Works

Editor's Note

This year, our CAS Writing Program community is once again grieving the loss of a beloved colleague, Martin Fido, who passed away on April 2nd, 2019. Martin's nearly twenty years at Boston University were ones of dedication, thoughtful attention, and a high estimation of the potential of all of his colleagues and students, to everyone's great benefit. We will miss his wisdom, kindness, and humor, and this edition of *WR* is dedicated to Martin as a way to begin to acknowledge all that he gave to us.

In order to perpetuate Martin's legacy, the Editors have created the Martin Fido Award for Prose Style, a commendation that rewards a published piece in *WR* for its precision and fluency in writing. Martin once referred to himself as an "unashamed, prescriptive grammarian," and though he said it in jest, his love of a well-crafted sentence was legendary among our faculty. The first recipient of this award is Elinor Yeo, for her research paper entitled "First Responders: The Evolution of Presidential Roles and Rhetoric in the Era of School Shootings." Elinor's writing in this well-crafted, sophisticated paper is elegant and a pleasure to read.

The Editors are also proud to give the second annual Tony Wallace Award for Writing Excellence to Emma Rademacher for her paper entitled "Responses of urban gray squirrels (Scurius carolinensis) to humans and conspecifics in an area of Boston Common." Ms. Rademacher developed a clever and brilliant research project that she could do in Boston's own backyard, and the paper that resulted from her work is rigorous, vibrant, and engaging.

The Editors would also like to note that "From Mugshots to Masterpieces: Identities Revealed Through Immigration Portraits of the Chinese Exclusion Era," a research paper by Matthew Yee that appears in *WR* 11, was also recently accepted for publication in *Young Scholars in Writing*, a peer-reviewed journal for undergraduate research writing.

The primary goal of this year's edition of *WR* is to demonstrate the various successful ways instructors have brought into their classrooms curricular initiatives driven by the BU Hub, an innovative new general education program. Accordingly, the Editorial Board sought pieces from among the nearly two hundred submissions that could serve as models as we continue to refine our new teaching methods. The Editors also asked the instructors of the students with accepted works to provide introductions to the published pieces describing how they can be used in classroom learning; these introductions appear in the journal alongside the works themselves.

WR 11 contains traditional academic papers and also several pieces in a variety of other genres, including a podcast, a poster, two graphic memoirs, and a high school lesson plan; together, this varied group of works demonstrates the Writing Program's commitment to helping students learn to communicate multi-modally with a diverse array of audiences.

The Editors would like to thank Alyssa Hall, Academic Administrator of the CAS Writing Program, who served as Managing Editor for the preceding ten editions of *WR*. Ms. Hall's contributions to this publication, which constitutes the public face of our program, have been profound. The journal itself, including this year's edition, exists only because of ideas she had and procedures she created.

The Editors would also like to thank Dr. Chris Walsh, Director of the CAS Writing Program, for his steady, patient leadership.

Samantha Myers
Editor, *WR: Journal of the CAS Writing Program*

From the Instructor

The essay is a comparative analysis of Lera Boroditsky: *How Does Our Language Shape the Way We Think?* (Jerskey 135-143) and Stephen Pax Leonard: *Death by Monoculture* (Jerskey 145-148).

The writer does an excellent job of juxtaposing and drawing connections between the two texts. Not only does she examine the two texts insightfully and draw comparisons between them, but she also metacognitively questions the action of comparing the two texts.

Here are some of the elements that make the piece a well-written, persuasive comparison essay:

Title: *In Defense of Linguistic Diversity: Globalization of Languages Implies Identical Thinking*

The title of the essay signals the writer's main argument based on a careful comparison of the two texts.

Introduction and Argument:

The essay starts with a 'hook' sentence: "Vivid, vibrant, rich, complex and simply fascinating, language is our primary means to communicate and connect" that sets the stage and draws the reader into the arguments of the essay.

The first paragraph in the paper refers to both texts (titles, names of authors and brief summaries) and contains a **thesis/claim**. The writer makes the argument that since Boroditsky concludes that languages shape the way we think, the globalization of languages, as outlined by Leonard, will lead to "a uniform way of thinking".

Comparison:

The writer makes several specific points of comparison between the texts and explains the insight gained from putting the two texts together. For example:

- While Boroditsky reports her research results in her essay, Leonard takes a position based on his personal encounters with language change.
- While Leonard argues that the world is moving towards a monoculture because we are speaking fewer and fewer languages, Boroditsky's argument that language shapes the way we think supports Leonard's warning of the impending monoculture.

Logical Development:

The body paragraphs of the essay are clearly focused on a specific **reason** that supports the claim. **Topic sentences** signal the arguments in each body paragraph. There are **transition words and phrases** such as "while", "however", and "of course, one might wonder if.."

Evidence:

The central focus of each paragraph is supported with **evidence** (quotes, paraphrases from the essays). The writer uses 'quote sandwiches' by providing the context that leads to the quote and engaging with the quote before moving on.

Metacognition:

The writer metacognitively questions the action of comparing the two texts. While metacognition is not required for this essay, it is an indicator of the writer's growth as a writer and a thinker.

Conclusion:

The conclusion restates the writer's claim, but also expands the writer's ideas further and/or suggests some questions for further consideration or research. The writer does a good job of looking outwards from the essay and drawing connections with larger issues related to language and culture.

References:

Boroditsky, Lera. "How Does Our Language Shape the Way We Think?" *Globalization: A Reader for Writers*. Ed. Maria Jerskey. New York, Oxford University Press, 2014. 135–143.

Jerskey, Maria. Ed. *Globalization: A Reader for Writers*. New York, Oxford University Press, 2014.

Leonard, Stephen Pax. "Death by Monoculture." *Globalization: A Reader for Writers*. Ed. Maria Jerskey. New York, Oxford University Press, 2014. 145–148.

Malavika Shetty
WR 112: Academic Writing for ESL Students 2

From the Writer

After reading "How Does Our Language Shape the Way We Think?" by Lena Boroditsky, I fell in love with it and the research it focused on. The idea of language, this unique cultural tool, governing our thought processes resonated with what I had been reflecting on. In fact, one of my college application essays was centered around a related topic—the influence of culture on our model of thinking. Let me quote myself here: "People of certain cultural backgrounds possess certain cognitive skills and certain model of thinking…their innovations are rooted in their unique creative insight."

"Death by Monoculture" by Stephen Pax Leonard spoke to me, too. If the essay showed how English replaced other languages, in the region I grew up, this vicious role belonged to Russian. So similar, yet so different people in post-Soviet republics share the language, history and even some customs and traditions. Discriminatory language and cultural policies of communist times have had especially fatal consequences in Kazakhstan. In a country, where over 120 nationalities coexist in harmony, Russian has an official status of a language of intercultural communication, threatening the spread and development of Kazakh.

Both essays touched me deeply, so I had no hesitation choosing them for my comparative analysis.

TOMIRIS KAUMENOVA is an international undergraduate student from Almaty, Kazakhstan. Admitted into chemistry department, she realized that her true passion is languages and the science behind them, when she joined a linguistic lab. She currently speaks 4 languages, and in the future plans to learn more and devote herself to studying them. Her areas of interest include translation studies and the evolution of languages. An avid reader, Tomiris never saw herself as a writer, so she is extremely thankful to Professor Malavika Shetty for her precious lessons, kind guidance, and suggestion to enter the contest. One of the things Tomiris loves the most about studying abroad at Boston University is making friends from all around the world, which, in her words, often becomes possible thanks to people like Professor Shetty, who create the welcoming atmosphere.

Tomiris Kaumenova

In Defense of Linguistic Diversity:

Globalization of Languages Implies Identical Thinking

Vivid, vibrant, rich, complex and simply fascinating, language is our primary means to communicate and connect. We acquire short words and phrases as kids to address to our caregiver, then we go to kindergarten to learn how to build simple sentences. Later, we attend school where we are taught how to write and think more elaborately in a language or two, or many. Throughout our lives we keep operating with the linguistic patterns we once acquired, and as our brains develop, our language skills develop too. There is no doubt that language is a part of our cognitive system, and there have been multiple research studies on the link between language and thought processes in human's brain. One of the research groups led by Lera Boroditsky investigated the notions of space, time, colors, and objects in some of the world languages. Through interesting cross-linguistic examples in "How Does Our Language Shape the Way We Think?", Boroditsky tries to prove that the language we speak determines how we look at the world. Thus, according to Boroditsky, people who speak different languages have a different mindset, a different set of problem-solving skills, and a different ability to extract, digest, and present information. It follows that it is essential to preserve this unique insight by preserving a language. However, Stephen Pax Leonard seems to be concerned about the future of languages. In "Death by Monoculture," he accuses global languages like English and Western consumerist culture of being destructive machines to other cultures and languages. Putting the two articles together, it becomes clear that we are not only moving towards a uniform language and culture—we are moving towards a uniform way of thinking.

While the brain governs the production of speech via language, it might be surprising to realize that there exists a reverse dependence: language has influence on the brain. According to Boroditsky, our brains produce a picture distinct from brains of speakers of other language groups. For example, people in China think of time vertically, whereas English-speaking people think of time horizontally. Germans perceive bridges as more female-like, while Spanish speakers perceive them as more male-like, because the word 'bridge' is feminine and masculine in their languages respectively. Russian speakers are able to distinguish between light blue and dark blue faster than English speakers, because Russian has two separate words for the shades of the color blue (Boroditsky 139, 141, 142). Does it mean then that a language represents a different perspective? Leonard believes that it is true. When he says, "When languages die, we do not just lose words, but we lose different ways of conceptually framing things," his voice echoes that of Boroditsky: "…languages profoundly shape… the way we see the world, the way we live our lives" (Leonard 147, Boroditsky 143). Thus, Boroditsky's essay is the foundation for the principal argument that Leonard makes in his article.

However, Leonard further extends his argument by stating that languages disappear, and we are leaning towards a single language, a monoculture. Unlike Boroditsky who just reports her research results, Leonard takes a stance: "There should be no need to defend linguistic diversity. It and the power of language are something to be celebrated" (148). The articles also diverge in terms of the purpose for which they were written. Boroditsky summarizes the results obtained in her linguistic lab

to popularize new discoveries, while Leonard aims to convince the audience that it is urgent to stop the extinction of languages. The scope of the information in the articles differs as well. Boroditsky presents facts about several world languages, but Leonard introduces us to a particular community of Polar Eskimos whose language was negatively affected by the spread of English. Another contrast between the articles is the sources from which they were derived. Boroditsky illustrates her point by using collected research data, while Leonard uses his personal experience of visiting the Arctic region. In brief, although there is a clear parallel in the opinions of Boroditsky and Leonard, there are multiple dissimilarities in the articles themselves, including their type (expository vs. persuasive), the purpose for which they were written (inform vs. persuade), the range of cases (general vs specific) and the kind of evidence (factual vs. personal) that they offer.

Of course, one might wonder if there is a point in finding similarities and differences in the articles at all. Some argue that our thought processes are too complex to be analyzed from such a narrow perspective, and Boroditsky's theory is only a theory. Others also maintain that even though globalization is happening, it does not necessarily mean that we are going to have identical thinking. In other words, same culture and same language do not equal same thinking. Alan Yu quotes John McWhorter, a linguist at Columbia University: "Nothing has ever demonstrated that your language makes you process life in a different way. It just doesn't work" (Yu). While I concede that there are many factors influencing our perception of the environment and that we need more scientific data to confirm Boroditsky's theory, I still firmly believe that our language makes us think differently. For instance, when I converse in English, I choose other topics to talk about rather than when I speak my first language, Russian. Sometimes I even notice how my personality alters, as I switch from one language to another; it is like I am being a completely different person. I am not alone in my beliefs. A famous French actress raised bilingual, Isabelle Adjani, says the following: "From the moment we speak a foreign language, our hand and facial expressions, our body language changes. We are already someone else" (quoted in Bodin). Hence, language does play a role in defining the way we think.

In conclusion, I find the differences between the type, purpose, scope and evidence of the articles' content irrelevant to the pressing issue of language extinction. I consider the similarity to be more significant for a reader to grasp. Both articles should be observed only in the light of the idea that "…linguistic processes are pervasive in most fundamental domains of thought…" (Boroditsky, 143). The concept is necessary to extend the claim of Leonard that "languages die" to the idea that as languages die, with them fades away the invaluable knowledge of "how groups of speakers 'know the world'" (Leonard, 147). It is crucial to realize that the tendency is dangerous, because we become similar to each other not only in terms of culture or language, but also in thinking. It's like a math exercise: can we be sure to solve it, if we don't try to approach it in numerous ways? Can we hope for humanity to survive, develop, and live happily, if we only look at the world from one angle?

Works Cited

Bodin, Yolaine. "The Language Nook – Le Coin Langues." *Yolaine Bodin*, 28 Aug. 2017. Web.

Boroditsky, Lena. "How Does Our Language Shape the Way We Think?" *Globalization: A Reader for Writers*. Ed. Maria Jerskey. New York, Oxford University Press, 2014. 135–143. Print.

Leonard, Stephen Pax. "Death by Monoculture." *Globalization: A Reader for Writers*. Ed. Maria Jerskey. New York, Oxford University Press, 2014. 145–148. Print.

Yu, Alan. "How Language Seems To Shape One's View Of The World." *NPR*. NPR. 2 Jan. 2014. Web.

From the Instructor

Romil's essay was written in the middle of the semester in WR 112 for the comparative analysis paper. This assignment is typically challenging for students to write, and many struggle as they try to move beyond superficial comparison ("X is similar to Y in the following ways… but also different from Y in the following ways….") to instead bring two seemingly unconnected texts together in complex and original ways. Romil accomplishes this task expertly, using one source—Pico Iyer's "Lonely Places"—more as a theory source (instructors might preview just the exhibit and theory parts of BEAM/BEAT for this assignment) to analyze another—Justin Nobel's "The Last Inuit of Quebec". Instructors could ask students to brainstorm possible connections among these two texts prior to reading Romil's paper, perhaps grouping them into "similarity" claims, "difference" claims, "similarity-yet-also-difference" claims, and "other relationship" claims, then discussing their relative strengths and the kinds of arguments that could be made in support of each claim. I typically elicit examples of "other relationship" claims that are synthesis claims ("Together Texts X + Y show us something new and interesting about the world") and also ones that are "lens" claims ("Text X shows us something new about Text Y"), to scaffold students' constructions of both kinds of claims; students could look closely at the signaling language in Romil's argument that helps anchor her essay firmly in "lens" essay territory.

Christina Michaud
WR 112: Academic Writing for ESL Students 2

From the Writer

Being an economics student, I am an avid defender of the globalising world and its material benefits. But I am also a traveller, always venturing out to find stories from cultures around the world. It was upon reading Justin Nobel's article "The Last Inuit of Quebec" that I found the economist and the traveller within me at odds. My essay embodies this very debate, posing difficult questions to the liberals of our world. It uses a rather abstract concept of loneliness to highlight loss of minority culture as the cost of growing liberalism.

ROMIL PANDEY is a rising sophomore in the College of Arts and Sciences in pursuit of a major in economics and mathematics, and hopefully a minor in international relations. Though she mainly describes herself as a movie geek, her other enthusiastic passions include dancing and travelling. She prides herself on hailing from the city of Kanpur, India, and also her unapologetic brownness. She would like to thank Professor Christina Michaud for tolerating her typos and for guiding her thoughts in her writing class.

Romil Pandey

Is the Inuit Territory a "Black Eye"?: The Loneliness of Justin Nobel's "Magical" Place

In his article "The Last Inuit of Quebec," Justin Nobel gives an account of his experience with the Inuit community in northern Quebec, where he discovers manifestations of a fading culture instead of finding his "magical" place. Nobel's fantasies of such a place are reflective of Pico Iyer's "Lonely Places," an essay which explores the nature of the world's "misfit" places that are self-sufficient in their loneliness. Did Nobel actually find such eccentricity in the arctic region of Ivujivik? Or did he witness globalization leading to a loss of minority culture? Through Iyer's concept of "Lonely Places," the Inuit community in Ivujivik can be viewed as a Lonely Place whose loneliness and cultural resilience are interdependent in the globalizing world.

Iyer defines Lonely Places as "the places that don't fit in; the places that have no seat at our international dinner tables" (Iyer, p. 32). They are excluded from matters of global participation and intercommunity communication. The historical, cultural or geographical factors differentiate these places from the common world. Iyer elaborates on the emergence of Lonely Places: "Some are born to isolation, some have isolation thrust upon them" (Iyer, p. 33). Applying this to Nobel's article, Ivujivik can be classified in the first category as its geographical isolation has influenced the very foundation of the Inuit culture, the survivalist lifestyle, and hence the nature of its loneliness.

The cultural difference between the minority Inuit community and Nobel demonstrates how Lonely Places are perceived to be strange. In his yearning to find a "land where people still lived in skins, gathered around fire, and believed in magic" (Nobel, p. 38), Nobel was actually in search of a Lonely Place whose traditions were still intact in our globally interconnected community. It almost seems like the humanity in this Lonely Place is unaware of its own peculiarity. Nobel illustrates the strangeness of this place through the characterization of its people; he describes his encounter with the absurd "drunk woman named Saira" and the children who "pummeled a man with a hockey and golf clubs" (Nobel, p. 39). From angsty teenagers who vandalize and maul for leisure and those who are monotonized by technology to bizarre adults, the Inuit village is inhabited by strangely contrasting behaviors. Iyer writes that "Loneliness makes them stranger and their strangeness makes them lonelier" (Iyer, p. 33). The seclusion of the Inuits have made them evolve differently as a community. Nobel's description of the people makes readers see such strange behavior as part of the Inuit culture, which it is not. Outsiders like Nobel misinterpret the dysfunction of the lonely Inuit community in response to the modernizing world as the strangeness of their culture. This shows how the Inuits are getting alienated from their own traditions over time. The cultural resilience of Ivujivik is threatened as the cultural difference is considered strange, and therefore "a black eye" (Nobel, p. 42) by the modern world.

Despite its loneliness, the Inuit community has not been left unaffected by globalization. Nobel's attempt to find a magical place in Ivujivik was not quite successful; what he found instead was the "annihilation of their culture" (Nobel, p. 42). Not only did the locals not remember how to steer a kayak, they "had to order kayaks from southern Quebec and hire an outside guide to train

locals" (Nobel, p. 43). Nobel did not find adventure where one would expect to. Globalization has increased the dependency of Lonely Places, destroying their self-sufficiency, harming their ability to continue on their own. Reliance on external factors harms them both economically and culturally. Nobel presents tourism as a possible solution to this: "rather than destroying tradition, it could bring it back" (Nobel, p. 43). Nobel hints at an idea to counter the vulnerability of Lonely Places: promoting traditional practices through tourism with specific needs of each Lonely Place instead of a laissez-faire globalization that threatens cultural resilience.

Nobel's recount shows that since Lonely Places are unfamiliar with external communication, they are unaware of their own susceptibility to foreign intervention. Iyer encompasses this by stating that "Lonely places are so far from the music of the world that they do not realize how distant they are" (Iyer, p. 33). Therefore, there are ramifications to the inability of Lonely Places to comprehend their own loneliness. It makes them vulnerable to intervention by the majority:

> Some Inuit youth were shipped to southern schools against their will. The government's aim was to quell poverty and spur development, which to them meant providing Inuit with Western educations and eliminating sick dogs. But to many Inuit, these actions appeared to be part of a much sinister agenda. (Nobel, p. 42)

Nobel's desire to discover something original in the Inuit territory is unfortunately met by the realization of cultural homogenization. He describes the intervention as "sinister" which reflects the resistance of the locals who don't welcome external parties. Nobel mentions how tourism money is invested in "construction, shipping, tanning, air travel" and "Inuit-run businesses" (Nobel, p. 42). Tourism facilitates growth in a way that strengthens cultural resilience. The vulnerability of a Lonely Place will decrease if its inhabitants are consciously involved and considered in any change by foreign intervention.

The impact of multiculture on cultural resilience is indefinite. It may or may not promote preservation of minority cultures depending on how it settles in with the Lonely Place. Iyer claims that the "feverish cross-communication that is turning the world into a single polyglot multiculture is producing new kinds of Lonely Places as fast as it eliminates the old" (Iyer, p. 36). This brings up the question of whether the loneliness of the Inuit community will decrease with the homogenization of its culture or increase with the external disruption of its traditions. Is destroying minority cultures and traditions the only way to eliminate their loneliness? If so, would a Lonely Place rather be lonely than experience the death of its own culture? Iyer suggests that loneliness may become extinct as the world condenses into a single culture. Even if multiculture is successful in doing so by extensive intercommunication and inclusion in global affairs, it will only end physical isolation. Loneliness as "a state of mind" can never be eradicated since "Everyone at times, is a continent of one" (Iyer 34, 35). For instance, Nobel himself exhibits this trait: he starts living in a tent in the backyard after moving in with his parents as he feels uncomfortable sleeping in his room even though he had the comfort of family. Nobel prefers to be lonely despite of having company. Nobel's loneliness shows its inevitability in fundamental human nature.

Nobel confesses that he still imagines his magical place and that he is unsure "how long that place will last or even if it deserves to, but surely it will soon enough be gone" (Nobel, p. 47). His pessimism shows his personal take on cultural resilience of Lonely Places. He doesn't believe the "magic" of these places can be preserved. His opinion is contrasted against the facts he only briefly mentions and the misconceptions that Canadian intervention had only had negative outcomes: "The schooling the government imposed on the Inuit helped create a generation of bright leaders" (Nobel, p. 46). This shows that though outsiders interfered with their culture, it was to the ultimate

benefit of the Inuits. So maybe there is a way to eliminate loneliness through globalization that does not yet lead to cultural destruction. The effects of globalization on Lonely Places must be regulated in a way that offers their perks while developing cultural resilience. This way the attempts to eliminate their loneliness won't result in the loss of their uniqueness. In order to do this, our perception towards Lonely Places must change. Instead of viewing them as "black eyes" of the world that need fixing, they must be seen as valuable entities that need to be preserved and nurtured.

Works Cited

Iyer, Pico. "Lonely Places." *Globalization: A Reader for Writers*. Ed. Maria Jerskey. New York, Oxford University Press, 2014. 31–36.

Nobel, Justin. "The Last Inuit of Quebec." *Globalization: A Reader for Writers*. Ed. Maria Jerskey. New York, Oxford University Press, 2014. 38–47.

From the Instructor

This insightful and well-developed argument served as Youqi Chen's final paper for the Multi-Source Academic Argument assignment, completed during Module 2 of the course. Whereas their first academic paper asked them to respond to an argument source and assert their well-reasoned position in a debate about the graphic memoir *Maus*, this second paper assignment asked them to apply a particular theory (from memoirist Mary Karr) as a lens through which to analyze Marji's evolving identity in the graphic memoir *Persepolis*. Therefore, the 3-part introduction presents both the exhibit source and the theory source before transitioning into a conceptual question, establishing the larger significance of the issue being explored, and asserting her own well-reasoned position about Marji's primary internal conflict.

In addition to using Karr as a theory source, students were required to acknowledge and respond to at least one argument source, engage with comics theorist Scott McCloud, and then select one other secondary source of their choice to help develop and support their argument. Youqi chose to engage with two argument sources, using templates from *They Say/I Say* to make concessions and distinguish her point of view in a sophisticated way. In this way, this paper could be a useful example of managing and responding to multiple sources in a meaningful way while effectively establishing connections back to the exhibit source under analysis (*Persepolis*) to support the paper's central claim.

Because visual literacy and the comics form were essential components of this course, students were required to use visual evidence from *Persepolis*—specific panels from the book which were inserted directly into the paper—to help illustrate and support their argumentative position based on the visual significance of the images. Throughout the drafting and revision process, Youqi improved upon the selection and analysis of her visual evidence, ultimately using three separate panels from different periods of Marji's life to signal her evolving journey of self-identification. Therefore, this paper could lead to some unique discussion regarding the selection, use, and documentation of visual evidence in an argument. It also serves as an effective example of a multimodal argument, particularly emphasizing the visual in addition to the linguistic. The spatial mode also comes into play regarding the insertion of the images into the student's paper, which necessitates consideration of appropriate layout and organization.

Lesley Yoder
WR 120: First-Year Writing Seminar

From the Writer

What is a comic? My way of interpreting it as a graphic novel with amusing effect is totally changed after I read Marjane Satrapi's *The Complete Persepolis*, which perfectly communicates the potentials of comics to construct and present a rich inner world and a complete self. When self-recognition towards interiority and identity is distorted in the trend of the political and religious revolution, how should Iranian people balance the relationship between public life and individual life and build a strong internal defense in the midst of violent social upheavals? The journey of constructing the self of the protagonist, Marji, under such a complex historical background is vividly presented through this memoir.

YOUQI CHEN is a rising sophomore in Questrom School of Business who was born and raised in China. As a new member in Questrom who just transferred from School of Hospitality Administration, she doesn't have a clear career goal right now which would help her determine her major, but she would like to take on more academic challenges and explore more different courses before she steps on her path of starting her own business in the future. Youqi appreciates all the help offered by her WR 120 instructor Lesley Yoder who led her into the world of a new genre – comics, helped her effectively improve her overall writing skills, and inspired her further interest in reading and writing. Professor Yoder shows her enthusiasm for teaching all the objects related to writing, and she is devoted to building an open environment all the way along for students to express their thoughts.

YOUQI CHEN

PERSEPOLIS: THE PROCESS OF SELF-APPROVAL

The Complete Persepolis is a graphic memoir by Marjane Satrapi that describes the author's childhood experience in Iran during and after the Islamic Revolution of 1979 and her early adulthood after she graduates high school in Austria and returns to Iran. As a result of the restrictions placed on Iranian women by the supreme spiritual leader Ayatollah Khomeini, many Iranians demonstrated in the streets and rebelled against the Islamic Republic ("History of Iran"). Marji, the protagonist, has a distinct childhood experience in the time of revolution, experiencing extreme psychological struggle under the influence of the political and social upheavals in Iran. Marji's internal struggle follows her from a very young age through her adult life, which corresponds to memoirist Mary Karr's "inner enemy" theory explained in her book *The Art of Memoir*. Karr theorizes the inner enemy as "a psychic struggle against the author's own self that works like a thread or plot engine" as well as one of the key components of a great memoir (Karr 91). Based on Karr's theory, what is the role of Marji's inner enemy in *The Complete Persepolis*? Why does she confront such an internal struggle, and does she resolve her inner conflict by the end of book? By exploring these questions, we can better understand the central idea of Satrapi's memoir as well as Karr's theory and the mechanism behind a graphic memoir. It also provides readers with a distinct and profound perspective to trace the history of Iran and the impact of the revolution on the Iranian people, especially on Iranian women. Marji's desire for freedom and her courage against authority, which are cultivated under the Westernized education she receives from her parents, make her incompatible with the society constrained by Islamic traditions and consequently lead to her inner conflict. Even though the inner conflict acts as a significant obstacle in Marji's childhood, she successfully overcomes it and achieves self-approval before she leaves Iran for France as an independent adult, which indicates the final resolution of her inner conflict.

Marji's inner enemy debuts in the first chapter and serves as a subtle but crucial thread through the whole memoir. It leads readers to Marji's inner world, to understand her internal struggle and its reflection of Iranian society and religious repression at that time. In line with what Karr theorizes in her book, "the split self or inner conflict must manifest on the first pages and form the book's thrust or through line" (Karr 92), Satrapi shows her own "split" in the first chapter by depicting herself in the middle of two contradictory backgrounds (see Figure 1). The panel's emphasis on using the background rather than the caption to visualize Marji's ambivalence reflects comic theorist Scott McCloud's theory of communicating the invisible from his book *Understanding Comics*: "the background is a valuable tool for indicating invisible ideas…Particularly the world of emotions" (McCloud 132:1). In his text, McCloud highlights the potential of

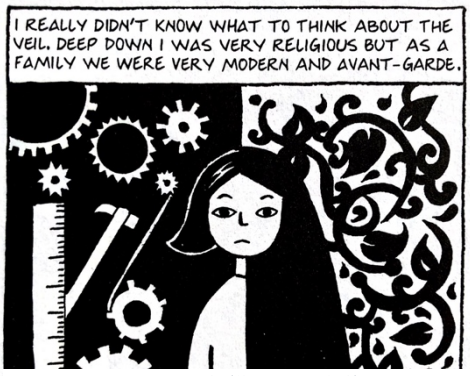


Figure 1 (Satrapi 6:1)

backgrounds to convey the character's inner feelings, building a connection between the invisible and the visible world in comics. This panel exemplifies McCloud's theory, as the opposition between the left side (representing the modern world) and the right side (representing the religious world) embodies the separation of Marji's real self (the girl with the veil), and her ideal self (without the veil).

Furthermore, Marji is deeply influenced by her parents' Westernized education, which prompts her to develop inner conflict. Her parents represent a segment of Iranian people at that time who accepted Western culture and held modern educational ideas. Marji's mother had been one of the active protesters against the veil during the Islamic Revolution. Affected by her mother, young Marji is also eager to be part of the protests and fight for justice for her maid, Mehri, who is treated unfairly in her choice of marriage because of her "inferior" social class (Satrapi 37–38). Marji's courage against authority also manifests in her direct opposition to her religion teacher in school. Marji smartly uses the experience of her Uncle Anoosh, who was a revolutionary, as an example to refute her teacher's claim that "Iran no longer has political prisoners" because her uncle was unfortunately executed by Islamic regime at that time (Satrapi 144:1). Although Marji's opposition to her teacher in the class was viewed as a reckless offense by the principal, Marji's father was happy with her of telling the truth instead of blaming her under the pressure of school authority. Her father's appropriate permissiveness preserves Marji's passion for justice and her courage of telling the truth.

Figure 2 (Satrapi 131:4)

Marji's early exposure to and obsession with Western culture further deepens her inner conflict. Marji gets in touch with Western music culture and fashion culture from a young age. She had asked her parents to bring her two posters of Western pop singers and a denim jacket from Istanbul, which were strictly forbidden in Iran during the revolution. Figure 2 shows how delighted and confident Marji is with the denim jacket. She even went outside with this jacket and got arrested by the Guardians of the Revolution (Satrapi 133). On one hand, Marji's behavior violates the implemented dress code. On the other hand, it highlights her desire for the freedom of dressing and her courage against authority. Scholar Rocío Davis also addresses this panel in her article "A Graphic Self: Comics as Autobiography in Marjane Satrapi's *Persepolis*," which discusses in detail the juxtaposition of sequential images in *Persepolis*. Davis argues that "the portrait Satrapi draws of herself at the age of 14 continues to privilege her liminality, but this time in a more eclectic formulation…she literally wears the symbols of the position she has chosen for herself. At this point, Marji is no longer a child caught between two world-views: she has carved a place for herself" (273–274). I agree with Davis's claim that Marji has "carved a place for herself" because this panel shows Marji's attempt to adapt herself to the cultural conflict and cope with her inner struggle. Marji is satisfied with her current status instead of being perplexed by the cultural dilemma when she was ten years old, as Figure 1 shows. Nevertheless, Davis' article only addresses the first volume of *Persepolis* and, therefore, lacks a comprehensive analysis of the evolution of Marji's inner conflict in the second volume of the graphic memoir.

Volume two of *Persepolis* describes Marji's experience in high school in Austria, along with her later return to Iran. It is a period of time when Marji is involved in more intense inner struggle.

Marji's parents send her to study in Austria for her safety and for the Western education which they think is more suitable for their daughter. It gives Marji an opportunity to get closer to Western culture. Marji is eager to assimilate herself into the new cultural environment when she first arrives in Austria. After making friends with people from completely different cultural backgrounds and entering into several frustrating relationships, Marji dives into an unexpected path and gradually loses herself. She views her Iranian identity as "a heavy burden to bear" and even tries to disguise it by pretending to be French in front of her peers (Satrapi 195:4). Sometimes she feels guilty about intentionally alienating herself from Iranian culture and her family, but she is constantly haunted by her inner enemy. She is physically free in Austria but not spiritually free. However, Marji's grandmother's previously-uttered words telling Marji to "always keep your dignity and be true to yourself" somewhat release her from the stress of her internal struggle. Marji doesn't truly accept her Iranian identity until she expresses her grievances to those who judge her for denying her own identity by exclaiming that "I am Iranian and proud of it!" (Satrapi 150:6, 197:1). As Karr suggests in her book, the motivation for a memoirist to tell a first-person narrative is usually to "go back and recover some lost aspect of the past so it can be integrated into current identity" (Karr 92). Marji's evolving inner struggle shows her effort to reconstruct her lost Iranian memories and identity. It is the first but significant step in her process of achieving self-approval.

After returning to Iran, Marji initially suffers from severe depression because of the sudden change of cultural environment. She feels unconnected with Iranian culture and the people around her because no one can truly understand her mental struggle and her unfortunate experience in Austria. "I am a westerner in Iran, an Iranian in the west. I have no identity", Marji admits (Satrapi 272:2). Lacking a sense of belonging consequently results in her suicide attempt. Fortunately, Marji is enlightened and encouraged by her father and escapes from the shadow. Under the push of her father, She develops herself into a knowledgeable woman and gradually comes to know herself and the life she wants to pursue. She successfully finds her own direction in life and ends up with an outstanding final project in college before she starts a new life in France. Marji's journey eventually develops towards "self's overhaul" (Karr 92). "The goodbyes are much less painful than ten years before when I embarked for Austria", Marji acknowledges when she is about to leave Iran (Satrapi 341:4). Now Marji is completely different from the little girl she was ten years ago. She is no longer haunted by her inner struggle. Even though she leaves the support of her family after she goes to France, she gains spiritual freedom and achieves a sense of wholeness at the very end.

Here, scholar Babak Elahi would likely object with the view that Marji's inner enemy gets resolved at the end of the book and argue that Marji doesn't achieve a complete sense of self. He claims that Marji "presents her life as a gradual and incomplete struggle to create a self" in his article "Frames and Mirrors in Marjane Satrapi's *Persepolis*" (Elahi 325). Though I concede that *The Complete Persepolis* centers on Marji's construction of her self-identification, I still insist that she achieves a unified sense of self at the end. Elahi uses his analysis of the mirrors the author depicts in the memoir as evidence to support his own point of view. He believes that all the mirrors display Marji's "subjective fragmentation, instability, and uncertainty" (Elahi 322). However, I would argue that the use of mirrors tends to be an effective way for the author to show her reflection on herself and her true feelings without wearing a mask, which is easier to convey through this special perspective rather than through texts. When the whole panel only has simple lines depicting Marji and her mirror image, readers tend to pay more

Figure 3 (Satrapi 245:4)

attention to her inner world (see Figure 3). Every image of Marji at the front of mirror looking at herself embodies the process of her mental maturity and self-identification after many times of self-doubt. Therefore, the mirror structure is not effective proof of Marji's unresolved inner conflict.

Marji's inner conflict evolves from a child's confusion to a woman's unified sense of self and plays a pivotal role in showing the author's indescribable pain of her childhood and keeping the plot moving forward, just as Karr's theory of the inner enemy suggests. *The Complete Persepolis* is more than a memoir that describes the author's personal story and her own sentiment; it is also an epitome of Iranian society that involves different social aspects including gender, social class, education, religion, and political issues. Marji's assimilation with Iranian culture and Western culture is a small reflection of the country's integration with its past civilization and the ongoing revolution. Her experience is a representative example of the lives of a group of Islamic women who are deeply affected by the Islamic Revolution. The changes in their lives represent the external social phenomenon, while their psychological reactions of tension, unrest, and anxiety triggered by the social upheavals reflect the influence of the revolution on people's interiority—their inner lives and identities. People's perceptions usually change with the evolution of the social environment. *The Complete Persepolis* presents such an integration of public life (nation) and personal life (individual).

Works Cited

Davis, Rocío. "A Graphic Self: Comics as Autobiography in Marjane Satrapi's Persepolis." *Prose Studies*, Vol. 27, No. 3, December 2005, pp. 264–279.

Elahi, Babak. "Frames and Mirrors in Marjane Satrapi's Persepolis." *symploke*, Vol. 15, No. 1/2, 2007, pp. 312–325.

"History of Iran: Islamic Revolution of 1979." *Iran Chamber Society*, http://www.iranchamber.com/history/islamic_revolution/islamic_revolution.php. Accessed 23 March 2019.

Karr, Mary. *The Art of Memoir*. New York, HarperCollins, 2015.

McCloud, Scott. *Understanding Comics: The Invisible Art*. New York, Harper Perennial, 1994.

Satrapi, Marjane. *The Complete Persepolis*. New York, Pantheon, 2007.

From the Instructor

Rachael's memoir *Hello, Hometown* is the culmination of a semester studying graphic memoirs, comics that tell the true stories of their author's lives through a combination of text and image, in styles ranging from simple cartoons to fine art. Rachael's reflection seamlessly weaves together many experiences in her WR120 class, from studying formal aspects of the genre in Scott McCloud's *Understanding Comics*, to readings models of excellent memoirs including Alison Bechdel's *Fun Home* and David Small's *Stitches*, to the final project when students tell their own stories in graphic form.

Students compose their memoirs in two distinct genres: first, they try out their stories in class by performing oral storytelling in the fashion of The Moth live events; then, after feedback from me and their classmates, they adapt their story to graphic form. Many students find this transition from oral to visual more challenging than they expected, but in the process they gain a deeper understanding of each genre. Rachael eloquently explains, "I focused more on my thoughts and feelings in my oral storytelling presentation and less on concrete scenarios that were easy to visually render. I eventually understood through the revision process the extent to which the graphic memoir genre utilizes the comic medium to portray immediate experiences instead of merely describing them as one does in oral storytelling."

Rachael's memoir and reflection will be useful models not only for classes focusing on graphic genres or on transitions between oral and written or drawn narrative, but for any classes teaching the multi-source paper. To use Rachael's work as a teaching tool, consider the following exercises:

A) Showing vs. Telling. Begin by asking students to read Rachael's reflection and then discuss her observations about the differences between oral and visual storytelling. Next, in pairs, students will take turns in the following roles: one student will tell a short story from their own life (5 minutes or less) while the other student draws a picture of what they "see" in their mind as they listen to the story. After both students have had a chance to tell a story and to draw, they can share their drawings and discuss how their experiences with the different genres compare to Rachael's.

B) Problem Solving. Rachael knew from the beginning that she would open and close her memoir with parallel scenes of her looking at the Houston skyline, but as she explains, her struggle was with what came in the middle: Rachael had to convey to her audience how she felt after her move to Hawaii – not in retrospect, but how her character felt *in the moment*. Ask students to read Rachael's graphic memoir without page 4 (the new panels she included in her revision to solve this problem). Ask students how they would address the challenge that Rachael faced in her storytelling, asking for concrete suggestions they would give to this writer in a workshop. Then, students can read Rachael's graphic memoir with page 4 included and discuss how it changes the impact of her story.

C) Juggling Voices. One of the strengths of Rachael's project is her confident handling of multiple sources in the reflection. Students could read her reflection, highlighting every moment when she brings in another voice. Discuss how Rachael acknowledges that voice before responding to it, how she attributes each idea to its source, and how she integrates quotations and paraphrases into her sentences. Ask students: does Rachael retain control over the voice of her essay? Would students have done anything differently?

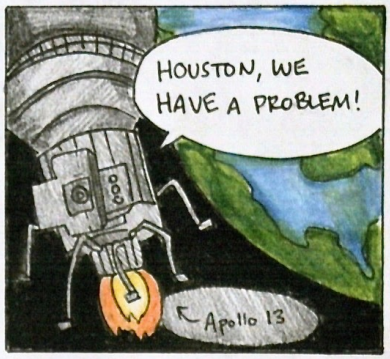
Jessica Kent
WR 120: First-Year Writing Seminar

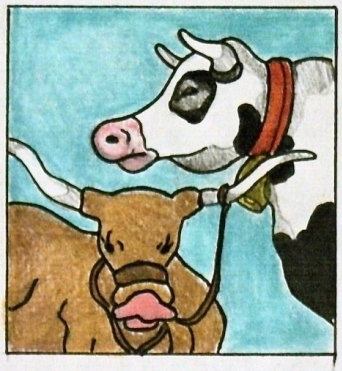
From the Writer

In WR 120: The Graphic Memoir, I learned not only how to scrutinize illustrated narratives under a literary critical lens, but also how to effectively communicate my own stories across various performative, written, and visual media. When my classmates and I were tasked with crafting our own graphic memoirs, I knew I wanted to tell an anecdote that readers would identify with. Therefore, I drew most of my inspiration from universal emotions and experiences, such as the bittersweet nature of homesickness and the sense of simultaneous excitement and uncertainty that anyone might encounter while adjusting to life in a new place. I had a lot of fun utilizing both literary and artistic techniques to convey these ideas, while also paying homage to the two cities I now call home.

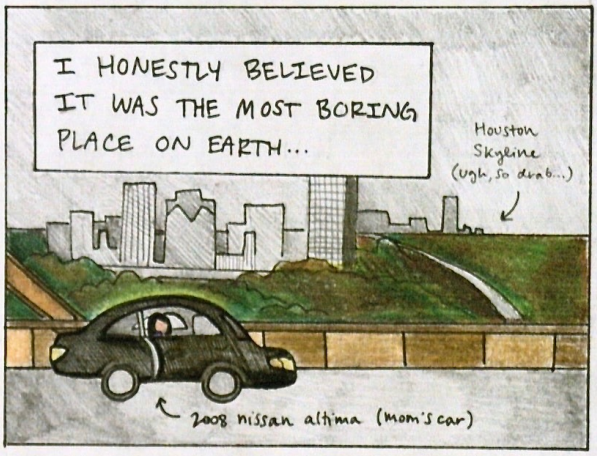
RACHAEL JOHNSON is a rising sophomore studying English and Neuroscience in Boston University's College of Arts and Sciences. Hailing from Houston, Texas and Honolulu, Hawaii, Rachael is an avid reader, writer and artist. While she intends to pursue a career in medicine, she hopes that she can continue to develop her creative skillset and share her love for the arts with others. She would like to dedicate the publication of "Hello, Hometown" and its accompanying analytical essay to her amazing professors, Jessica Kent and Takeo Rivera, who provided her with extraordinary mentorship throughout her freshman year at BU. She also wishes to thank her parents, high school English teachers, and friends for all of their support.

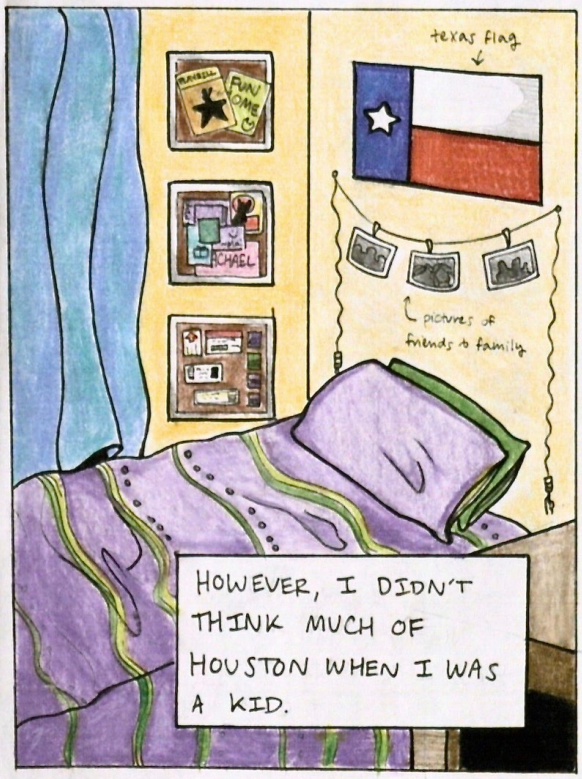
I WAS BORN AND RAISED IN A CITY CALLED HOUSTON, A SPRAWLING TEXAN METROPOLIS KNOWN FOR BASEBALL, MISSION CONTROL, AND THE BEST ANNUAL LIVESTOCK SHOW AND RODEO IN THE SOUTHERN REGION OF THE UNITED STATES.



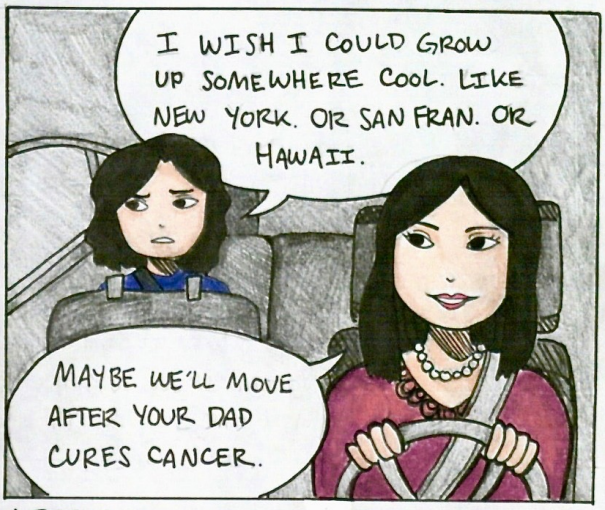


I'M A PROUD HOUSTONIAN, THROUGH AND THROUGH. EVEN AS A COLLEGE STUDENT, THE WALLS OF MY DORM ROOM ARE DECORATED WITH PHOTOS AND RELICS FROM MY SWEET HOMETOWN.



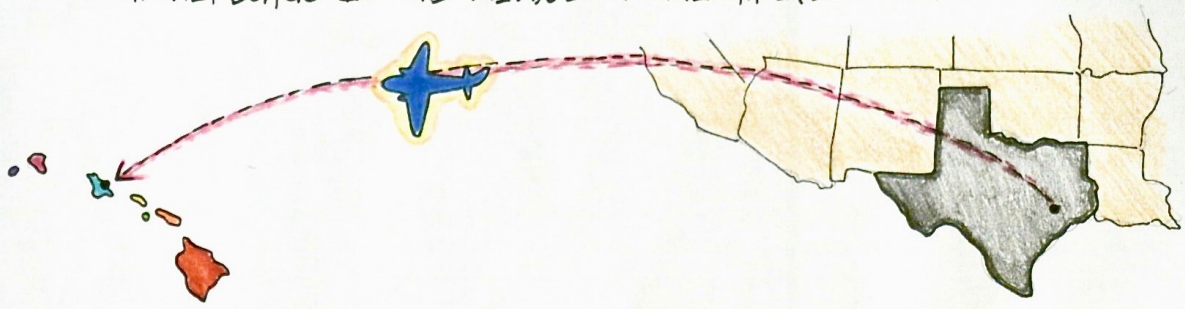


1



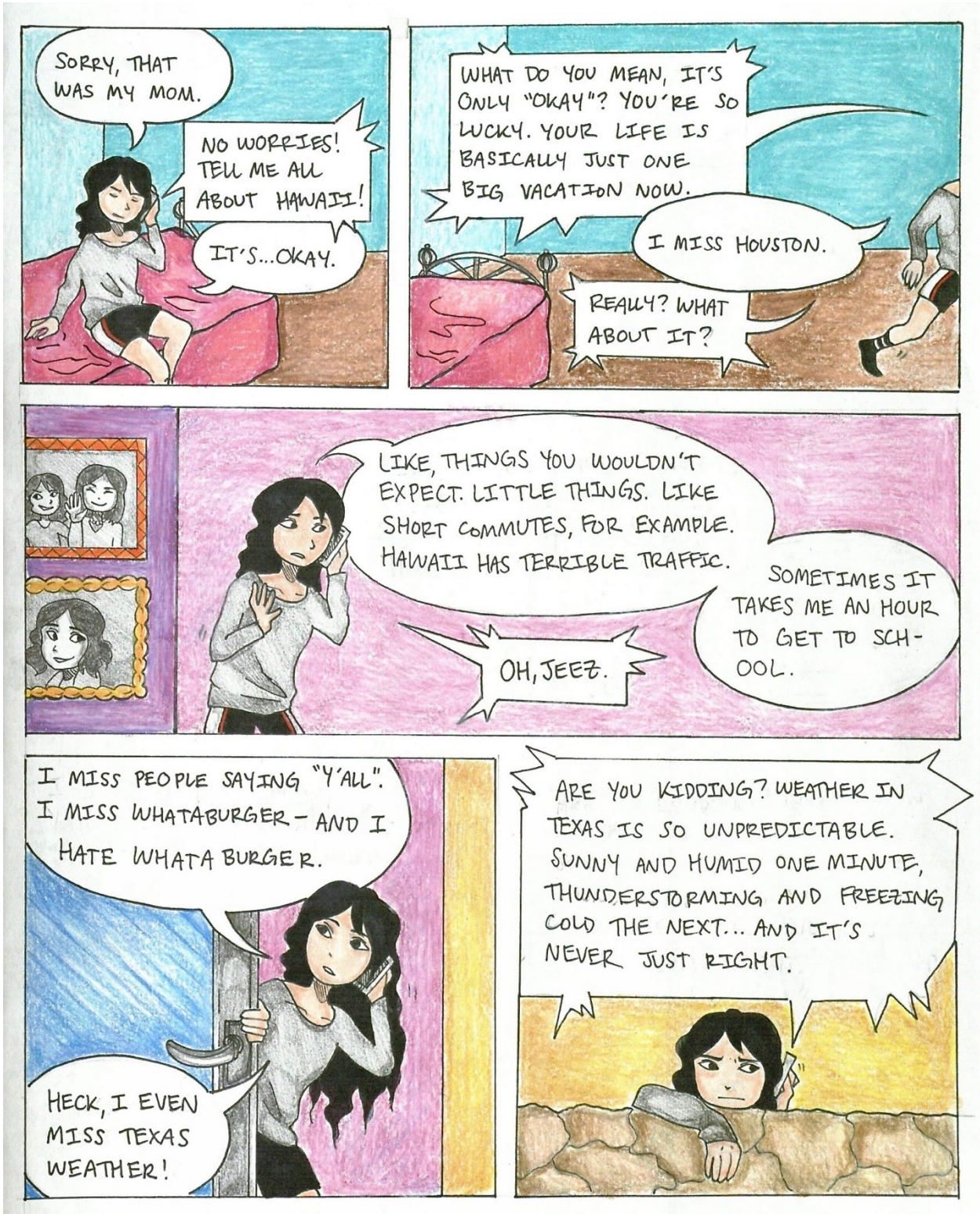
LITTLE DID I KNOW - OR LITTLE DID MY ENTIRE FAMILY KNOW - THAT THIS CHILDHOOD DREAM OF MINE WOULD COME TRUE WHEN I TURNED FOURTEEN.

AFTER I GRADUATED FROM MIDDLE SCHOOL, MY PARENTS DECIDED IT WAS FINALLY TIME TO RETURN. SO, WE PACKED OUR BAGS, LEFT HOUSTON, AND MOVED THREE THOUSAND MILES AWAY TO THE ALOHA STATE - A BEAUTIFUL ISLAND ARCHIPELAGO IN THE MIDDLE OF THE PACIFIC OCEAN.



2

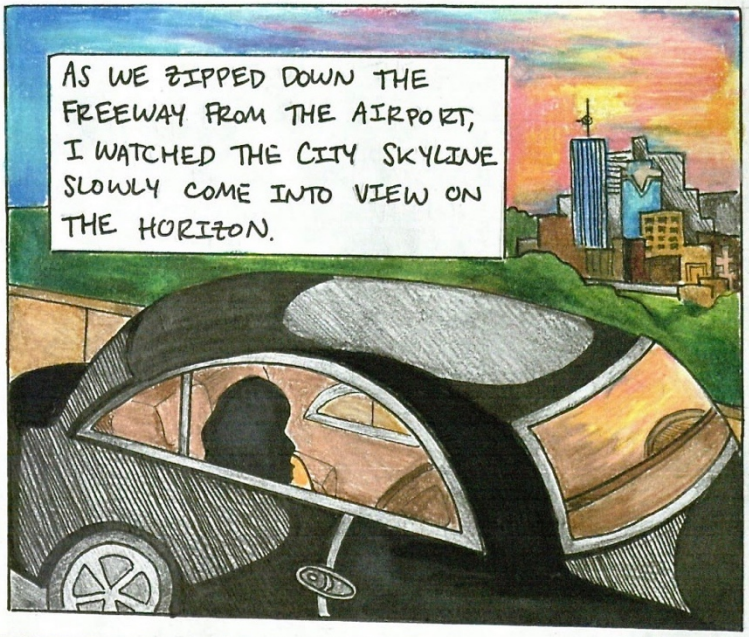

I WAS QUICK TO LEARN THAT ADJUSTING TO MY NEW LIFE WAS GOING TO BE FAR MORE DIFFICULT THAN I ORIGINALLY THOUGHT.
Welcome to Paradise!
HONOLULU, HI
EVERYTHING WAS SO UNFAMILIAR. BEAUTIFUL, INTERESTING, BUT ALMOST OVERWHELMINGLY UNFAMILIAR, AND I WAS TERRIFIED.
IT DIDN'T TAKE ME LONG TO START LONGING FOR MY FRIENDS BACK HOME, AND CRAVING SOME GOOD, OLD-FASHIONED TEXAS COMFORT FOOD.
I MISS YOU! HOW HAVE YOU BEEN?
MISS YOU MORE! THINGS AREN'T THE SAME HERE WITHOUT YOU.
RACHAEL, WHAT DO YOU WANT FOR DINNER?
CAN WE EAT BARBEQUE BRISKET, MEDIUM-RARE? AND CORN ON THE COB? AND MAYBE DERBIE PIE FOR DESSERT?
3


SORRY, THAT WAS MY MOM.
NO WORRIES! TELL ME ALL ABOUT HAWAII!
IT'S...OKAY.
WHAT DO YOU MEAN, IT'S ONLY "OKAY"? YOU'RE SO LUCKY. YOUR LIFE IS BASICALLY JUST ONE BIG VACATION NOW.
I MISS HOUSTON.
REALLY? WHAT ABOUT IT?
LIKE, THINGS YOU WOULDN'T EXPECT. LITTLE THINGS. LIKE SHORT COMMUTES, FOR EXAMPLE. HAWAII HAS TERRIBLE TRAFFIC.
SOMETIMES IT TAKES ME AN HOUR TO GET TO SCH-OOL.
OH, JEEZ.
I MISS PEOPLE SAYING "Y'ALL". I MISS WHATABURGER - AND I HATE WHATA BURGER.
HECK, I EVEN MISS TEXAS WEATHER!
ARE YOU KIDDING? WEATHER IN TEXAS IS SO UNPREDICTABLE. SUNNY AND HUMID ONE MINUTE, THUNDERSTORMING AND FREEZING COLD THE NEXT... AND IT'S NEVER JUST RIGHT.

4


I KNOW, I KNOW. I SOUND CRAZY. BUT NOTHING EVER CHANGES HERE. IT'S NICE, BUT AFTER A WHILE IT GETS A BIT... MUNDANE.
NEEDLESS TO SAY, I EVENTUALLY GOT SITUATED IN HAWAII - AND I EVENTUALLY LEARNED THAT LIVING THERE IS PRETTY AWESOME.
BUT IT'S NOT SYNONYMOUS WITH LIVING IN PARADISE.
I ALSO REALIZED I BEGAN TO APPRECIATE HOUSTON ONLY AFTER I LEFT IT BEHIND.
5

THE SUMMER AFTER MY FRESHMAN YEAR, MY PARENTS AND I VISITED HOUSTON FOR THE FIRST TIME SINCE MOVING AWAY.



AND ALTHOUGH IT WASN'T NEARLY AS VIBRANT OR PICTURESQUE AS MY NEW ISLAND HOME, I THOUGHT IT LOOKED JUST AS MAGNIFICENT.

6

Depicting Perspective Shifts in

Graphic Memoirs vs. Oral Storytelling Narratives

While graphic memoirs and oral storytelling narratives present vastly different mechanisms for creative self-expression, they still have many technical elements in common. For example, both graphic memoirs and oral storytelling narratives allow the storyteller to zone in on a specific event, time span, or relationship with a place, person, or object, and their feelings surrounding it. For instance, Alison Bechdel's award-winning graphic memoir, *Fun Home*, focuses primarily on Bechdel's complicated relationship with her father. Meanwhile, David Small delves into his struggles growing up with physical disability and emotional neglect in *Stitches*. My own graphic memoir, entitled *Hello, Hometown*, is based on an oral storytelling I performed previously, which examined my childhood perspective on my hometown of Houston, Texas, and how it changed when I moved to Hawaii as an adolescent. I utilize differences in artistic detail and color contrast coupled with expository text and dialogue throughout *Hello, Hometown* in order to visually convey the same shift in perspective I communicated in my oral account of the same story.

Since *Hello, Hometown* focuses primarily on my character Rachael's relationship with the city of Houston, I wanted to make sure I painted a thorough picture of it within the mind of the reader from the very beginning. In *Understanding Comics*, Scott McCloud describes the importance of aspect-to-aspect transitions when introducing a setting. "Aspect-to-aspect transitions," he states, "bypass time for the most part, and set a wandering eye on different aspects of a place, idea, or mood" (72). With this in mind, I began *Hello, Hometown* by discussing and illustrating the various prominent features of Houston that I opened with in my original oral storytelling presentation (Fig. 1).

Fig.1

McCloud also acknowledges comics that combine simply-drawn characters with unusually realistic backgrounds in the second chapter of *Understanding Comics*. "This combination," he declares, "allows readers to mask themselves in a character and safely enter a sensually stimulating world" (43). While my setting illustrations aren't necessarily realistic, I draw them with more detail than I do the characters involved in the story. Since Rachael's struggles with homesickness and adapting to a new

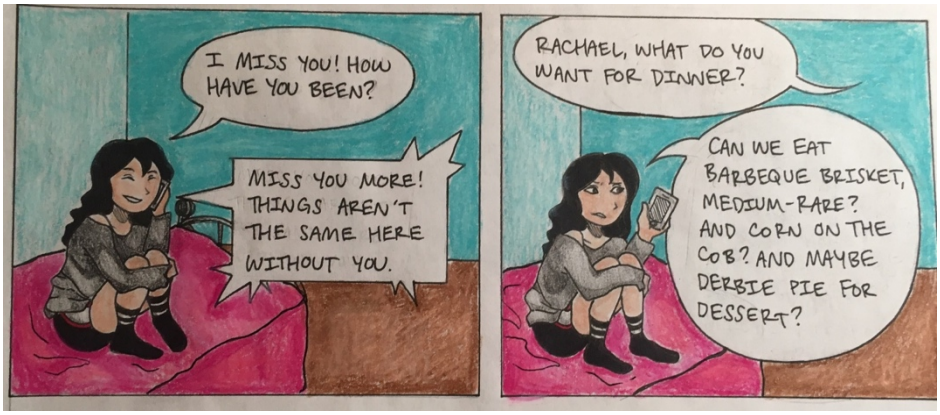
environment are sentiments that many individuals can relate to, I hoped that readers would commiserate more with her if I opted for a less realistic drawing style when depicting her expressions in any given scene.

Nonetheless, during the initial planning stages of my graphic memoir, I actually had trouble coming up with specific anecdotes that accurately and effectively conveyed the story I wanted to tell. This is because I focused more on my thoughts and feelings in my oral storytelling presentation and less on concrete scenarios that were easy to visually render. I eventually understood through the revision process the extent to which the graphic memoir genre utilizes the comic medium to portray immediate experiences instead of merely describing them as one does in oral storytelling.

In the final draft of *Hello Hometown*, I employ both dialogue-based scenes and textual explanations with accompanying illustrations in order to drive the story forward. My most substantial revision consisted of changes to the phone conversation scene in the middle of the graphic memoir. In this scene, Rachael and a friend discuss Rachael's disillusionment with Hawaii after she moved there, as well as the various aspects of life in Houston that she took for granted before she left. This section was significantly shorter in my first draft—in fact, it only consisted of the two panels at the bottom of page 3 (Fig. 2). I later realized I could foster an

increased sense of intimacy between Rachael and the reader by adding additional panels that extended the conversation to include additional related subject matter. This allowed me to more effectively depict Rachael's homesickness as she felt it in the moment, rather than exclusively portray it through a retrospective lens, as I had during my oral storytelling presentation.

Fig. 2



The phone conversation concludes with the large panel at the top of page 5. In this panel, I used both Rachael's verbal commentary and grayscale coloring to visually juxtapose her unhappiness and the stunning beauty of her surroundings (Fig. 3). "Nothing ever changes here," she grumbles. "It's nice, but after a while it gets a bit…mundane" (5).

Fig. 3

Fig. 4

Fig. 5

Of course, Hawaii's tropical scenery isn't visually mundane in the slightest. Certain aspects of island life—such as bad traffic and repetitious weather patterns—are instead what she perceives to be monotonous and mundane about Hawaii. In *Hello, Hometown*, Rachael realizes that it's the opposite in Houston only after moving away: what Houston lacks in surface-level beauty, it makes up for in the understated vibrancy of its residents' lifestyles. I visually depicted this perspective shift in the vastly different portrayals of the Houston skyline on pages one and six, despite the obvious car ride parallel (Fig. 4 and 5). The city itself remained the same throughout the time-skip. Rachael's perception of it was all that changed, similarly to how I communicated my actual experience in the orated version of the same story.

Graphic memoirs and oral storytelling narratives are extremely different forms of creative communication—the first conveys information solely through visuals accompanied by text, while the second does so exclusively through verbal anecdotes and descriptions. Nonetheless, it is indeed possible to translate a single story effectively between the two mediums because they possess many technical similarities.

Works Cited

McCloud, Scott. *Understanding Comics: The Invisible Art.* New York, William Morrow Paperbacks, 1994.

From the Instructor

Anh's essay was written at the end of the semester in WR 120, as the final academic paper in the course. It wasn't precisely a research paper, but it did involve juggling a number of different sources—the Coates memoir, which we had read together, as a primary exhibit source, and then several background and argument sources that Anh found in the course of developing the ideas for her paper. One way I might use this paper in the classroom would be as part of a discussion about how students come up with ideas for papers when the topic choice is entirely open. After talking extensively about Coates's book in class, students did a group multi-modal activity representing the book graphically. Through this group work, students raised a number of questions about the book; Anh wondered specifically why each chapter began with a line from a song, and what those lyrics were doing in—or for—the book. That was the beginning of her work on this paper, and I know there were points at which she worried that she was beginning "wrong," in some way, but of course that kind of open-ended, genuine inquiry is precisely (one of) the "right" way(s) to begin an academic paper. Students could talk about their strategies for coming up with topics, beginning with questions rather than thesis statements/claims, and talking about what works well for them, what leads them down overly-constrained paths, and what may work, but may cause them to feel uneasy because the process is such a contrast from high school writing.

Christina Michaud
WR 120: First-Year Writing Seminar

From the Writer

Music has always been something that brings immense meaning to my life and reversely, has helped me express meaning through. I believe, especially with a genre like Rap and Hip-Hop that it is one of the most expressive forms of communication – constantly changing with time. It is also one of the most beautiful forms of art because it is common and can be well-liked by everyone. Which is why genres like Rap and Hip-Hop are so powerful because artists can utilize the music platform to communicate thoughtful messages. Ta-Nehisi Coates' sentiments about music and what it meant throughout his life resonated with me. Already being a fan of Ta-Nehisi Coates and having read his work before, I wanted to dive deeper into his relationship with music since it was a major theme in *The Beautiful Struggle* but never in the spotlight.

MINH ANH NGUYEN is an international student from Saigon, Vietnam. She is a rising Sophomore in the College of Arts and Sciences, pursuing a major in Sociology. She hopes to continue her interest in writing and photography through a double major in Photojournalism. She would like to thank Professor Christina Michaud and the WR152 class: Race, Gender, and Class in the U.S. Today for igniting her passion in writing about social issues and for seeing her potential.

Minh Anh Nguyen

Anthems of the Struggle

"There lived a little boy who was misled" reads the title of the first chapter in Ta-Nehisi Coates's memoir *The Beautiful Struggle: A Father, Two Sons, and an Unlikely Road to Manhood.* Extracted from a song by rapper Slick Rick titled "A Children's Story," the succeeding line in the song follows: "By another little boy and here's what he said." These lyrics are a prelude to the story of Coates's life that proceeds in the memoir. On the decision of beginning with that specific line, Coates said: "it's such an understated introduction to what ultimately plays out" (Garner). Every following chapter's title is a line from a rap song, each having some significance in the corresponding formative time of Coates's life. The period depicted in *The Beautiful Struggle,* following Coates's transition from boyhood to manhood, coincides with the emergence of Rap/Hip-Hop in the late 80s and early 90s. The songs represented—a reflection of the evolution of Rap/Hip-Hop that is parallel to the growth of Coates—capture his experiences of moving through the "Knowledge" of the streets and becoming a "Conscious man." Coates's relationship with music, particularly Rap/Hip-Hop, and the ways it has influenced him, as a writer and as a black male in the U.S., ultimately reveals the importance of music to the black identity.

The beginning of Rap/Hip-Hop in New York in the 1970s saw a strong emphasis on beats and sounds, but overtime, it became much more than that. Born from block parties in New York City where DJs would alter the sounds of funk, soul, and disco songs, this underground movement led to the popularity of MCs. MCs, whose jobs were to introduce the DJs, were tasked with keeping the crowd energized by talking between songs and interacting with the audience. This talking eventually led to rhyming over and in sync with the music. These MCs would ultimately come to be known as "rappers." Soon enough, artists like Slick Rick, Eric B. & Rakim, Public Enemy, and KRS-One were seen by young black boys like Ta-Nehisi Coates during this time as not only entertainers but also educators, mentors, life coaches. Coates chooses to title every chapter with a line from a rap song because these songs serve as guidance through "those young years trapped between the schools and the streets" (de León) and inform the decisions that will ultimately affect the destiny of every black male. The usage of Slick Rick's "A Children's Story" as the introduction to the memoir foretells Coates's stories of encounters with gang members, resisting the temptation to be "misled," and acquiring the "Knowledge" necessary to become a "Conscious man."

Through the popularity of the genre, Rap/Hip-Hop artists found a bigger purpose than producing sounds—they became righteous and their music turned Conscious. Conscious, used by Coates, simply describes the state of mind in which one is politically aware and concerned with race. In *The Beautiful Struggle*, Coates ascribes the transition of Rap/Hip-Hop to Consciousness in the summer of 1988: "Before now, the music was escapist and fun—some beats and the dozens, fat chains and gilded belt buckles. But Chuck D pulled us back into the real" (Coates, "Beautiful Struggle" 104). Chuck D is the leader of rap group Public Enemy, and that summer, "Chuck D came

forward and revealed a new level of Knowledge" (105). This type of Knowledge is beyond what is taught in school, it encompasses the Knowledge of the streets, an understanding of one's self, one's identity and place in society. This Knowledge is power—a weapon against ignorance. What made Chuck D's music successful is that it pushes a black nationalist political ideology, expressing ideas that have origins in the anger that black youths everywhere felt at that point. The conversion to Consciousness showed that Rap/Hip-Hop is not just mindless—it is a way of analyzing and disrupting the forces that are allied against black people.

Ta-Nehisi Coates's father, Paul Coates, was always strict with his children about the value of education so that they didn't end up fulfilling the daunting destiny that society has set out for young black boys. He believed in the power of words and spreading Knowledge through books, which is why "the music boosted the words of [Ta-Nehisi Coates's] father, though he only partially understood" (Coates, "Beautiful Struggle" 109). As MCs became more Conscious, it influenced Ta-Nehisi Coates and pushed the lessons of his father, "the big one being that words are never politically neutral" (Garner). Rap/Hip-Hop is about more than just the sound—each word, each lyric serves a purpose. The way that MCs craft their words to represent "a chorus of … voices previously suppressed" make them worthy of being considered "literary artists: they are the poets, and rap is the poetry of Hip-Hop culture" (NPR). On the artistry of words, Coates claims that "no one better demonstrated the democracy of words than Rakim" (Garner) from the Hip-Hop duo Eric B. & Rakim. From Rakim, Coates learned to appreciate words and understood that they should be beautiful on two levels: "they should sound good, and when unpacked, they should also mean something beautiful too" (Garner). What Coates learned from this genre of music is valuable because of his experiences and the way he is able to understand the story behind the songs.

The music that influenced Coates captures the experiences of black males in the US, facing the dreadful fate society has led them to believe is inevitable. In describing the experiences of being black, Rap/Hip-Hop artists face the burden that writers like Coates also face "to describe things as precisely as [they] see them" (Vozick-Levinson). Their purpose isn't to be hopeful, it is to be truthful, and that is perhaps more difficult considering the ugly reality of society. Rap/Hip-Hop, as a genre created by black people, predominantly for black people, is met with connotations of violence, gangs, crime, hostility—all the same implications black males in the US are met with. To be black and male is to always be conscious of one's presence in any given space. Like Coates's father had to teach him growing up, to be a black male "you need to be conscious especially around white people…you need to be careful about what you do and what you say" (Coates, "Beautiful Struggle" 173). In a country where "racial 'others' of dark complexion are always viewed as incapable of doing much" (Bonilla-Silva ix), Rap/Hip-Hop, associated with black identity, is seen by few as a testament to the wrongful stereotypes that black people are lazy, thuggish, and incapable. As Eduardo Bonilla-Silva talked about in his book *Racism without Racists,* black people are blamed for the lifestyle they live—especially with Rap/ Hip-Hop, believed to encourage immoral behaviors and way of life: "Most whites believe that if blacks and other minorities would just stop thinking about the past, work hard, and complain less (particularly about racial discrimination), then Americans of all hues could 'all get along'" (1), but the issue isn't that the music encourages the stereotypes, the problem lays in the fact that the music exists as a testament to the struggle against institutionalized racism that black people are forced to deal with in the US. While there are certainly hopeful songs, "hope is not a very important sentiment" (Vozick-Levinson) in Rap/Hip-Hop. To be hopeful and disregard the

struggle is against artists' nature because it is not truthful. As Coates said in an interview on his relationship with Rap/ Hip-Hop, "what great art would we describe as primarily hopeful?" (Vozick-Levinson).

The struggles that faced Coates as he moved through boyhood were concerned with the temptations of violence, of giving in to the institutions that purposefully worked to put black boys in the wrong places. Through Rap/Hip-Hop, however, Coates found comfort and strength. He began pulling from the literature of the music and slowly "came to understand why these boys needed to wear capes, masks, and muscle suits between bars. Slowly [he] came to feel that [he] was not the only one who was afraid" (Coates, "Beautiful Struggle" 102). Hip-Hop gave Coates a common language; it "saved [his] life" (147). But he also found strength in more than just Rap/Hip-Hop: "that August, on liberated land, I found that there were other ways of speaking a mother tongue that, no matter age, no matter interest, lived in us all" (147). Coates's experience with the djembe, a traditional African wooden drum, expanded his relationship with music. He found a way to connect to his roots. More importantly, Coates believed his fascination came at the right age because the djembe "has a special call to young boys looking for ways to express the change popping off inside" (147). The way the drum is held and played sounded like a gun to Coates, "if guns were made to be music" (148). At an age where black boys faced the decisions to either fall into temptations or define their own destinies, Coates felt ravaged by his community: "I lost so much of myself out there. My dreams shrank into survival and mere dignity and respect" (193). But in his djembe, he found his lost imagination, "and now from heavy hands to making a drum sing" (193). The bond he felt was more than just the music, it is the community that overwhelmingly supports and understands him. The music is only powerful because it serves to emphasize the shared identity. Whether it be the MCs that fed Coates's Consciousness and made him see the forces that work against black people in the US, or the djembe that helped Coates find his identity in his roots, music made Coates realize that he is not alone, that he is part of a community of many, who just like him are struggling to understand and be proud of their identities in a country where black people are seen as lesser.

It is evident through Coates's experiences that music has a particularly strong impact on the black community and is essential to its identity. Within a community that collectively faces such intense social and historical obstacles, it is important that they have ownership over certain experiences that are unique to them and have meaning only to them. Ta-Nehisi Coates explained once during a book tour in 2017 for his book *We Were Eight Years In Power,* answering an audience question about the power and ownership of words, that every word doesn't belong to everyone. Some music, just like some words, belong specifically to some communities and are understood differently by different people. While Rap/Hip-Hop, as a genre, is not intended for a specific audience—and now more than ever, the genre is being praised and enjoyed by everyone worldwide—the meaning it has for people who have experienced the struggles represented in the songs is beyond what someone from the outside can imagine. On the ownership of the N-word, Coates said that: "for white people, the experience of being a Hip-Hop fan and not being able to use the N-word is actually very insightful because it will give you just a little peek into the world of what it means to be black" (Coates, "Words That Don't Belong"). Music, especially in the black community, is important not only for entertainment but also as a way of uniting a group of people over a shared identity. Perhaps turning the hardships of the struggle into the creation of something beautiful like music—finding strength in the meaning of the struggle—is part of what Coates

describes as *The Beautiful Struggle*. In this ongoing fight against racism, music like Rap/Hip-Hop and traditional African instruments like the djembe have provided a beat for the black community to march to – they have become the anthems of the struggle.

Works Cited

Bonilla-Silva, Eduardo. *Racism Without Racists: Color-blind Racism and the Persistence of Racial Inequality in the United States*. Lanham, Md., Rowman & Littlefield, 2003. Print.

Coates, Ta-Nehisi. *The Beautiful Struggle*. New York, Spiegel & Grau, 2008. Print.

Coates, Ta-Nehisi. "Ta-Nehisi Coates on Words That Don't Belong to Everyone." *We Were Eight Years In Power* Book Tour, 7 November 2017, Evanston Township High School, Evanston, IL. Lecture. www.youtube.com/watch?v=QO15S3WC9pg.

de León, Concepción. "Ta-Nehisi Coates and the Making of a Public Intellectual." *The New York Times*, The New York Times, 29 Sept. 2017, www.nytimes.com/2017/09/29/books/ta-nehisi-coates-we-were-eight-years-in-power.html.

Garner, Dwight. "Living With Music: A Playlist by Ta-Nehisi Coates." *The New York Times*, The New York Times, 6 Aug. 2008, artsbeat.blogs.nytimes.com/2008/08/06/living-with-music-a-playlist-by-ta-nehisi-coates/.

NPR. "'The Anthology Of Rap': Lyrics As Poetry." *NPR*, 6 Nov. 2010, www.npr.org/templates/story/story.php?storyId=131125923.

Vozick-Levinson, Simon. "Ta-Nehisi Coates on Race, Hip-Hop and Toni Morrison's Praise." *Rolling Stone*, Rolling Stone, 25 June 2018, www.rollingstone.com/politics/politics-features/ta-nehisi-coates-on-race-hip-hop-and-being-praised-by-toni-morrison-103134/.

From the Instructor

Rockwell Tang's "Resisting Indigenous Stereotypes in Media" is an excellent example of a genuinely question-based essay: his starting point is not deciding what he's going to prove, but rather identifying something that needs to be clarified or figured out. Rocky begins with a documentary film, Anne Makepeace's *We Still Live Here - Âs Nutayuneân,* and a theoretical framework that might help us better understand it; but where others might have simply applied one to the other, ignoring or glossing over the places where the two diverge, Rocky uses the mismatch to get to an argument. In his essay, Rocky focuses on what he expected to see but did not – most strikingly, historical images of the Wampanoag people – and uses this observation to build a powerful argument about what the film achieves through its decision to omit such images. By privileging footage of Wampanoags in the present, he finds, the film avoids a narrative that consigns Indigenous people to a vanished past and resists stereotypes about what contemporary, revitalized Indigenous communities might look like. Deploying clear logic and drawing on useful conceptual material from our course readings, Rocky is able to develop his claim efficiently and persuasively. This essay is all the more impressive since it was the very first assigned in our section of WR 120: Indigenous Resistance. Reading it again, I find myself continuing to learn from its strategy of examining what is absent in addition to what is evident, and I look forward to teaching it alongside Makepeace's documentary in the future.

Marie McDonough
WR 120: First-Year Writing Seminar

From the Writer

Most people who grew up in the U.S. are likely able to conjure up images and preconceptions regarding indigenous peoples. Contributing to this, media often ignores how the lives and culture of different indigenous peoples may have transformed. "Resisting Indigenous Stereotypes in Media" examines the documentary *We Still Live Here: Âs Nutayuneân* by Anne Makepeace, which brings that transformation to light. A story unfolds of a Wampanoag woman's journey to restore her lost language and, along with it, her tribe. People are united to learn, connect, and celebrate their heritage while making it into their own. Finally, we might see that the futures of indigenous peoples are not as shallow as a stereotype.

ROCKWELL TANG is a sophomore in the College of Engineering at Boston University. He hails from Buffalo, NY, rumored the snowiest U.S. city in 2019 so far, and home to the Pan-American Exposition in 1901. He would like to thank WR 120 professor Dr. McDonough and his fellow classmates who provided guidance along the way.

Rockwell Tang

Resisting Indigenous Stereotypes in Media

Most of us who have grown up educated in the United States are fed a stereotype of what a "Native American" is: when we hear the term, we picture feathered headdresses and cabins or teepees residing far away in nature. We've been given the impression that "real" indigenous people are the romanticized and crafted image of friendly gift givers, and that they're far removed from our society today. However, this image is false and ignores the state of indigenous peoples' societies today. If indigenous peoples are written out of the spotlight and attention, how can they fight for their rights and improve their reality?

We Still Live Here: Âs Nutayuneân, by Anne Makepeace, follows Jessie Littledoe Baird as she recounts her efforts in bringing the lost Wampanoag language back to life, learning and teaching Wampanoag culture in the process. The film aims to change the fundamental ways we view indigenous communities and nations, carefully crafting a message to combat the stereotype and stigma built up over centuries. Bill Nichols's *Introduction to Documentary, Second Edition* describes an expository documentary as one that "emphasizes verbal commentary and an argumentative logic" (31), focusing on communicating information in every way to the audience. *We Still Live Here* uses the expository mode, but rather than presenting an argument up front or textbook-style narration, it is instead selective in what information is conveyed. Through its unconventional approach of omitting certain photos and editing in a way that emphasizes and clarifies Baird's story, the documentary is able to deliver an unclouded yet not obvious point: that people of indigenous heritage, no matter who they are, can empower themselves by embracing and reviving their culture to transform the definition of what it means to be a "Native American."

We Still Live Here is unconventional in the way it puts together its story, maintaining its credibility while shifting its focus onto Baird's personal journey. Expository documentaries usually feature "omniscient voice overs by professional male commentators" (Nichols 31), placing an emphasis on delivering a wealth of information. History is often presented in a series of facts, "with relative indifference to the specific individuals or situations captured in order to shape proposals or perspectives" (Nichols 157). *We Still Live Here* clearly contradicts this: there is no narrator, and the entire film is centered around Baird. However, the film still employs information as needed, while still making her story as compelling and emotional as possible. For example, when Baird recounts her vision of her ancestors talking to her, she determines that they mentioned yellow fever. Then, some of the limited historical background given in the film is the statistic for deaths from the disease in the Wampanoag population in 1616. The delivery is impersonal, but interviews are included to help viewers empathize with the severity of the outbreak, and how indigenous people feel about it today. The information is then controlled and reined back in for the story to continue. The audience is not given extra historical facts to provide it with biases and distract from the narrative. In this way, the credibility and clarity are preserved while continuing to build an emotional background. Only enough historical evidence and interviews are provided for context, and the different forms of media are combined to paint the picture Baird's story needs.

Beyond the structure of the film, the content, or rather the deliberate choice not to use certain content, also lends clarity to the ongoing image of indigenous people being formed. Nichols states that documentary filmmakers must decide "whether to use archival or other people's footage and photographs or only those images shot by the filmmaker on the spot" (72). In many history documentaries, a main goal is to give the audience a deeper connection to the setting. To achieve this, the production may use pictures or footage from the time of the events. One might expect that when Baird talks about the lost Wampanoag language and culture, depictions of those traditions would be shown. However, very few pictures or primary sources are offered to help viewers grasp what exactly was lost. Even with regard to the use of text documents to reconstruct the language, the main subject of the film, only colonial sources such as the Bible, in Wampanoag print, are shown.

This is due to both the scarcity of historical depictions of Wampanoag and the nature of those depictions. On the Mashpee, Tribe of Gay Head, and Seaconke tribe websites, information is only provided in text without pictures to accompany, suggesting that photos or drawings from within the tribes are nonexistent or not released to the public. Outside of the tribes, the Library of Congress does have numerous centuries-old sources. However, those sources would only lower the credibility of the documentary, since many of them depict figures or events centuries before the creation of the artwork. Additionally, the pictures often depict indigenous people in a degrading manner. For example, one piece titled "The Palace of Massasoit" shows a small ramshackle hut, with a lone figure, presumably Massasoit, standing next to it. The condescending title references Massasoit Sachem, the chief of the Wampanoag when the Pilgrims arrived in the New World ("About Massasoit"). The drawing itself is from 1857, so rather being based in truth, it is a figurative depiction that casts an important leader in a negative light ("The Palace of Massasoit," 1857). Instead of using pictures like these that belittle indigenous history and propagate the stereotype, the film uses its own animations, which, despite not conveying many cultural details, are not harmful to the film's stance. If the pictures had been used, the audience might adopt the stereotype as a representation of the "real" Wampanoag people, and the current efforts to revive the culture would seem false. Outsiders would expect that the community become exactly like the images and the texts suggest, or they would not really have succeeded at being Wampanoag.

There is an additional distracting effect that would come with using older pictures. In *An Indigenous Peoples' History of the United States*, Roxanne Dunbar-Ortiz discusses one aspect of ingrained colonialism that historian Jean O'Brian has termed "lasting" (9). The idea that Native Americans are no longer prevalent in our society is promoted by commemorations of "last" events involving indigenous people. We begin to associate a sense of ending with indigenous peoples after seeing places dedicated to people who are no longer there, or tribes that are no longer existent. If the filmmakers had shown old images of the "last" Wampanoag in a wholly traditional setting, it would only fuel this mindset. Instead of focusing on the new beginning that Baird is leading, we would only see the past coming to an end.

Avoiding colonially influenced media allows the documentary to avoid stereotypes, but is the film able to actually combat them? Americans are taught a certain indigenous narrative from early in

their education, so attempting to reduce this ingrained colonial mindset of US citizens would be no small feat. One way the documentary is able to combat this bias is by changing people's ideologies from the foundations. In J. Kēhaulani Kauanui's interview of Patrick Wolfe on settler colonialism, they discuss "blood quantum," the idea that white settlers used peoples' lines of descent to their own advantage with ambiguous definitions (242). Whereas anyone with even a small percentage of African heritage was considered black and used as a slave for economic advantage, any indigenous person even slightly of white descent was designated white, in the goal of eliminating indigenous peoples. This, along with an oppressive narrative and image of indigenous people, is forged in our minds early on. *We Still Live Here* not only avoids those prejudices by omitting pictures, but takes steps to counteract them. At the end of the film, as the Wampanoag community holds a festival with traditional dances and clothing, it struck me as very likely that few of them were completely of Native American heritage; for example, several participants are clearly of mixed African and indigenous ancestry. In order to undo the destruction blood quantum had caused, the definition had to be reversed. Perhaps the filmmakers decided to only show indigenous peoples' descendants as they are now for this reason. If everyone is unconsciously of the mindset that Native Americans must look like we expect and stereotype them to, we are still perpetuating the harmful prejudices. Herein lies the film's subtle message: the Wampanoag community is undergoing a cultural revival, and they will take a new shape that will discard historical stereotypes and may radically shape our image of indigenous peoples. By not only denouncing the stereotypical image by omitting historical depictions but providing a new image of Wampanoag to the audience, the documentary attacks the definition of indigenous peoples and reminds us of their very current presence in our world.

By not exactly fitting the model of an expository documentary (Nichols 31) due to its omission of historical depictions of Wampanoag people, *We Still Live Here* is instead able to increase the credibility and clarity of the film's underlying message. The story of Jessie Littledoe Baird is given context and supportive evidence while avoiding the same colonially influenced lens with which textbooks and visual depictions may display history. As the Wampanoag cultural and linguistic revival is brought into the spotlight, a new and current image of indigenous community is created to reverse centuries-old prejudices.

Works Cited

"About Massasoit." *Massasoit Community College*, www.massasoit.edu/about-massasoit/index.

Dunbar-Ortiz, Roxanne. *An Indigenous Peoples' History of the United States*. Boston, Beacon Press, 2014. Print.

Kauanui, J. Kēhaulani and Wolfe, Patrick. "Settler Colonialism Then and Now: A Conversation between J. Kēhaulani Kauanui and Patrick Wolfe." *Politica & Societa* 2 (2012): 235–258.

Nichols, Bill. *Introduction to Documentary, Second Edition*. Bloomington, Indiana University Press, 2010. Print.

The Palace of Massasoit. 1857. Photograph. Retrieved from the Library of Congress, <www.loc.gov/item/89707226/>.

We Still Live Here: Âs Nutayuneân. Directed by Anne Makepeace, performance by Jessie Littledoe Baird, Makepeace Productions, 2010. Dailymotion. https://www.dailymotion.com/video/x3h1myn

From the Instructor

Introduction:

Helpful and engaging **title** – establishes key terms and signals the central conceit of the paper: "A Common Spirit."

Addresses **'So what?' question** early in the essay and elaborates on it effectively later in her conclusion. Lends relevance and consequence to a topic that may seem remote or idiosyncratic to the average reader. Establishes both historical and critical context for her analysis, marking out common ground for her readers.

Crafts a clear but narrowly-defined **problem** to address, and sets off her own approach against the prevailing views of critics (a classic 'they say/I say' approach). Effectively employs subordinate clauses that begin with conjunctions/prepositional expressions: "Despite…" "Though…" "While…" to immediately build the argumentative tension in her piece.

Claim/Thesis is emphatic and concise. It falls at the end of the introduction and responds directly to the **problem statement** above.

Body:

Topic sentences set clear and distinct tasks/arguments for each body paragraph.

Effectively employs **return sentences** – sentences at or near the end of body paragraphs that connect analysis in that section to the overall argument in the essay. These **return sentences** help her maintain focus and build cohesion. She does this both argumentatively (by reinforcing claim/thesis) and rhetorically (by returning to her previously-established key terms).

Frames quotations especially well by providing necessary context up-front and responding to/engaging with quotations before moving on.

Topic sentences at bottom of page 3 and middle of page 4 and top of page 6 illustrate strong **transitions**.

Conclusion:

Great model for concluding a piece of literary criticism, which for students can often feel divorced from everyday life or immediate concerns. Opens conclusion with a concise **synopsis** of core argument in essay and follows by addressing the **'So what?' question**, adding consequence and relevance to her interpretation of Hemingway's novel. Her specific references to contemporary European politics and American culture wars are quite effective.

Stephen B. Hodin
KHC 112: Studio II

From the Writer

In light of the present polarized state of politics in America, I felt drawn to study a text from another ideological schism in history: the Spanish Civil War. American author Ernest Hemingway's political position on the war has been characterized as somewhat ambiguous, and the question of his stance in *For Whom the Bell Tolls* soon became the subject of my research. Hemingway's use of third person omniscient narration incorporates the inner thoughts of both religious and political extremists, which displays clear parallels in thought between both sides of this historic conflict. This technique endorses neither fascists or republicans in his novel, but rather illustrates a useful concept of unity between feuding ideologies.

JULIA FURMANEK is a rising sophomore in the College of Arts and Sciences, majoring in English and history. She is from Farmington, Connecticut. She is especially interested in contemporary American fiction and poetry. She would like to thank Instructor Stephen Hodin for his encouragement on this topic and support during the research and writing process.

Julia Furmanek

A Common Spirit: Religious Faith and Political Fanaticism in *For Whom the Bell Tolls*

On its surface, Ernest Hemingway's *For Whom the Bell Tolls* presents the Spanish Civil War as a binary conflict: a struggle between Fascism and Socialism. This violent division of Spain is a useful example of political extremism and its unfortunate consequences, especially considering the divided condition of American and European politics today. Hemingway successfully captures the polarized condition of the interwar period, and yet both Fascist and Republican characters in the novel demonstrate an ongoing contest between political allegiance and moral belief. Hemingway uses instances of tragedy in the text to reveal a common humanity amongst his characters, which blurs the line between their seemingly distinctive ideologies. Though scholars find his political and ethical opinions to be elusive in his works, Hemingway asserts two main consistencies throughout: the merit of sacrifice in the name of one's beliefs, and the unfortunate necessity of killing for a cause. While his Republican protagonists claim atheism in allegiance to their ideology, those of merit display a feverish sense of religiosity in their devotion to "the movement." In this sense of passion, the Catholic authoritarian Fascists and secular egalitarian Republicans are quite similar. Despite the United States' strong opposition to Fascist ideology, this American author includes several humanizing portrayals that suggest their allegiance to cultural tradition rather than to authoritarianism. While critics have often questioned Hemingway's lack of conviction for the Republican cause, his consideration of both sides of the conflict ultimately reveals a common ground between these adversaries that points to the hope of resolution across this great ideological schism. In light of the polarization troubling both Hemingway's day and contemporary politics, this search for unity is preferable to endorsing such divisions by advocating for one side.

Literary critics and historians alike find Hemingway difficult to label in his political and religious views. At the beginning of the Spanish Civil War, Hemingway voiced overt opposition to intervention in Spain, proclaiming, "we were fools to be sucked in once on a European war and we should never be sucked in again" (quoted in Nilsson 81). This rhetoric, when compared to his later work *The Spanish Earth* (1937)—a film created in the interest of commissioning American support in the struggle against fascism—demonstrates a drastic fluctuation with respect to Hemingway's personal position. His opposition to interventionism is also negated in *For Whom the Bell Tolls* (1940), as the main protagonist Robert Jordan is an American man fighting for the cause of Spanish liberation: he is even branded by his new comrades with the pet name "*Ingles*." Hemingway's play *The Fifth Column* (1938) seems unconcerned with the means taken for victory in the war, a striking difference from his preoccupation with the implications of violence in *For Whom the Bell Tolls* (Nilsson 86). As summarized by literary critic Michael K Solow, this collection of work proves "Hemingway had apparently come full circle—from apolitical certainty to political idealism and back again" (111). Hemingway's religious sways are similarly undefined. While raised by devout Christian parents, Hemingway converted to Catholicism at the age of twenty-eight for marriage and proved religiously indifferent throughout his lifetime, despite a preoccupation with biblical themes in many of his works (Johnson).

In *For Whom the Bell Tolls,* Hemingway uses third-person omniscient narration to accommodate a great variety of opinions through the voices of his characters. The perspectives of peasant Republicans, Spanish women, Fascists, American interventionists, and Russian Communists are all incorporated in the text. Literary critic Anton Nilsson credits this technique as one of "many indications in the novel of Hemingway's ambition to give a multifaceted and dynamic account of the war" as the "omniscient third-person narration technique...allows the author to express the private feelings of characters other than the protagonist when needed" (89). In order to present this historical moment with adequate complexity, Hemingway must incorporate viewpoints which he himself may not sympathize with. This technique may render attempts to identify Hemingway's personal opinion fruitless; his mission is not to choose sides, but to reveal their common humanity rather than perpetuate conflict by defaulting to the American perspective and exclusively supporting the republicans.

Hemingway establishes a dualism in the texts between Fascism and Republicanism that mirrors their adverse relationship historically. Using individual characters as representatives of entire ideologies, a binary continuum of "old" and "new" values surfaces. The Fascists personify "Old Spain," and their professions of Catholic faith embody the traditionalism and their fidelity to a strict social hierarchy. Meanwhile, Robert Jordan and his comrades defend the "New Spain," representing values of modernity such as secularism and egalitarianism. According to literary critic Stacey Guill, Hemingway encapsulates this concept of a "New Spain" using his strong female characters, Pilar and Maria, as Republicanism transformed the role of women in Spain. The assertive nature of Pilar and her genuine passion for the republic mirrors the values of the Mujeres Libres, a Spanish anarchist feminist group of the time (Guill 9). However, Hemingway does not simply encapsulate the "old" and "new" in his depictions of women; all of his characters reflect some aspect of the distinction. Considering the polarization of ideology that characterized the division of Spain, Hemingway's wealth of personifications are critical tools for communicating these networks of belief in order to illustrate underlying similarities between these distinct ideologies.

Just as Hemingway embodies the feminist ideologies defended in the conflict, his personifications also address differences in religiosity between these combative sides. The Spanish Church was a long-standing symbol of an "Old Spain" and the values of hierarchical and unchanging Catholicism would prove to be a polarizing issue in the schism of Spanish politics. For Fascists, the Church was a critical institution that solicited devotion both to God and to the Spanish cause. Meanwhile, the liberal Spanish recognized long-recurring corruption within the Church, and with Marxist leanings, released their ties with Catholicism. Robert Jordan summarizes this sentiment as he evaluates the relationship between Spanish liberals and the Church, reflecting, "The people had grown away from the Church because the Church was in the government and the government had always been rotten" (Hemingway 355). This statement does not point to fallibility in the nature of faith or religiosity, but rather in human error and exploitation. Therefore, Hemingway does not suggest fault in spirituality, but rather condemns a corrupt institution. This distinction between genuine faith and formal institutions is significant for the number of Hemingway's characters who repeatedly construct and deconstruct their own codes of belief.

For some of Hemingway's characters, this renouncement of faith in the Church contributes to inner turmoil. Anselmo, a former peasant now fighting in a rebel guerilla band, professes this loss of faith during one of his earliest appearances in the text. While he claims to have abandoned his religiosity in allegiance to the Republican movement, his understanding of morality and commitment to the movement reflect a conviction much like that of faith. Regarding Spain and the evils of war, Anselmo exclaims, "we do not have God here any more" (Hemingway 41). But by clarifying that

God is not in Spain "any more," Anselmo suggests His presence was once there, rather than never having existed at all. An admitted conception of God also characterizes Anselmo as a non-Communist. Incompatibility with religious faith is central tenet of Communism, yet here this professed Republican acknowledges the Catholic faith. He admits, "Clearly I miss Him, having been brought up in religion. But now a man must be responsible to himself" (41). By admitting he misses God, Hemingway presents Anselmo's faith as having been a deep, interpersonal connection; the Spaniard speaks as though his faith was once a personal relationship and his change in belief has been a genuine loss. Yet Anselmo firmly professes many ideals that suggest a sense of faith within him, whether it be of a Catholic basis or not. He argues, "a man must be responsible to himself," suggesting a commitment to self-affirmed morality despite his change in religiosity. Such a profession is again anti-Communist, as it asserts a sense of self-interest over collective belief. In fact, this concept of personal responsibility is more reflective of democratic principles, though it still falls beneath liberal sentiment on the political spectrum. Hemingway thereby accounts for many individuals forced to choose a side in the Civil War without personally subscribing to either. While Anselmo may not favor Fascism or Republicanism completely, this character is not without a sense of conviction. He asserts this idealism further as he firmly states, "with or without God, I think it is a sin to kill" (41). Anselmo may not practice Catholicism anymore, but it is unfair to argue he lives without belief. The religious connotation of the word "sin" is especially powerful in this dialogue, as it suggests a retention of certain Catholic values within Anselmo despite Republican abandonment of the church itself. "With or without God," this Spaniard presents a retention of moral value, challenging traditional notions that religious influence is necessary for maintaining ethical principles within a society. Through Anselmo, Hemingway suggests the possibility of idealism and ethical responsibility even in a world without religion. Furthermore, Anselmo's ideology against the killing of man speaks to Hemingway's own demonstrated belief in a common humanity while underscoring the very complexity of such a conflict; in order to protect the rights of mankind, the Republican characters must deprive their fellow man of life and defy the very ideology their efforts aim to protect.

The similarly fervent belief in the republic professed by Republican characters in *For Whom the Bell Tolls* resembles the devoted Catholic faith of their Fascist enemies. The role of "orders" and their indifference to the individual will of those they apply to resembles the influence of religious doctrine. In the same way that the Bible's Christ story encourages self-sacrifice in the name of a greater cause, orders function by overriding the personal interests of many of Hemingway's characters. Ruminating on the presumed suicide mission he has been asked to carry out, Robert Jordan notes, "there are necessary orders that are no fault of yours and there is a bridge and that bridge can be the point on which the future of the human race can turn" (43). The grand consequence of Robert Jordan's mission as a potential influence of "the future of the human race" simulates an air of religiosity by identifying a larger purpose beyond his individual existence. Robert Jordan and his comrades have relinquished their own free will and humanly wants in the name of this greater cause, a mindset which Hemingway relies upon to explain the heart-wrenching violence his characters must conduct and even fall victim to. As the characters' devotion to their cause is continuously tried by increasingly dangerous situations, Hemingway challenges the division between the spiritual and the political even further.

In a later assault of the Republican guerrilla band of Sordo, Hemingway uses the threat of death to manipulate the line between religiosity and political conviction further. While the men lay surrounded by Fascist enemies, awaiting death, some begin to taunt their comrade Joaquin, a professedly passionate Communist. They tease, "send for thy Passionaria. She alone can help us"

(311). La Pasionaria was a significant figurehead in the Spanish Communist movement, and as an empowered woman, symbolized the values of "New Spain" (Guill 8). The remarks of Joaquin's comrades charge him with a religious sense of devotion to Communism, and suggest his commitment to the movement involves a passion that rivals spirituality. Yet, in some of his final moments, even Joaquin defaults to the Catholicism of "Old Spain." In the crossfire of battle, Joaquin reassures himself, "'Passionara says 'Better to die on thy—'" but halts, switching instead to the Catholic "Hail Mary, full of grace, the Lord is with thee" (321). This transference between reliance on Communist ideology and Catholic religion suggests a universal impulse for faith not fully sufficed by either doctrine. Yet, Joaquin still strives to reassure himself through spirituality. At this critical moment of desperation, Hemingway reveals an attachment to belief within the human spirit. Only at the height of crisis are we provided with a window to resolution; in the final test of death, Hemingway portrays these adversaries with a unanimous need for faith proving their common humanity. The line between political duty and religious faith again is obscured as Anselmo prepares for his awaited mission to blow the bridge. The old man prays, "Help me, O Lord, tomorrow to comport myself as a man should in his last hours. Help me, O Lord, to understand clearly the needs of the day" (327). In this moment, the force of orders and the force of God fold into one: Anselmo employs his spirituality in order to serve successfully this secular cause. This blending of two ideologies therefore obscures the need for war at all; Anselmo displays a possibility for compromise between traditionalists and modernists through his personal ideologies.

Scholars have criticized Hemingway of lacking complete sympathy for the liberal position in the text, especially in the story of the execution of Fascists in the village of Pablo. Remaining true to his multifaceted perspective in the novel whilst still underscoring a universal humanity, Hemingway entertains a shared evil between his Republican heroes and their Fascist enemies. At this critical point in the text, the capacity for cruelty, even amongst fanatics of idealism, is made apparent as individual Fascists are dragged from the town hall. While the group prays inside with the village priest, each Fascist is taken, beaten, and thrown from the cliff in a town square. Pilar tells this dark story to Robert Jordan and Maria, remembering "men were screaming as horses scream in a fire. And I saw the priest with his skirts tucked up scrambling over a bench and those after him were chopping at him with the sickles" (125). In this instance, the forces of anger and chaos beneath the political conviction of the Republicans surfaces in a mindlessly violent scene. While attacking a priest certainly deflects sympathies for the Republican side in this instance, this moment provides an excellent historical metaphor for tensions between the people and governing institutions at the start of the movement. Acting as a symbol of the Spanish Church, the priest ironically embodies both morality and corruption because of the ties between this institution and the government. Hemingway emphasizes this distinction by the priest's housing in the *ayuntamiento*, or town hall, rather than a church signifying that he acts as part of the state during this moment in the text. Furthermore, the Republicans attack the priest with sickles—a symbol of Communism—suggesting that this is distinctly a battle of ideologies and common frustration with the Spanish government, rather than interpersonal hatred. Hemingway therefore presents the Spanish people as equal victims of a government that has failed them, rather than as natural enemies to one another. Mistaking Hemingway's illustration of mindless violence in the Republican uprising as an insult to their cause, critics have failed to understand this chapter as another example of commonality between these combating groups.

For Whom the Bell Tolls is paradoxical in the unity it suggests despite our societal tendencies towards dualism, revealing an inner human spirit that no interpersonal conflict can violate. In bridging the gap in ideologies between radicals and fascists, Hemingway relieves the Spanish Civil

War of its very propagator: disunity in the beliefs of a people. Using third-person omniscient narration, Hemingway brings readers inside the mind of dozens of Spaniards, and reveals a unified moral undercode beneath external allegiances to various parties. In the context of civil war, such an enlightening presence surely reflects a greater inclination towards unity than modern politics might otherwise indicate. The problem of political divergence is not a remote issue of the past. Hemingway's presentation of ideological unity might be applied to the recent divisiveness in this time of considerable polarization in the contemporary West. Despite the lessons of the Second World War, right-wing authoritarians have reemerged in Europe; for example, Hungarian leader Viktor Orban and Italian deputy Prime Minister Matteo Salvini have been labeled as fascists. While the direct threat of another civil war is yet to pose itself to the United States, the methods of President Trump have been equated to some of the most controversial leaders in history, including Adolf Hitler. Loud reactions against Trump on behalf of liberalism have populated recent news stories, and incidents such as the Charlottesville protests also resonate with the extremism addressed by Hemingway in his novel. Though the world has yet to arrive at Hemingway's great understanding, *For Whom the Bell Tolls* and texts like it are invaluable tools for addressing even the most complex disputes.

Works Cited

Brennan, Gerald. *The Spanish Labyrinth*. Cambridge, Cambridge University Press, 1943.

Guill, Stacey. "Pilar and Maria: Hemingway's Feminist Homage to the 'New Woman of Spain' in *For Whom the Bell Tolls*." *The Hemingway Review*, PDF ed., Vol. 30, The Hemingway Foundation and Society, 2011, pp. 7-20.

Hays, Peter. "Sex, Death and Pine Needles in *For Whom the Bell Tolls*." *The Explicator*, PDF ed., 2011, Vol.69 (1), pp.16-19

Hemingway, Ernest. *For Whom the Bell Tolls*. 1940.

Hook, Sidney. "Communism without Dogmas." *The American Intellectual Tradition: Volume II: 1895 to the Present*, edited by David Hollinger and Charles Capper, Oxford University Press, 1989, pp. 229–38.

Johnson, Sarah. "Hemingway, Ernest, 1899–1961." *Literature Online*, 2010, search-proquest-com.ezproxy.bu.edu/lion/docview/2137908139/citation/9C3FB170D5944CD5PQ/1?accountid=9676. Accessed 26 Mar. 2019.

Nilsson, Anton. "Ernest Hemingway and the Politics of the Spanish Civil War." *The Hemingway Review*, Vol. 36, The Hemingway Foundation and Society, 2016, pp. 81-93.

Solow, Michael K."A Clash of Certainties, Old and New: *For Whom the Bell Tolls* and the Inner War of Ernest Hemingway." *The Hemingway Review*, vol. 29 no. 1, 2009, pp. 103-122

From the Instructor

To begin, here are a few excerpts from the project's assignment sheet:

> **Assignment:** You have been commissioned by the *National Endowment for the Humanities* to compose a lesson plan for AP Language and Composition on a single modern American poem…. Your lesson plan must be divided into the following sections: (1) Introduction, (2) Learning Objectives (at least three), (3) Lesson Activities (at least two), and (4) Research Reflection. The Introduction and Research Reflection must contain a minimum of 1500 words of prose combined. This project requires at least five sources: one exhibit (the poem under study), one visual, and three additional sources.
>
> **Audience:** Your primary audience is the teacher of the class described above, though you must also consider the students (high school seniors). This combined audience has read, though not yet *closely read* the poem. You can assume this group's knowledge of our basic glossary of poetry terms, but you cannot assume their knowledge of any additional source material.
>
> **Comments**
> Use the following critical questions to help guide your poem analysis and project composition: (1) How does your chosen exhibit reflect and engage with specific cultural or philosophical issues of the modern era? (2) Based on your responses above, what are your central interpretive claims regarding the poem? (3) What source material is *instrumental* to teaching this interpretation?

This project can be used most effectively as a second or mid-semester project to introduce students to the research process, and to build upon skills of analysis and argument reviewed and learned for a first project. We can teach students how to conduct exploratory and focused research independently, and how to draw upon a wider range of sources (in this case background and theory) to achieve their rhetorical purpose. This project also transitions students to a new genre for a new audience with a visual component, highlighting how a new context calls for different kinds of argument, research, and prose style.

Finally, this project includes a meta-cognitive reflection for both students and teachers, as teaching a lesson plan is also a wonderful reminder for how we can design effective ones (with objectives that are student-centered and observable) for a single class or an entire unit.

Jason Tandon
WR 150: Writing, Research, & Inquiry

From the Writer

I at first found it quite difficult to find the right way to approach this work of T.S. Eliot's without attempting tackle the whole of the immense body of literature and cultural ideas Eliot involves in his work. However, in exploring contemporary movements to that of Modernist poetry I saw that Eliot was using the same distortion of reality as the Surrealist painters of that time to achieve the same goal, the creation of a new lens through which the audience could observe the world and the scenes these artists were describing. From this idea I explored just a few of the many ways in which Eliot forms this lens, whether that be through literary reference and association or various poetic devices.

F. VAUGHAN IMMERWAHR is a rising junior studying Economics and Art History in the College of Arts and Sciences. He was born and raised in Seattle, WA. He would like to thank Professor Tandon for all his help with each step of the writing process, throughout the semester. Professor Tandon was consistently able to provoke strong engagement with the material of study and always showed a genuine interest in the success of his students' work.

Forrest Immerwahr

Eliot's Reality

T.S. Eliot by Patrick Heron

Written in 1911 while T.S. Eliot was studying at Oxford University and published in 1915, "The Love Song of J. Alfred Prufrock" was Eliot's first professionally published poem and is one of his best remembered today. With its publication Eliot established himself as a key figure in the Modernist movement (O'Clair 460). This movement sought to upset previous poetic traditions and interpretations of society and man, to "make it new," "make it difficult" and challenge the optimistic and highly structured poetry of the Romantic movement predominant at the time (O'Clair xl–xliii, xxxviii–xl).

In his book *The Philosophy of T.S. Eliot*, William Skaff explains that during the time Eliot spent as a student at Oxford he sought to surround himself with and absorb the knowledge of the great philosophers and poets of his time and of those before him with the ultimate goal of becoming a philosopher himself (O'Clair 460). In doing so Eliot sought to understand his relationship with reality through these teachings and thereby better describe the world around him and explain the way others did (Skaff 22). One of Eliot's largest influences during these years was English philosopher F.H. Bradley (Skaff, 10). In studying his work, Eliot took on the point of view proposed by Bradley that "reality is dualistic, made up of mind and matter" (Skaff 12). In this philosophy, 'appearance' is simply the world as we see it and 'reality,' as Bradley defines it, consists of both our experience and interpretation of the world around us (Skaff 12). Another view through which we will explore this poem and this concept of reality is that of surrealist art. According to poet and art historian Gaston Criel, the Surrealist art movement was born out of World War One and sought to "express…the true operations of thought," to access the creativity of the mind's subconscious by distorting the appearance of the scenes depicted in there thereby juxtaposing the real and the surreal (Criel 133–134). Through the study of Eliot's philosophy and its connection to the Surrealist movement students will explore how through his poetry, Eliot attempted to present not the 'appearance' of the world but the 'reality' of it, consisting of our

ideas and preconceptions of our world and examine this presentation is reflected by Prufrock's view of his life in this poem.

Guiding Questions

How does "The Love Song of J. Alfred Prufrock" reveal Eliot's core philosophy about reality?	How can the analysis and understanding of the Surrealist art of this time aid in our study of this poem?

Learning Objectives

After completing this lesson, students should be able to…

- Explain how Eliot places his work on a continuum of the great literary works of history such as Dante's *Inferno* and support the idea that the speaker of this poem views himself as a Lazarus-like voice from the dead, speaking to the reader and explain how, through this voice, the speaker describes his reality.
- Argue that Eliot's viewed 'reality' as separate from appearance and made up entirely of our ideas and conceptions of the world around us.
- Present how Eliot's philosophy about reality revealed in the previous lessons is reflected in the Surrealist art movement.

Activities

Activity I: Eliot's Tradition

1. Students will begin the lesson by dividing into small groups and reading the poem in its entirety, once silently, once aloud. The students will then discuss their initial reactions to the piece in order to prepare them to further explore the poem and address amongst themselves any questions they may have.

2. After their brief discussion, students will read aloud within their groups this section from Russell Kirk's *Eliot and His Age* (1971):

> In "Tradition and the Individual Talent," Eliot argued that the true poet, restraining private emotions, almost extinguishing visible personality, immerses himself in a profound continuity of literature; he may add to the body of great literature (indeed, he ought to innovate if he had the power, that he may renew the vitality of tradition), but only if he has absorbed great literature. Tradition has life; we contribute to it and are nurtured by it. (Kirk 60)

Have the students discuss what this section implies about how Eliot viewed his work in the context of the history of literature.

Reading "The Love Song of J. Alfred Prufrock," students should be able to argue that the idea of Eliot's work existing on a continuum with this "body of great literature" (Kirk 60) is evident in his consistent use of direct and indirect references to many of these great works. For this activity we will only be working with the references made within this poem to Dante's *Inferno* and the Biblical figure of Lazarus.

3. Present the students with the following background on these references:

- Dante's *Divina Commedia* was an epic poem describing Dante's journey through Hell, Purgatory, and Heaven as he was led by the poet Virgil (Dinsmore 292). The quotation at the start of "Prufrock" (Eliot 0) is taken from the first section of Dante's poem, *Inferno*, in which the poet Dante travels through Hell and in this quote the poet is addressed by a damned man who tells him that he would not speak to him if he thought the poet could ever leave Hell and return to the world again (O'Clair 463n.1).
- Lazarus is a Biblical figure, a beggar who is told by God that even if he were to return from the dead, no one would heed his "warning about Hell" (O'Clair 465n.7).

4. To finish this activity, ask the students to write a short response to the following questions:

> Eliot thought that a well-educated writer may "add to the body of great literature" as is discussed by Kirk above (60). What does the association of Dante's *Inferno* and the story of Lazarus tell the reader about the poem and the perspective from which this story is being related by the speaker?

The students should be able to explain using the provided passage from Kirk and any close reading of "The Love Song of J. Alfred Prufrock" they have done so far that Eliot believes that, by immersing himself in this "continuity of literature" his works, such as this poem, are being added to it, placed in this collection of great works with all others in a continuum of ideas and thought (Kirk 60). In the case of "Prufrock," we see Eliot both directly referencing these works but also more subtly mirroring subject matter to illicit thematic associations. Prufrock's description of the night is exceedingly morbid, perhaps hellish, describing the night sky as a "patient etherized upon a table" (Eliot 3) and detailing a "yellow fog" that seeps through the evening, curling itself about the buildings (Eliot 15–23). Prufrock is a man grown old with "a bald spot" (Eliot 40) and thinning limbs (Eliot 44) and has seen death, "the eternal Footman" come for him, holding his coat to lead him away (Eliot 85). By connecting his poem through direct references and through the subjects of death and Hell to these other works Eliot has thus told the reader the perspective from which this story is being told. Eliot reveals to the reader that the speaker, Prufrock, looking back upon his life, is speaking to us as a Lazarus or Virgil-like figure, our guide through Hell, telling us this message from the grave.

Activity II: Eliot's Reality

1. Before beginning this lesson, ask the students the following question so they may keep it in mind throughout the exercise:

> What does Prufrock's perception of his life tell us about the presentation of reality in this poem?

This concept of a subjective reality such as that proposed by Bradley is apparent as Eliot presents Prufrock as our guide as he takes us through his life. In this poem the 'reality' presented to us is not one of 'appearance' or fact but made up only of Prufrock's perception, the sum of his ideas, experiences, and conceptions. Because he perceives his world as hellish, the 'reality' of this poem, and thereby Prufrock's 'reality,' becomes Hell itself.

2. In order to cement this concept in their minds, have the students pick out spots in the poem which they find to be particularly surreal and explain what these moments reveal about Prufrock's view of them.

Example Response:

> I have heart the mermaids singing each to each/I do not think that they will sing to me. (Eliot 125)

The mermaids in this passage seem to be a reference to the Sirens of Greek Mythology, described by historian Robin Hard in *The Routledge Handbook of Greek Mythology* as the "enchanting singers" of the sea "who lured sailors to their death through the beauty of their songs" (Hard 395). In this passage, through the description of women as these Siren-like creatures, we understand Prufrock's perception of women as a powerful and seductive force. His disappointment with love in his life is also evinced in these mermaids do not "sing" to him and he is left without the love of a woman (Eliot 125).

Activity III: Eliot and Surrealism

One contemporary and acquaintance of Eliot who, as discussed by Professor of English Erik Svarny, had a significant influence upon Eliot around the time he spent at Oxford was Wyndham

Lewis (Svarny 2). Lewis was a modernist poet, WWI officer, and avant-garde painter (Einhaus 49) and below is one of his surrealist works made shortly after the end of the Great War entitled *A Battery Shelled* (Lewis).

A Battery Shelled (1919) by Wyndham Lewis

1. Have the students read the following passage from Gaston Criel's 1952 article on Surrealism:

> Andre Breton defines Surrealism as follows: "Surrealism, masculine noun. Psychic pure automatism by which one proposes to express, either verbally or in writing, or in any other manner the true operations of thought. A dictation of thought, in the absence of any control exercised by reason or ethics…Surrealism depends upon the belief in the higher reality of certain forms of associations previously neglected, in the total power of the dream, in the unprejudiced thought process." (Criel 134)

2. Bring up the Lewis painting on a projector or screen or hand out color copies to each group of students.

3. Ask the students to discuss within their groups any initial thoughts they have about the picture and any information they can infer from it (When could this have been made? What scene is this image describing? Etc.).

4. After the students have had a moment to discuss this piece, ask them to briefly consider the analysis work they have done in this lesson and how it might connect to this painting, then ask them the following questions, having them answer with short, written responses:

> i. The world presented in this image is clearly does not describe the 'appearance' of the world as we have defined in previous parts of this lesson. What does the 'reality' of this situation as it is presented tell us about Lewis' perception of it? Give an example.

Example Response:

By warping the 'appearance' of this scene, Lewis is able to better convey a dark and grim view of the war. One way in which Lewis perpetuates this view is by making all of the non-officers

in this scene almost completely featureless and nondescript (Lewis). Through this Lewis expresses the idea that these soldiers were not viewed as human, even by their own officers who look upon the scene from the same perspective as we do.

ii. How is this idea and presentation of reality similar to that which we saw in Eliot's work?

Example Response:

This Surrealist art piece illustrates the same concept of reality as that shown in "The Love Song of J. Alfred Prufrock." The unreal imagery used in Eliot's work, such as the dark and dreamlike presentation of Prufrock's world, is, as William Skaff points out in his book *The Philosophy of T.S. Eliot*, similar to the "nightmarish quality" of many paintings made during the Surrealist art period (Skaff 198). Just as Eliot uses this surreal presentation to reveal Prufrock's 'reality' as a sort of living Hell for him, in this painting we see that same dramatic distortion of the appearance of the world in this painting to show how Lewis perceives it and show the "nightmarish" 'reality' this war scene is for him (Skaff 198).

Project 2: Research Reflection
WR 150; Section M2

1. Explain your central thematic interpretation of the poem, the thematic focus of your lesson plan. This section should demonstrate your ability to compose clear, coherent claims, supported by close readings of the poem. Present any requisite source material that supports or contextualizes these claims.

I decided, after my initial readings and research, to focus my analysis of "The Love Song of J. Alfred Prufrock upon the philosophy of Eliot. In particular I wanted to explore his thoughts about reality versus appearance as inspired by F.H. Bradley (Skaff 20) and their relationship to the Surrealist art movement and to then analyze the poem through this lens.

The influence of philosophers like F.H. Bradley is evident in T.S. Eliot's "The Love Song of J. Alfred Prufrock" as Eliot presents Prufrock's 'reality' as the sum of his perception and interpretation of his world and not its literal 'appearance.'

Eliot presents the speaker as a voice from the dead, describing to the reader the reality of his life, by connecting this work to other great works of the past that present a similar speaker. As Russell Kirk writes in his book *Eliot and His Age*, Eliot believed that a writer could, as he does in this poem, through the study of these works, place his or her works on the great continuum of literature, this continuum making up what Eliot refers to as "tradition" (Kirk 60). Two of the works on this continuum which Eliot connects his poem to through subject, perspective, and direct reference are Dante's *Inferno* and the biblical story of Lazarus. Dante's *Inferno* was an epic poem in which the speaker ventures through Hell lead by his guide, the poet Virgil (Dinsmore 292). Eliot first connects to this work by opening his open with a direct quote taken from *Inferno* (Eliot 0) in which a damned man tells the poet Dante, the speaker of *Inferno*, that he only talks to him because he believes Dante will never return from Hell, damned like himself (O'Clair 463n.1). The idea of a voice speaking from the dead is repeated in this poem when Eliot refers to Prufrock as "Lazarus, come from the dead," the story of Lazarus being one in which a beggar warned by God that even if he were to return from death to warn people about Hell they would not believe him (Eliot 94). Through these connections, we may view Prufrock's description of his life as his description or warning of Hell. However, he does not speak of Hell in a literal sense as in this poem he simply reflects upon his life and it is through the dark and depressive descriptions of Prufrock's world that Eliot evokes a hellish image. When Prufrock is describing the nights he has spent, he compares the evening sky to "a patient etherized upon a table" (Eliot 3) and the streets as infested with a gross "yellow fog," winding its way between the buildings (Eliot 15–22). Here the speaker does not illustrate for the reader the 'appearance' of his world but the 'reality' of it, as Bradley defines it. Because Prufrock viewed these parts of his life as hellish, the 'reality' of his world became Hell itself and Eliot presents it to the reader as such.

Similarly to Surrealist artists' use of distortion of the 'appearance' of the images they depict, Eliot uses surreal imagery and descriptions of Prufrock's life to better display Prufrock's perception of his world to the reader. In the closing stanzas the speaker describes hearing mermaids sing as he walks along the beach (Eliot 122, 124). These mermaids are likely a reference to the Sirens of Greek mythology who Robin Hard describes in his book *The Routledge Handbook of Greek Mythology* as the "enchanting singers" of the sea who would sing to the sailors passing by, luring them to their deaths

(Hard 395). By using this reference to describe Prufrock's view of the women in his life, Eliot explains to us that in Prufrock's 'reality' the women in his life were these powerful, seductive, and dangerous figures like the Sirens of myth. We can better understand Eliot's use of Bradley's 'reality' in observing a piece of Surrealist art such as Wyndham Lewis' 1919 artwork, *A Battery Shelled* (Lewis). In this painting, Lewis presents the non-officer, British soldiers as small, nondescript figures working the broken land, looking more like tools than men. Viewing the painting, we look over the torn field from the same perspective as the officers standing above it. Through the technique of distorting the 'appearance' of the scene, as Eliot has done in "Prufrock," Lewis illustrates for the reader a 'reality' which displays the officers' view of these men as inhuman, tools to be used for the advance of war.

2. Describe your research process for this project, both exploratory and focused (researching specific background or theory sources to enrich your analysis of the poem). Please also describe the challenges or problems you faced while conducting research and how you solved them. In this section, you should also demonstrate relevant knowledge of the B.E.A.T. taxonomy.

The first step I took in my research process was simply to look at the annotations and close reading of the poem I had done and decide which terms and references used by Eliot in this poem I needed more information on. I decided to focus on his references to Dante's *Inferno* and looked through Mugar's online database for a concise reader's guide to this epic poem. My next step was to research more about Modernism to figure out what different approaches to or lenses through which I could view the poem that would be appropriate to this artistic movement. The guides to Modernism and Eliot's earlier life provided in Norton proved to be very helpful for providing general background on Eliot as well as information on the general theory of Modernism. Originally, thinking I was going to explore the poem through a historical perspective, I searched the Mugar website for resources on the culture of the post-Romantic and post-Victorian period Eliot would have been writing in. In looking for these books in the stacks, however, I also found a number of books on the philosophy behind Eliot's work which I saw as much more compelling and relevant to this time in Eliot's life because, as explained by Erik Svarny in his book *'The Men of 1914': T.S. Eliot and Modernism*, when he had written this poem he was studying philosophy at Oxford with the intent of teaching philosophy himself (Svarny 44, 45). These books provided my project both with Background and Theory sources as many of them began with background information on Eliot's life at Oxford, his biggest influences at the time, and so on before delving into what exactly these influential philosophies were, providing the theory. The books I picked up from my trips to the stacks at Mugar proved to be my main sources outside of the Exhibit sources used for this project. I gathered other sources as needed for smaller details such as information on the Sirens of Greek mythology online from Mugar-linked resources. For my visual sources I decided to use a portrait of Eliot that was somewhat avant-garde to give my readers background on what Eliot looked like as well as preview some of the aspects of his art I would be discussing, specifically its connection to the Surrealism. I wanted to find a Surrealist painting to use as an exhibit source to display this connection directly and while reading *'The Men of 1914'* I found that Eliot had been close to the Modernist poet Wyndham Lewis who later became a Surrealist painter (Svarny, 2, 23, 148, 149). After deciding to find a painting by Lewis and being dissatisfied with the ones provided by Svarny I decided to work with his 1919 painting "A Battery Shelled" (Lewis). I found these visual sources via a series of simple web searches but made sure to chose an image source taken from the website of the museum where the painting hangs.

The biggest problem I faced in my research process was that of honing in all of the information I had collected into a main theme to explore. I found that the most helpful step to deciding exactly the direction I wanted to take my paper in and seeing what parts of my research would support this was writing the guiding questions and learning objectives. In doing so I had to give my paper a definite focus and this allowed me to, from that point forward, easily decide whether my sources had anything to do with this goal or were concerned with a different aspect of his work.

Another, smaller problem I faced particularly during the start of my research was that much of the writing about Eliot's philosophy and how it affected his writing was written working with and analyzing specific poems of Eliot's, making these pieces Argument sources. I found that the simplest solution to this problem was to look at the table of contents and see if they were referencing specific poem titles, then to simply avoid these chapters or that book altogether.

3. Identify the background or theory source you are most proud of finding, and explain its importance to the idea you are trying to teach about the poem.

The source I am most proud of finding was William Skaff's 1986 book, *The Philosophy of T.S. Eliot: From Skepticism to a Surrealist Poetic, 1909–1927*. Though I was originally interested in looking into the historical and cultural influences upon Eliot's work finding this book while browsing the stacks made me reconsider this approach and instead focus on Eliot's philosophy. This book was the most important of all the sources about the philosophy of Eliot's work as its chapters on Eliot's influences during his years at Oxford when he was writing "The Love Song of J. Alfred Prufrock" (O'Clair 460) gave me the idea to write more in depth about this poem's connections to Dante's *Inferno* and to explore the ideas presented by F.H. Bradley in his book *Appearance and Reality* which were massive influences upon Eliot's beliefs about the interpretation and presentation of reality in his poetry (Skaff 10–12). Skaff's discussion of Eliot's artistic connection to the Surrealist movement (Skaff 131–204) was also helpful though this section focused less on Surrealist art and more on surrealism in Eliot's work in a broader sense. In these ways this source acted both as a Background source, providing information on what philosophers and other great thinkers and poets Eliot would have been studying as well as a Theory source, explaining their philosophies.

4. Conclude your reflection with a response to the following: during the course of this project, what have you learned about the research process and about how to use source material as a writer? How **specifically** might you change or improve upon your research process for the final paper?

In doing research for future projects I think that the most helpful step I could take to improve the quality of my researching experience and of the sources I collect during this process would be to decide much earlier on in the process exactly what questions I will be answering or what argument I would like to be making. Of course, these objectives would be subject to revision or reconsideration over the course of my project but this would allow me to better economize my time spent researching and make sure that the sources I am looking into are in fact relevant to my central questions. This would mean as soon as I am done analyzing and annotating the poem and done the research to understand all terms and references used by the poet that are essential to understanding the poem as best I could at this stage, drafting a series of central questions about the poem, hopefully all connected to one central theme or idea, which I would like to explore further.

Works Cited

Criel, Gaston. "Surrealism." *Books Abroad*, Board of Regents of the University of Oklahoma, Vol. 26, No. 2, 1952, pp. 133–136. *JSTOR*, https://www.jstor.org.ezproxy.bu.edu/stable/40090932?sid=primo&origin=crossref&seq=2#metadata_info_tab_contents.

Dinsmore, Charles Allen. *Aids to the Study of Dante*. Eds. R.W. (Richard William) Church, et. al. Boston, Houghton, Mifflin and Company, 1903.

Eliot, T.S. "The Love Song of J. Alfred Prufrock." *The Norton Anthology of Modern and Contemporary Poetry,* Third ed., Vol. 1, edited by Jahan Ramazani, Richard Ellmann, Robert O'Clair. New York, W.W. Norton, 2003, pp. 463–466.

Einhaus, Ann-Marie. "Lewis and War." *Wyndham Lewis: A Critical Guide*, edited by Andrzej Gąsiorek and Nathan Waddell, Edinburgh University Press, 2015, pp. 49–63. *JSTOR*, https://www.jstor.org.ezproxy.bu.edu/stable/10.3366/j.ctt1g0b6sv.9?refreqid=excelsior%3Aa93163ffd55c7570bcf9d81a3e2d6809&seq=1#metadata_info_tab_contents.

Hard, Robin. *The Routledge Handbook of Greek Mythology: Based on H.J. Rose's "Handbook of Greek Mythology"*. Ed. H.J. (Herbert Jennings) Rose. Abingdon, UK, Routledge, 2004.

Heron, Patrick. "T.S. Eliot." *National Portrait Gallery*, 1949, National Portrait Gallery, London, UK, https://www.npg.org.uk/collections/search/portrait/mw02066/TS-Eliot.

Kirk, Russell. *Eliot and His Age; T.S. Eliot's Moral Imagination in the Twentieth Century*. [1st ed.] New York, Random House, 1971.

Lewis, Wyndham "A Battery Shelled." Imperial War Museum, 1919, Imperial War Museum, London, https://www.iwm.org.uk/collections/item/object/16688.

O'Clair, Robert, et al. "T.S. Eliot." *The Norton Anthology of Modern and Contemporary Poetry*, Third ed., Vol. 1. New York, W.W. Norton, 2003, pp. xxxviii-xliii, 460–463.

Skaff, William. *The Philosophy of T.S. Eliot: From Skepticism to a Surrealist Poetic, 1909–1927*. Philadelphia, PA, University of Pennsylvania Press, 1986.

Svarny, Erik. *'The Men of 1914': T.S. Eliot and Early Modernism*. London, Open University Press, 1988.

From the Instructor

Posters are one of the most common forms of presenting research at scholarly conferences, and they must use a combination of visual and textual elements in order to convey information in an extremely concise format to a large, diverse, and possibly uninterested audience. Posters offer an excellent opportunity to examine how writers must use different techniques to appeal to different audiences, all within the same document. Unlike a paper, a poster must be visually appealing in order to draw the attention of passers-by. Deliberate design decisions have to be made regarding color, font, images, white space, and layout in order to attract viewers without distracting them from the content. Ms. Kango's poster hits all the right notes of using graphic elements to hook the reader and guide them to the argument and evidence.

With posters we often talk about the 2 minute, 5 minute and 15 minute viewers. The 2 minute viewer needs to be drawn in and then be able to quickly find the research question, the argument and the conclusion. This viewer may be completely unfamiliar with the field of study of the poster. The 5 minute viewer will want to look at some of the evidence (often graphs or charts) that support the conclusion. The 15 minute viewer, who may be an expert in the field, will want to understand the full project and how this research ties in with the broader field. One exercise you could do with your classes would be to put Ms. Kango's poster on a large screen then give your students two minutes to find the research question, the argument and the conclusion. Discuss what elements Ms. Kango used in order to make that information easy for the two minute viewer to find. Next, give the students five minutes to identify her evidence. What tools did she use to make that evidence easily digestible? Does it make the reader want to become a 15 minute viewer? Finally, what would the 15 minute viewer get out of the poster? How does Ms. Kango direct the interested reader to more information?

Rebecca Kinraide
WR 150: Writing, Research, & Inquiry

From the Writer

Many professional scientists and researchers are hesitant to accept results from citizen science as evidential data. Through the poster, "Cheetah Conservation Through Citizen Science," the concept of citizen science is shown to analyze mass data in a timely and cost-effective manner while still maintaining accuracy and credibility in order to help researchers develop more effective cheetah conservation programs. I participated in a project called the "Cheetahs of Namibia" where I spent an hour a week classifying animals in camera trap images. The information from me and many others was used to predict predator-prey populations so that researchers could design better cheetah conservation plans. Projects like these enable the public to make impactful scientific contributions. Thanks to Professor Rebecca Kinraide's WR 150 Citizen Science course, I was able to make a more impactful contribution towards cheetah conservation by teaching others how the general public can help organizations make better conservation programs.

KOMAL KANGO is a rising junior from Needham, Massachusetts. She is pursuing a double major in Biomedical Engineering and Computer Engineering at Boston University. As an activist for animal conservation and protection, Komal has always tried to help the cause through efforts ranging from clean-up projects for the 2010 Deepwater Horizon Oil Spill to donations to the Sheldrick Wildlife Trust.

Cheetah Conservation Through Citizen Science

Komal Kango, Citizen Science, Boston University

Introduction: What is Citizen Science?

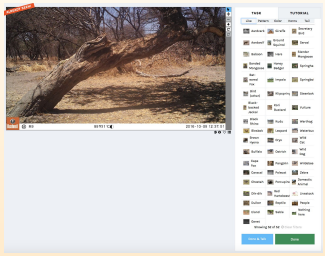
Citizen Science is the system of outsourcing the collection and analysis of mass data to the public. Citizen Science projects are administered by professional scientists who conduct research by using volunteer labor. It is used to make data collection and analysis cheaper and more time efficient for the researcher.

Cheetahs of Namibia Project

The goal of the project was to create **more effective conservation programs to protect cheetahs**, other carnivores, and the ecosystem through the **outsourcing of camera trap classifications** to volunteers. Volunteers classified various species in the Greater Waterberg Landscape in Namibia and the researcher used this to predict predator and prey populations[2].

Methods

The citizen science project worked by having the participants classify animals by species.



There were 54 options of species, each accompanied by example images of the species to educate participants and make the classifications more reliable. There was also the option of saying there was no animal present. Participants could classify more than one animal in the image and were asked to click the right animal multiple times to reduce random mistakes.

Classification Trial Data

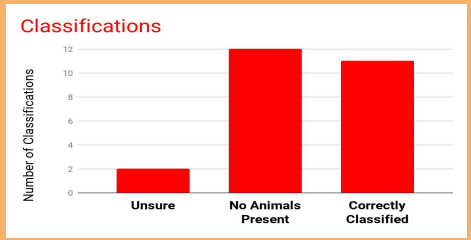
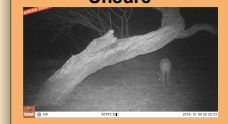
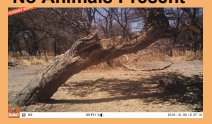


Figure 1: The graph on the left displays a 10 minute session where a new participant made 35 classifications for a camera trap project similar to the Cheetahs of Namibia Project

Unsure



No Animals Present



Correctly Classified

Displayed above are the 3 categories of classifications. The first image shows an animal that can be classified as either a dik-dik or duiker. Because of images like this, participants are unsure of their classifications and the reliability of the results is questionable. The PI addresses these inaccuracies by grouping the animals into small antelope and large antelope categories[3].

Benefits and Challenges of Using Citizen Science for this Project

Benefits:

- Mass Data Analysis
- Cost / Time Effective

Challenges:

- Inaccuracies/ Credibility

How the Researchers Address these Challenges:

To account for **inaccuracies**, the principle investigator of the project, Dan Beringer, confirmed that **each image is classified by 10 participants and if there is no consensus within these votes, then the researcher will reclassify the animal**. Some of the similar species are also grouped into a small antelope and large antelope prey category[3] to reduce varying results.

Dan Beringer also commented on the **credibility** of the project explaining that the Cheetahs Conservation Fund will determine if the results are credible.[3] Professionals will review the images that had little consistency within the 10 votes to make the data more credible.

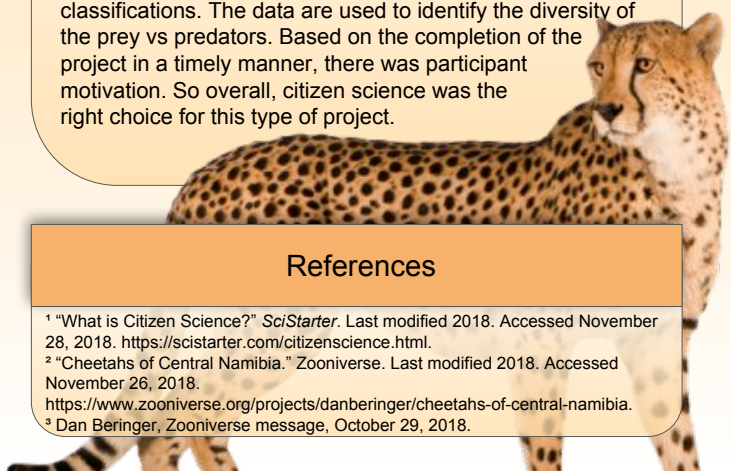
Personal Participation

Figure 2: The graph above displays my personal participation where I classified animals for an hour a week. There is generally an upward trend that levels out with the exception of a dip at week 6 where I was distracted by midterms. The upward tend is due to my improvement in speed as I classified more animals and no longer needed to search for the right animal. I did not experience volunteer fatigue.

Conclusion

Citizen Science was the Right Choice for this Project!

There were many benefits of using citizen science for this project and the researchers accounted for the challenges. **Citizen science allowed the researchers to get large quantities of data in a short amount of time and the data was effectively analyzed by the participants**. The inaccuracies were accounted for by grouping similar species and having the researchers reclassify inconsistent classifications. The data are used to identify the diversity of the prey vs predators. Based on the completion of the project in a timely manner, there was participant motivation. So overall, citizen science was the right choice for this type of project.



References

[1] "What is Citizen Science?" *SciStarter*. Last modified 2018. Accessed November 28, 2018. https://scistarter.com/citizenscience.html.
[2] "Cheetahs of Central Namibia." Zooniverse. Last modified 2018. Accessed November 26, 2018. https://www.zooniverse.org/projects/danberinger/cheetahs-of-central-namibia.
[3] Dan Beringer, Zooniverse message, October 29, 2018.

From the Instructor

Mary Lulloff's essay for WR 150, "Civil Rights and Education," provides an example of the challenges and rewards of genuinely interdisciplinary research. In "Quality Education…In This Economy? Lessons from the Great Recession," Mary weaves economic data and historic context to offer a more complex and contextualized view of the impact of recessions on public education. Her paper "attempts to more critically identify nuances" (4) in the widely accepted truth that economic downturns have a negative effect on K-12 public schools. She compares two geographic regions, and deftly analyzes a range of variables to understand how factors such as teacher salary affect student achievement.

This excellent essay, with its strong prose, organization, research, and analysis, could be used in many ways as a teaching model. Three that I think could be especially useful are:

1) Often, we think of research as *either* qualitative *or* quantitative. This essay employs both. Students could compare the use of sources in "Historic Background" to the graphs and figures in the results section. They could also discuss their own experiences using data, and find a quantitative source that bears on their research topic.

2) Mary's topic is a broad one, but she made it manageable by limiting to one recession (2008) and two states (Oklahoma and Arizona). Students could discuss these choices and consider how they might focus their topics on a moment in time, or place, or another limiting factor.

3) Mary's findings are very specific. For example, she finds that the fourth grade reading scores of African Americans students in Oklahoma fell "drastically" (10) between 2007-2009. Yet she uses her sources to reach broader conclusions, arguing that "data suggest that students of color display higher sensitivity to funding changes." (11) This makes her essay particularly helpful for discussing how to assemble an argument that is nuanced and well-supported, yet significant.

Mary Battenfeld
WR 150: Writing, Research, & Inquiry

From the Writer

I registered for Professor Battenfeld's WR150 course titled "Civil Rights and Education" because I had a lot to say about my experience growing up in Arizona's public education system. When I approached the final research paper, I wanted to find a way to balance my own experience with my hope to research something new. I found that research on the relationship between economic recession and public education was somewhat lacking. Having never written about economics before, my undertaking to fill this gap definitely reaffirmed my love-hate relationship with writing. Nevertheless, this paper uses data from Arizona and Oklahoma comparatively during the Great Recession to explore the many links between education and recession and their civil rights implications.

MARY LULLOFF is a rising sophomore at Boston University in the College of Arts and Sciences from Phoenix, Arizona. Her major is undeclared because she is interested in too many things to decide. Mary would like to thank Professor Battenfeld for her investment in this paper through its many iterations (and for the extension). She would also like to thank her friend Vera for her ruthless but much-needed editing.

Mary Lulloff

Quality Education...In This Economy? Lessons from the Great Recession

Abstract

Historically, economic recessions are synonymous with budget cuts in the American education sector, and these budget cuts, in turn, adversely affect both teachers and students. This paper contextualizes this idea by exploring the extent to which the 2008 Great Recession affected public schools. Graduation rates and standardized test scores across Arizona and Oklahoma show an overall decline in student achievement, which is heightened among minority students. Similarly, teacher salary statistics show further disadvantages during the recession. Additionally, I highlight the strengths and limitations of education policies that succeed 2008, to emphasize the dire need for reform that public schools faced because of the recession. Accordingly, this paper highlights the disadvantageous effects of the Great Recession on both teachers and students, and it simultaneously evaluates the boom in education policy that resulted.

It comes as no surprise that economic recessions in America affect the budget allocation for public schools, and this is true of the 2008 Great Recession. The Great Recession, beginning in December of 2007 and lasting until June 2009 (with ramifications lasting into present day), was a period of the largest economic decline in the United States since the Great Depression. As such, it corresponds to one of the most substantial decreases in the public education budget in recent decades. This paper investigates the extent to which economic recession affects public education, using the example of the Great Recession. Data investigating government spending to public education during the recession are utilized to measure specific consequences for teachers and students through a more focused lens. While the Great Recession caused widespread damage across the entire country, certain regions were hit harder "due to years of growth in residential areas before the recession" (Sanburn). Thus, this paper takes these differences into account and compares data from Arizona, a state that encountered huge disadvantages from the recession, to Oklahoma, which experienced a comparatively weak decline. Overall, the data point to collective negative impacts on teachers and students, with these effects intensified for minority groups; however, to attribute these effects to any recession, common factors such as funding disparities, geography, and labor unions must be considered.

Politicians responded to the Great Recession with policies such as the American Recovery and Reinvestment Act of 2009, which dedicated around $100 billion to public education. Not only did this funding jumpstart educational programs such as Head Start and Race to the Top, but it aimed to finance low-income school districts, teacher salaries, and federal Pell Grants, among other programs (Department of Education 1). Here, I briefly address the success of policies like these in lessening or reversing adverse effects of the recession on public education.

Literature Review

A vast range of literature explores the implications of the Great Recession on several different social and economic factors: unemployment, poverty, homelessness, income, etc. However, the prevalence of relevant research appears to narrow under the scope of public education. This paper uses the Great Recession to suggest trends for the effects of economic recession in general. Little to no prior literature explores the theoretical effects of a nonspecific economic recession, in part due to the multifaceted nature of recessions that vary largely from case to case. Because of these factors, most research relevant to this paper is subsequent to 2008.

The majority of research surrounding education and recession focuses on higher education, while information regarding public primary and secondary education is fairly refined to the importance of government spending on the education system. This debate is not new; however, considering the effects of the Great Recession on public education funding is imperative, because controversy surrounds the topic. Though, most research concludes that "students that [experience] reduced public school spending [have] both lower test scores and lower high school completion rates" (Jackson 21). Specific researchers, such as Kirabo Jackson in his economic analysis "Do School Spending Cuts Matter? Evidence from the Great Recession," also use data from the Great Recession, which support claims made in this paper. While Jackson's analysis does review factors such as free or reduced lunch status, it fails to adequately address additional disparities in student success between different minorities. Kenneth Shores and Matthew Steinberg's paper "The Impact of the Great Recession on Student Achievement: Evidence from Population Data" is more analytical in this regard, yet does not examine the role of geographic location.

Research into the effects on teachers is even more sparse, and what exists is fairly broad. For example, in their report "The Recession's Impact on Teacher Salaries," Ginger Moored and Valerie Franck simply conclude "There's no doubt that the recession had a measurable impact on teacher salaries...nearly every district in our sample slowed the pace of teacher salary growth in response to the economic downturn" (Moored and Frank 11). This simple deduction offers little analysis on the Great Recession's impact on teachers, while this paper attempts to more critically identify nuances that contributed to the evident decline in teacher salary growth.

Historic Background

In two historic periods of economic recession in the United States, the 1930s and the 1970s, data from the height of each recession as well as emergent policy vary greatly, and are dependent on several factors. These contexts are necessary to explore in order to gain an understanding of the different factors that influence shifts in public education during a period of recession. These two cases show that patterns between economic recession and education are based on a myriad of circumstances and therefore their effects are elusive; however, analyzing common contributing factors yields insight to wider trends.

Throughout the Great Depression in the 1930s, public school enrollment maintained stable growth, while many changes occurred in the forms of public attitude and education policy. David Tyack and Elisabeth Hansot model that high school dropout rates steadily decreased throughout the 1930s and, "in comparison with the private economy, which experienced great upheavals, public schooling remained remarkably stable in funding and continued its long-term trend of institutional expansion" (Tyack and Hansot 35). Even with a decline in birth rate, rising enrollment (particularly at the secondary level) corresponded to a surge in the number of school-age children. Additionally, public schools were not guaranteed federal funding until the passage of the Elementary and

Secondary Education Act (ESEA) of 1965, meaning that decreasing education funding was not an option for the federal government in combating the growing deficit of the Great Depression. Therefore, such disturbances were minimal in public schools during 1930s. In addition, labor unions, such as the National Education Association, that emerged in the early years of the Depression were extremely successful in publicizing the benefits of public schools to boost morale and thus creating a consensus that education is of utmost importance, even during the Great Depression (Tyack and Hansot 38–39).

On the other hand, education policy resulting from the Great Depression (primarily through Roosevelt's New Deal) was thought of as only secondary in importance to economic revival, and therefore effects were lackluster. New Deal initiatives such as the Civilian Conservation Corps (CCC), National Youth Administration (NYA), and Works Progress Administration (WPA) provided a range of educational opportunities, yet the "impetus for the educational initiatives of the New Deal came principally from the need to tide people over and put them back to work" (Kantor and Lowe 5). The educational benefits of the New Deal programs did not prevail after revival of the economy was achieved; thus, Roosevelt missed an apparent opportunity to strengthen the public education system to defend against future recessions.

Circumstances differed during the recession of the 1970s, and it is important to first contextualize the education policy of the previous decade to elaborate on the effects of this recession. Public attitude towards education shifted during the Kennedy and Johnson administrations, particularly in the Great Society era, with legislation such as the Elementary and Secondary Education Act (ESEA) and Title I. Johnson created these programs as part of his "war on poverty," and they did successfully produce gains in achievement among minority students (Kantor and Lowe 8). Johnson sparked a social change that represents a key factor in the development of a federal commitment in education policy. In addition, the importance of equal education was emphasized with the Civil Rights Movement. These factors interacted together to spark government involvement in public education and create an increasing reliance on federal funding, which amplified the shock felt by public schools in response to the 1970s recession.

Fiscal policy during the 1970s recession played a stronger role in public education and created uncertainty regarding education. The recession coincided with a massive decline in enrollment, due in part to the ending of the baby boom of the previous decade. This decline had conflicting effects for different school districts; the wealthy profited from smaller class sizes and a surplus of teachers, while the local finance in other districts suffered because of cuts in state funds (Tyack and Hansot 43). Overall, the enrollment drop added to the fiscal strain in public schools at the time, since federal funding was dependent on the size of a school. In the 1970s, enrollment decline did have measurable educational impacts, but the same cannot necessarily be said of the increase in the 1930s; a rise in enrollment is a notable circumstance of the Depression, but did not *cause* any particular achievements. Additionally, economic fluctuation in the 1970s left many with high property taxes, and consequently, the passage of Proposition 13 limited property taxes and caused tax revenue to fall significantly. Therefore, "the tax and spending caps not only hastened retrenchment—already under way because of declining enrollments, inflation, and local resistance to bond levies—but also deepened a sense of vulnerability among educators" (Tyack and Hansot 48). While the 1970s recession was prefaced with Johnson's beneficial education policies, decreases in both tax revenue and student enrollment during the recession contributed to the onset of new financial problems for public education.

Completely different educational circumstances during the declines of the 1930s and 1970s show the difficulties in pinpointing how education suffers during a recession, due to the involvement of many factors, including soft data like public attitude and social belief. Historically, public education survived numerous periods of economic decline, in part because of its embeddedness in American society. This sets up a clean slate for exploration into the Great Recession, because, leading up to 2008, public education only became more so embedded in American life.

Methodology

This paper employs primarily qualitative methods to measure the effect of the Great Recession on teachers and students. I obtain published data from the National Center for Education Statistics (NCES) from four different academic years: 2006–2007, 2007–2008, 2008–2009, and 2009–2010 to measure changes immediately before, during, and immediately following the recession. Analysis is conducted through an economic lens; however, historical context is provided for further comparison.

First, I address federal and state funding during these years to establish baseline trends that allow for justification of nuances presented in additional datasets. For the indicated academic years, I measure the effects on students through two categories: elementary and secondary education. For elementary education, I utilize data regarding fourth grade reading scale rates to judge achievement, while for secondary education, I reference high school dropout rates. Then, I turn to the effects on teachers by observing teacher salaries in both elementary and secondary education.

In reviewing this data, I draw comparisons between the states of Arizona and Oklahoma. Economically, these states experienced different degrees of hardship during the recession because of differing levels of residential growth. Both states also show comparable average teacher salary and average spending-per-pupil rates prior to the recession, allowing for closer isolation of the variable of geographic location. Furthermore, all data are collected from a state-wide perspective; distinct school districts are not considered, allowing for broad analysis of the role of geography rather than emphasis of disproportionate funding between urban and suburban schools.

In past recessions, enrollment rates and the number of school-age children corresponded to specific consequences for education; however, this factor is not strongly considered here. From 2003 to 2008, enrollment grew by 1.5% nationally, with both Arizona and Oklahoma showing rates above the national average (NCES Table 34). While decreases in enrollment may perpetuate further economic decline among schools during a recession, significant economic implications will not occur because of normal enrollment growth. Enrollment reflects not only changes in birth rate, but also migration of families with school-age children, and historically, changes in the number of school-age children are not *effects* of recession, but rather circumstances that need not be analyzed in this instance.

For this level of generic economic analysis, it is impossible to control all variables. For consistency and for insurance of similar data collection methods, I confine myself to data strictly from the National Center for Education Statistics (NCES). In the case of reading scale rates, the data from NCES are collected biannually, leaving more gaps than in other areas. The same data also only measure scale rates for white, black, and Hispanic students; other races and ethnicities are neglected in this data set because the NCES did not meet all necessary reporting standards. The analysis is therefore intended solely to describe *possibilities* that may stem from periods of economic decline.

Results and Analysis:

I. Per-pupil Spending

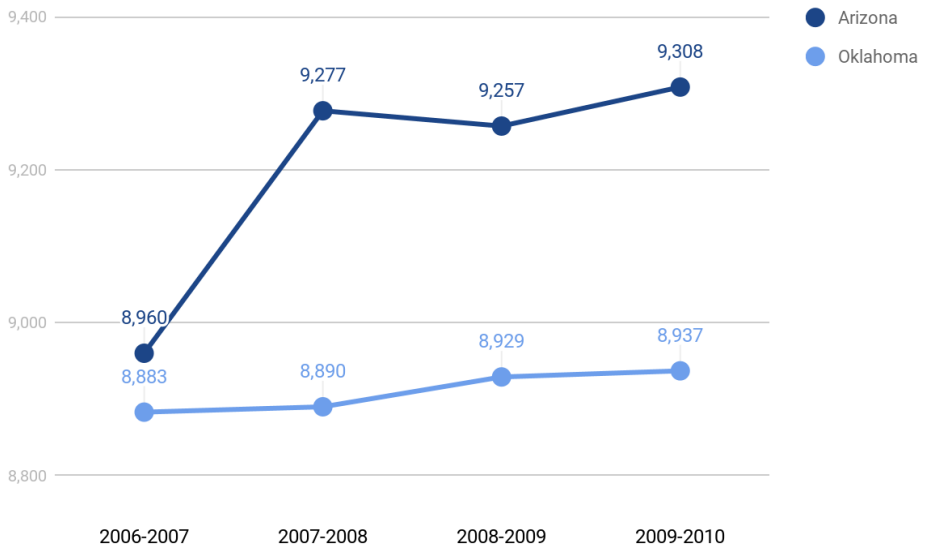


Figure 1. Per-pupil spending, using 2011–2012 dollars (NCES Table 218)

The data above exemplifies that Oklahoma experienced steady increases in per-pupil spending, with a larger increase following the 2007–2008 academic year, in the height of the recession. On the other hand, Arizona experienced an initial increase between the 2006–2007 and the 2007–2008 academic years, but then saw a decline in the following year, as the recession progressed. In the succeeding year, spending increased again. This episode establishes an expectation: during an economic recession, spending diminishes at greater rates in those states where the effects of recession are endured more strongly. This trend serves as a basis for analysis of specific effects on teachers and students, such as declines in test scores and teacher salary, and increases in dropout rate.

II. Elementary Education: Fourth Grade Reading Scale Rates

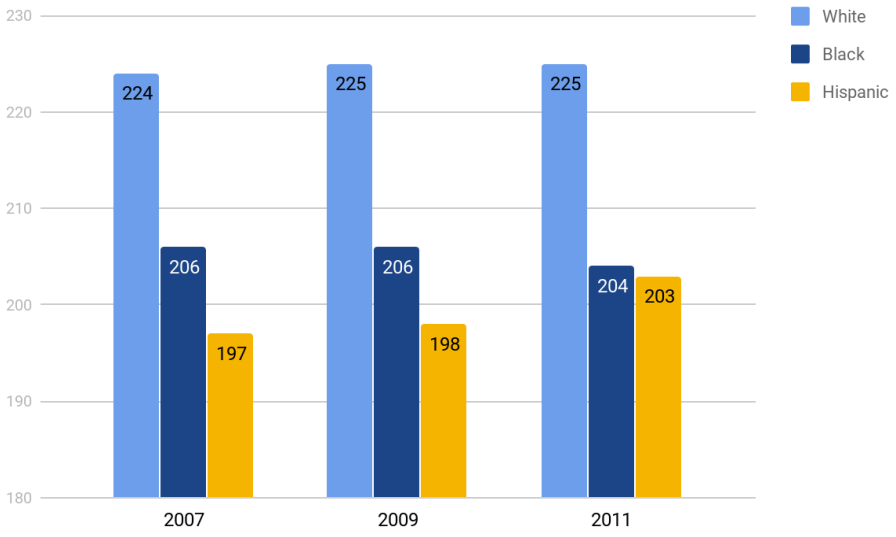


Figure 2. Arizona Fourth Grade Reading Scale Rates, based on a 0–500 scale (NCES Table 116, 129, 131)

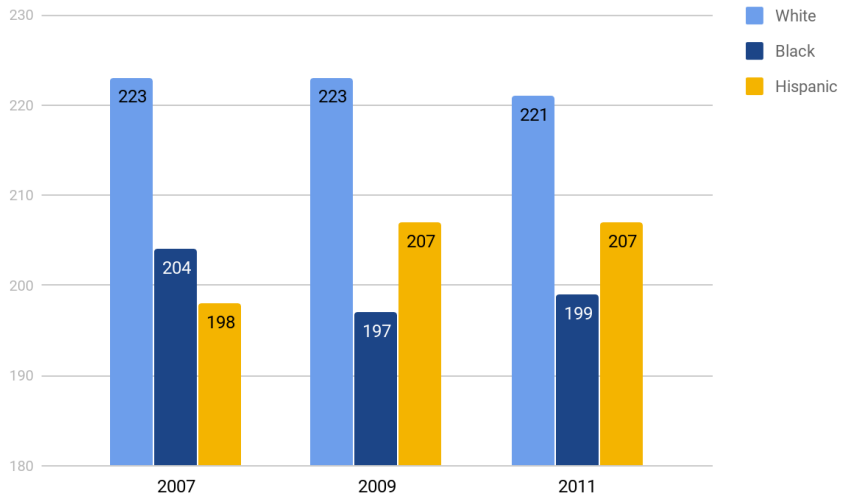


Figure 3. Oklahoma Fourth Grade Reading Scale Rates, based on a 0–500 scale (NCES Table 116, 129, 131)

According to Figures 2 and 3, the scores of white students in both states remain almost constant, while black and Hispanic students show more variation in their scores. Specifically, between 2007 and 2009, black students' scores remain stable in Arizona but fall drastically in Oklahoma. For the same year, Hispanic students show gains in both states, though the result is sharper in Oklahoma. In the following year, the scores of black students fall slightly in Arizona, while the scores of Hispanic students illustrate a significant increase. The inverse is true of Oklahoma: black students scores boost by two points, yet the scores of Hispanic students do not fluctuate.

These data suggest that students of color display higher sensitivity to funding changes. Scores of white students remained essentially consistent in both states, although Hispanic and black students demonstrate more fluctuation, both in the positive and negative direction. This trend can be attributed to funding variations across the United States; schools with larger populations of students of color consistently receive less funding. In Arizona, predominantly nonwhite schools receive 46% less funding than predominantly white schools, and in Oklahoma, nonwhite schools receive 30% less (*23 Billion*). These vast differences in funding equate to noticeable differences in student achievement between different groups of students, as evidenced by Figures 2 and 3.

The amounts by which scores differ between years in both states do not show major disparities, meaning that geographic location is not as influential as funding to this issue. Additionally, from 2007 to 2011, white and Hispanic students in both states show a net gain in reading scores, and only black students show a net loss, which is greater in Oklahoma, despite consistent per-pupil spending throughout the recession. Although all groups in both states incurred fluctuations, black students were ultimately most afflicted by the recession in primary education, with geographic location carrying little influence.

III. Secondary Education: Dropout Rates

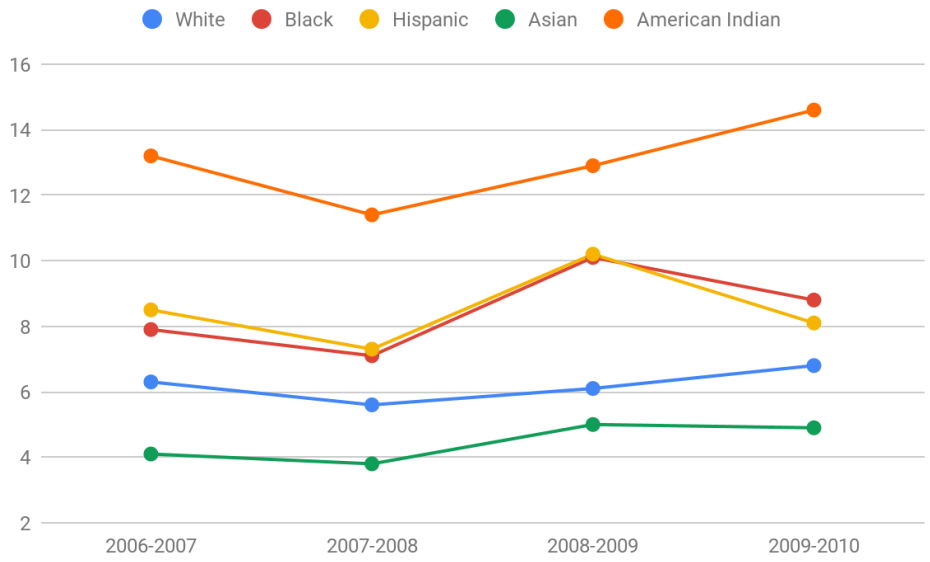


Figure 4. Arizona Dropout Rates, measured in percent (NCES Table 106, 113, 114, 126)

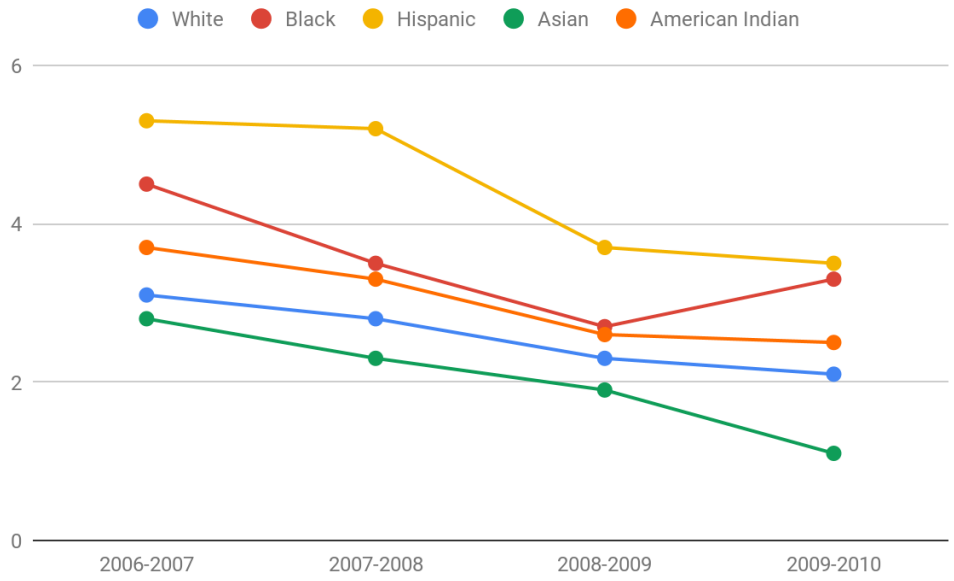


Figure 5. Oklahoma Dropout Rates, measured in percent (NCES Table 106, 113, 114, 126)

The data in Figures 4 and 5 exemplify that not only do students in Arizona consistently show higher high school dropout rates, but the variation between different racial and ethnic groups is also much more extreme. According to Figure 4, from the academic year 2007–2008 to 2008–2009, rates for all groups rose in Arizona, but the surge is steeper among students of color. In the following year, the data becomes sporadic; white and American Indian students experience persistent increases, while black and Hispanic students model decreases, and Asian students' rates remained constant. Meanwhile, for Oklahoma, Figure 5 shows a contradictory trend for the same year. During the recession, dropout rates fell, especially for Hispanic students. The data indicate that prior to the recession, both Oklahoma and Arizona dropout rates were declining. For Oklahoma, this trend continued through and after the recession, while for Arizona, the start of the recession corresponds to an uncharacteristic increase in dropout rates. The most notable data in this set pertain to the changes between the 2007–2008 and 2008–2009 school years; this period reflects the height of the recession. Recall that during this time, Arizona's per-pupil spending decreased, while Oklahoma's increased. Here, spending shows an inverse relationship to dropout rates.

IV. Teacher Salary

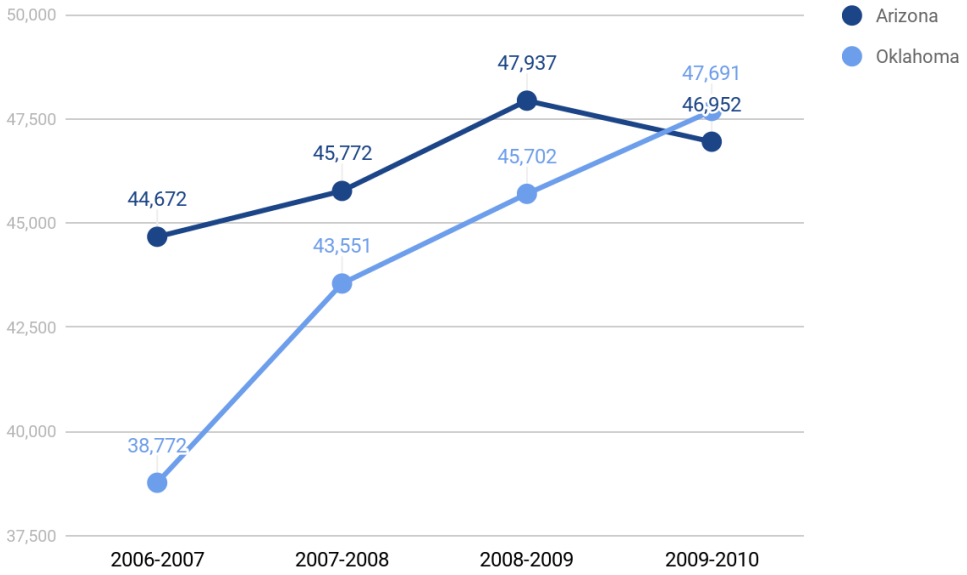


Figure 6. Teacher Salary (NCES Table 79, 84)

According to Figure 6, throughout all four school years, salaries for Oklahoma teachers rose even after the start of the recession, when the rate of salary growth decreased. In Arizona, however, the rate increased immediately with the onset of the recession, but then decreased dramatically in the year 2009–2010. Arizona's salaries decreased so dramatically that the originally-lower Oklahoma salary rate eventually surpassed Arizona's. Contrary to the student data, these effects appear in the aftermath of the recession rather than during its emergence. The figure suggests that average salary behaves similarly with per-pupil spending in Oklahoma, yet dissimilarly in Arizona, thus showing that these variables are independent of geography.

Rather, the reason for this discrepancy is the comparative strength of unions in Arizona and Oklahoma. A 2012 Fordham Institute report concludes that Arizona's unions are the weakest in the nation, considering that "state law limits the unions' power to strike and gather revenue, supports charter school expansion, and does not offer teachers many of the job securities seen in other states" (Northern et. al. 2). Oklahoma teacher unions rank above Arizona, although still in the latter fifth of the nation, as they "claim only limited membership and financial resources, few favorable policies at the state level, and a relatively weak reputation among stakeholders" (Northern et. al. 2). Robust teacher unions suggest an ability to withstand or prevent negative economic impacts of a recession on teacher salaries. While neither state ranks relatively well, Oklahoma's comparative advantage partially explains the state's continuous teacher salary growth beyond 2008.

V. Outcomes

Ultimately, the Great Recession teaches several lessons about the educational outcomes of recession in Arizona and Oklahoma; namely that students show sensitivities to fluctuations in per-pupil spending, which reflect in measures of their achievement, while the magnitude of effects on teachers more so depends on labor unions. Susceptibility is amplified among students of color because in addition to funding disparities at the state level, they experience further inequality at the

district level, considering many students of color are concentrated in urban schools that unanimously receive less aid and attention than their suburban counterparts. Furthermore, repercussions appear almost immediately for students yet take time to manifest for teachers, but without intervention, effects remain prominent in the long-run for the two groups.

In both states, the Great Recession initiated unexpected changes in funding with visible implications; however, geography also plays a role in the character of these implications. Specifically, Arizona, which experienced a period of drastic improvement in per-pupil spending from 2006 to 2007, was severely stunted in this sense by the recession, largely because it suffered the worst economically due to residential expansion prior to 2008. Consequently, graduation rates fell excessively. To this end, other effects, primarily teacher salary, are less constrained by geographic factors. Dominant teacher unions are typically present in states less affected by the recession, so the two variables can be correlated; however, to say that geography is the sole generator of shifts in teacher salary undermines the efforts and nuances of labor unions.

Although each recession stems from a unique combination of economic circumstances, lessons from 2008 pertain to the expansive connection between education and recession. The educational ramifications of the Great Recession link back to common factors such as funding and geography; thus, it is essential to analyze these when predicting or reflecting on the outcomes of recessions. Decreases in funding correlate to adverse effects for teachers and students, especially in areas targeted worse during economic decline.

Implications

To combat recession, governments often respond by increasing spending to stimulate the economy. In response to the Great Recession, this increase in spending took the form of the American Recovery and Reinvestment Act of 2009 (ARRA). For the economy as a whole, the ARRA was an attempt to "raise GDP and increase employment by adding to aggregate demand and thereby boosting the utilization of labor and capital that would otherwise be unused because the economy is in recession" (Elmendorf 1). For education, this meant that the ARRA included approximately $100 billion in investments to public education. Most notably, the ARRA initiated programs such as the State Fiscal Stabilization Fund (SFSF), the Teacher Incentive Recovery Fund Plan, the Impact Aid Construction Recovery Plan, and Race to the Top, though it also built upon existing programs such as Title I and IDEA (Department of Education 1). The initiation of or additions to such programs left teachers and students better off in some ways, yet simultaneously presented them with a whole new set of challenges.

The State Fiscal Stabilization Fund invested nearly $50 million in preventing teacher layoffs, modernizing classrooms through technology, advocating for student enrollment in rigorous courses, and training teachers and school administration, among other tasks (Department of Education 21). Particularly for teachers, the SFSF invested in jobs that would have otherwise been demolished by the recession. While previous data point to a decline in teacher salary in states affected most during the recession, the SFSF was effective in softening these effects. This program, one of the more substantial constituents of the ARRA's funds towards education, was an effective attempt at educational improvement for both students and teachers. Similarly, the ARRA focused on job-based motivations to restore the economy with programs like the Impact Aid Construction Recovery Plan, which created jobs to construct and renovate schools (Department of Education 33). In addition, the improvement of programs such as Title I and IDEA also left disadvantaged students better off

than before and during the recession. Specifically, IDEA Special Education Recovery Grants Plan and the IDEA Special Education Preschool Grants Plan ensured quality education standards for children with disabilities that may not have otherwise been met in the absence of such programs. These benefits were extended to low-income schools and students with increased funds to Title I. ARRA funding to these programs granted students overwhelming benefits.

However, initiatives resulting from the recession such as the Teacher Incentive Recovery Fund Plan and Race to the Top both present comparable issues for civil rights and education. The two plans go hand in hand; Race to the Top creates higher incentives for the adoption of standard-based tests for student achievement, while the Teacher Incentive Recovery Fund plan uses these tests scores to create performance-based compensation systems for educators. These plans preach effectiveness in "increasing teacher effectiveness and achieving equity in teacher distribution, and turning around our lowest-achieving schools" (Department of Education 25). In doing so, quality of education decreases significantly as teachers "teach for the test" because their compensation relies on it. Nuances in different learning styles of students are disregarded and attention to material not evaluated on standardized tests (arts, social sciences, physical education, etc.) declines dramatically. Justification for these plans rests under the guise of accountability; having measurable data through test scores increases accountability, theoretically improving trust of the education system. However, accountability comes at a cost that leaves both students and teachers worse off, and is therefore a failure of the American Reinvestment and Recovery Act of 2009.

The American Reinvestment and Recovery Act, while multifaceted, was only one implication of the Great Recession, and it indicates that the impacts of 2008 cannot be ignored. Although the United States is no longer in the depths of the recession, its detrimental effects in the educational sphere, particularly regarding student achievement and teacher salary, are still taking shape. While the ARRA was effective in resolving several resounding issues faced by students and teachers, it stunted progress in other (equally important) areas, which are necessary to consider in evaluating the current state of the American public education system.

Works Cited

Department of Education Recovery Plan. Department of Education, 2009. *U.S. Department of Education*, www2.ed.gov/policy/gen/leg/recovery/recovery-plans-2010.pdf. Accessed 9 Apr. 2019.

Griffith, Michael. "How The Great Recession Impacted Teacher Pay." *EdNote*, Education Commission of the States, 14 Dec. 2016, ednote.ecs.org/how-the-great-recession-impacted-teacher-pay/. Accessed 22 Mar. 2019.

Jackson, Kirabo, et al. "Do School Spending Cuts Matter? Evidence from the Great Recession." 2018. *Bepress*, works.bepress.com/c_kirabo_jackson/35/. Accessed 22 Mar. 2019. Working paper.

Kantor, Harvey, and Robert Lowe. "Class, Race, and the Emergence of Federal Education Policy: From the New Deal to the Great Society." *Educational Researcher*, Vol. 24, No. 3, Apr. 1995. Accessed 4 Apr. 2019.

Long, Bridget Terry. "The Financial Crisis and College Enrollment: How Have Students and Their Families Responded?" *How the Financial Crisis and Great Recession Affected Higher Education*, edited by Jeffrey R. Brown and Caroline M. Hoxby, PDF ed., Chicago, University of Chicago Press, 2014, pp. 209–233.

Moored, Ginger, and Valerie Franck. *The Recession's Impact on Teacher Salaries*. May 2013. *National Council on Teacher Quality*, www.nctq.org/dmsView/The_Recessions_Impact_On_Teacher_Salaries_NCTQ_Report. Accessed 3 Apr. 2019.

Northern, Amber M., et al. "How Strong Are U.S. Teacher Unions? A State-By-State Comparison." *Thomas B. Fordham Institute*, 29 Oct. 2012, fordhaminstitute.org/national/research/how-strong-are-us-teacher-unions-state-state-comparison. Accessed 18 Apr. 2019.

Sanburn, Josh. "These 3 Maps Show Where the Great Recession Hit Hardest." *Time* 3 Dec. 2015. https://time.com/4133963/us-census-poverty-income-great-recession/

Shores, Kenneth, and Matthew Steinberg. "The Impact of the Great Recession on Student Achievement: Evidence from Population Data." 28 Aug. 2017. *SSRN*, papers.ssrn.com/sol3/papers.cfm?abstract_id=3026151. Accessed 22 Mar. 2019. Working paper.

Table 34. Enrollment in public elementary and secondary schools, by state or jurisdiction: Selected years, fall 1990 through fall 2009. 2009. *National Center for Education Statistics*, U.S. Department of Education. Accessed 19 Apr. 2019. Table.

Table 79. Estimated average annual salary of teachers in public elementary and secondary schools, by state or jurisdiction: Selected years, 1969–70 through 2008–09. 2009. *National Center for Education Statistics*, U.S. Department of Education. Accessed 5 Apr. 2019. Table.

Table 84. Estimated average annual salary of teachers in public elementary and secondary schools, by state: Selected years, 1969–70 through 2010–11. 2011. *National Center for Education Statistics*, U.S. Department of Education. Accessed 5 Apr. 2019. Table.

Table 106. Public high school graduates and dropouts, by race/ethnicity and state or jurisdiction: 2006–07. 2009. *National Center for Education Statistics*, U.S. Department of Education. Accessed 5 Apr. 2019. Table.

Table 113. Public high school graduates and dropouts, by race/ethnicity and state or jurisdiction: 2007–08. 2010. *National Center for Education Statistics*, U.S. Department of Education. Accessed 5 Apr. 2019. Table.

Table 114. Public high school graduates and dropouts, by race/ethnicity and state or jurisdiction: 2008–09. 2011. *National Center for Education Statistics*, U.S. Department of Education. Accessed 5 Apr. 2019. Table.

Table 116. Average reading scale score and percentage of 4th-graders in public schools attaining reading achievement levels, by race/ethnicity and state or jurisdiction: Selected years, 1992 through 2007. 2007. *National Center for Education Statistics*, U.S. Department of Education. Accessed 5 Apr. 2019. Table.

Table 131. Average reading scale score and percentage of 4th-grade public school students, by race/ethnicity and state: 2011. 2011. *National Center for Education Statistics*, U.S. Department of Education. Accessed 5 Apr. 2019. Table.

Table 126. Number and percentage of 9th- to 12th-graders who dropped out of public schools, by race/ethnicity, grade, and state or jurisdiction: 2009–10. 2012. *National Center for Education Statistics*, U.S. Department of Education. Accessed 5 Apr. 2019. Table.

Table 129. Average reading scale score and percentage of 4th-graders in public schools attaining reading achievement levels, by race/ethnicity and state or jurisdiction: Selected years, 1992 through 2009. 2010. *National Center for Education Statistics*, U.S. Department of Education. Table.

Table 218. Current expenditure per pupil in average daily attendance in public elementary and secondary schools, by state or jurisdiction: Selected years, 1969–70 through 2009–10. 2012. *National Center for Education Statistics*, U.S. Department of Education. Accessed 5 Apr. 2019. Table.

Tyack, David, and Elisabeth Hansot. "Hard Times, Then and Now: Public Schools in the 1930s and 1980s." *Harvard Education Review. JSTOR*. Accessed 4 Apr. 2019. Originally published in *Harvard Educational Review*, Vol. 54, No. 1, Apr. 1984, pp. 33–66.

United States, Congress, Senate, Congressional Budget Office. *Estimated Macroeconomic Impacts of the American Recovery and Reinvestment Act of 2009. Congressional Budget Office*, 2 Mar. 2009, www.cbo.gov/sites/default/files/111th-congress-2009-2010/reports/03-02-macro_effects_of_arra.pdf. Accessed 9 Apr. 2019.

23 Billion. EdBuild, 26 Feb. 2019, edbuild.org/content/23-billion. Accessed 20 Apr. 2019.

From the Instructor

This paper would be an excellent model for any student writing a scientific paper with a similar structure and style, but since this kind of writing is not widely taught in our program, I will focus this guide on more broadly applicable elements. If you would like lessons geared to scientific writing or have questions about any other aspects of this guide, email me at hcschaaf@bu.edu

Abstracts

For Faculty: Emma's work could be combined with other abstracts from *WR* to help students analyze the structures of abstracts across different disciplines. This analysis addresses the abstract as a genre but also enables students to consider variations and commonalities in the structures of arguments across disciplines.

Some potential papers with abstracts that could be used include Issue 9's "Hwa-Byung: The 'Han' Blessed Illness" and "All Hammed Up: How *Hamilton: An American Musical* Addresses Post-Racial Beliefs," Issue 8's "When Awareness Is Not Enough: Trivialization of Women's Symptoms and the Gender Gap in the Outcomes of Cardiovascular Disease Patients," and Issue 7's "Painting the Real Picture: The Benefits of Autoethnographic Filmmaking for Children with Life-Threatening Illness."

For Students

Read each abstract sentence by sentence and take notes to answer the following questions:

1. Concisely describe the function and content of each sentence in the assigned abstracts.

2. What similarities do you see between the functions of particular sentences across abstracts? Do these sentences with similar functions appear at similar points or at different points?

3. What patterns do you see in the overall structures and sequences of material in the abstracts?

4. What variations in content, structure, and style do you see between the different abstracts? What factors cause these differences?

Standard Form Introductions

WR 120

For Faculty: Although it is an introduction for an advanced piece at the WR 150 level and so is lengthier than the introductions most students will write for their first academic papers in WR 120, the three parts of Emma's introduction would likely be possible for students to find in an activity when they were first introduced to the standard form introduction. The only aspect that is not completely straightforward involves background elements that appear after the question/problem, but this aspect can lead to fruitful discussions about order.

Even if your course does not focus on scientific papers, Emma's paper could be used in combination with other WR papers to show how the patterns of the standard form introduction hold across a variety of disciplines. Revealing this range through student work is helpful for showing that skills we teach are transferrable to a variety of majors.

Some potential introductions that could be used include Issue 11's "First Responders: The Evolution of Presidential Role and Rhetoric in the Era of School Shootings," Issue 10's "'Fall'n in the practice of a damned slave': Racial Ideology and Villainy in Shakespeare's *Othello," Issue 9's* "The Benefits of Prison Nursery Programs: Spreading Awareness to Correctional Administrators Through Informative Conferences and Nursery Program Site Visits" and "The Grim Reality Hidden Beneath Freshkills Park's Bright Façade"

For WR 120 Students

1. Mark the parts of the introductions that you think are functioning as background. What aspects make you think they are serving this function?

2. Find the sentences that you think are functioning as a problem / question /destabilizing moment. How do the writers distinguish their arguments from the texts to which they are responding?

3. Find the claim / hypothesis.

4. After marking the parts that serve these different functions, consider the order of particular points in the introductions in more detail. How do the writers make transitions between background material, problem/questions, and claims, as well as between points within the background?

5. How does the type of exhibit the writers are using and the academic discipline in which they are writing affect specific features of the introductions?

WR 150s

For Faculty: At the 150 levels, the introduction could be explored even more as an opportunity to reflect on how research, reading, writing, and editing practices differ for varied audiences, genres, and purposes.

For Students

1. Mark the parts of the introduction that you think are functioning as background. What kinds of data and sources are the students introducing in the background and what do those ideas suggest about the writers' research procedures?

2. Find the sentences that you think are functioning as a problem / question /destabilizing moment. Where do the writers distinguish their arguments from the research to which they are responding? How do they define a niche for their research?

3. Find the claim / hypothesis.

4. After marking the parts that serve these functions, consider the order of particular points in the introductions in more detail. How do the writers make transitions between background material, problem/questions, and claims, as well as between points within the background?

5. How do the different types of research the writers conducted and the different academic disciplines in which they are writing create differences in content and structure between the introductions? What aspects of the structure are the same or similar across disciplines?

Acknowledgment and Response: The Effects of Paraphrase

For Faculty: Emma's paper demonstrates several typical ways of acknowledging and responding to sources in a scientific paper. The acknowledgment emphasizes paraphrasing and summarizing findings rather than quoting specific points. Emma's paper could be paired with a paper that primarily quotes previous research. A more elaborate exercise could compare four papers – two that use primarily paraphrase and two that use quotations from previous arguments.

Some papers that use quotations from arguments to which they are responding include Issue 10's "'Howl' as Literary Montage: Cinema's Influence on the Beat Generation" and "Representations of Mental Illness on FOX and CNN: The Parkland Shooting," Issue 9's "Minstrelsy and Brechtian Epic Theater: An Analysis of Satire," and Issue 7's "*Battlestar Galactica*: A Vehicle of the American Road."

For Students

1. Find three instances of acknowledgment and response in each paper.

2. After analyzing each of these examples, generalize about the effects of acknowledging through quotation vs. paraphrase.

3. How does the choice of acknowledging through paraphrase or quotation affect the ways that writers respond to the material from previous research? Considered another way, what opportunities do quotation vs. paraphrase create for response?

4. What are the advantages and disadvantages of paraphrase vs. quotation depending on how you want to situate your argument in relation to others?

Genres: Organization and Argumentation

For Faculty: Even if your course does not feature scientific writing, Emma's paper can help students accomplish two central goals for WR 120: crafting responsible, considered, and well-structured written arguments and reading a range of genres with understanding, appreciation, and critical judgment. Developing tools for understanding how and why arguments in particular genres and disciplines are structured in the ways they are allow students to comprehend and use the genres they need in the future.

For Students

1. "Responses of urban Eastern Gray squirrels (*Sciurus carolinensis*) to humans and conspecifics in an area of Boston Common" is divided into major sections which are further sub-divided. What are the effects of making divisions with headings in comparison to having an argument with no sections? How does the writer visually distinguish major sections from sub-sections?

2. As is the case with most original research in scientific disciplines, the major sections of the paper are Introduction, Method, Results, and Discussion. Describe what the primary function of each section seems to be, identify what features helped you figure out the purpose of that part, and suggest why you think a paper in the sciences would need a section that serves each function. How do sections with these particular functions help to advance a scientific argument?

3. Look at the Method, Results and Discussion sections and list the further sub-divisions of each. What are the functions of each of these sub-sections? How do they come together as a group to strengthen the structure and clarity of the specific major section of which they are a part?

Multimodality: Use of Visual and Spatial Elements

For Faculty: Emma's paper uses two visual elements – a map and two charts – in order to present some of its data. Analyzing these elements would help with visual literacy and the study of multimodality even if your students are not writing scientific papers. The questions that follow are meant to be generally applicable.

For Students

1a. What purpose does the map serve? How does it help express similar information to some of the descriptions in the Method section?

b. What specific details does the map present and how are those details relevant to the argument? How does having a map help you as a reader to envision the site and what the writer is doing and arguing in ways that prose could not?

c. Based on your work with this example, brainstorm some types of information that maps convey persuasively and some contexts in which maps can help to advance an argument.

2. a. The writer presents two charts in her Results. How do you read the information on the charts differently than you would read the same data if it were presented in prose paragraphs?

b. Evaluate the sets of categories that each chart uses to organize its information. Do the categories work together to explain the focus of that chart? Is the sequence of the categories from left to right logical? Imagine that the order was shifted in various ways. How would the change in sequence affect your processing of the information?

c. Each of the charts has several categories with very few words but also has a final column entitled "Comments" which has more text than the other columns. Evaluate the decision to include this category/column in the charts. Is it too lengthy for the chart format in general? Why or why not? How does having these details juxtaposed to the shorter information affect how you read these

connections? What would be the effects if the writer had moved this longer information elsewhere and not included it in the charts?

d. Based on your analysis of charts in this paper, what types of information can charts convey effectively and what types of data do they communicate less effectively? How do the columns and structures of charts create relationships between the data presented in ways that prose paragraphs do not?

Organizing Annotated Bibliographies

For Faculty: In preparation for writing their own annotated bibliographies, students could analyze Emma's organizational approach. I asked her to submit her annotated bibliography rather than the version with the references in alphabetical order because I felt that her groupings of sources might help students consider how annotated bibliographies can be brainstorming and organizational tools in addition to being finished products intended for readers' guidance.

For Students

1. a. Describe the approach the bibliography uses to organize sources into sub-sections. What types of categories does the writer use to group the sources? How can this particular type of organization help the researcher structure her argument?

b. What are some other approaches that could be used to group sources to help brainstorm an argument? What types of relationships could you create between your argument and your chosen sources by sorting / classifying sources through particular categories?

2. Each annotation has two parts. Reading through the entries, what is the function of each part? How are each of those functions helpful for planning an argument based on relationships to a range of sources?

Place-Based, Outside-the-Classroom Learning: Inspiration for Boston Papers

For Faculty: Although it responds to larger research conversations about the Eastern gray squirrel and urban wildlife more generally, "Responses of urban Eastern Gray squirrels (*Sciurus carolinensis*) to humans and conspecifics in an area of Boston Common" relies on a specific Boston context. Emma's research took place at Boston Common – one of the city's oldest and most famous sites. Her paper could be explored on its own or read alongside Issue 5's "Down the Street and Around the World: An Exploration of Everyday Exoticism in the Isabella Stewart Gardner Museum" if you are planning to have your students write papers in which they will engage with places outside the classroom in Boston by directly visiting them.

For Students

1. What kinds of strategies do the writers use for observing particular details of the specific Boston sites featured in their papers? How could you adapt these observational strategies in your Boston-based paper?

2. What different strategies and structures do the writers use to present their observations of the places in the papers? Which of these strategies and structures could you use in your paper?

3. How do the writers analyze the specific Boston sites they use as exhibits? What aspects of their approaches could you adapt to your analysis?

4. Compare the sentence-level writing styles of these two papers. What features of style from either could you adapt to your paper? What features do not seem apt for your paper?

5. In addition to the places analyzed, what other sources do the writers use in each paper? What aspects of their textual source-use could you adapt to your paper?

Holly Schaaf
WR 150: Writing, Research, & Inquiry

From the Writer

As a kid, I always loved being outside, climbing trees, adventuring through the woods, and watching wildlife. A slightly embarrassing early childhood video shows me attempting to converse with squirrels. I've always wondered what my dog and other animals were actually thinking. That's why I waited until the end of sophomore year when I was finally able to get into Professor Schaaf's "Imagining Animal Minds" WR 150 course. I had never written a scholarly research paper before, but Professor Schaaf's approach of sharing model articles, combined with ample opportunity to practice each step along the way, made the process much less intimidating. Inspired by one article that suggested a need for research on individuals within a population (rather than the typical urban versus rural comparison), I decided to study a particular group of squirrels who made the Boston Common graveyard their home. Like my younger self, I was able to sit amongst these furry-tailed friends and wonder about things like what made one shy and another bold. The skills I've learned in this course will guide me in future endeavors as a Speech-Language Pathologist. I can apply these new skills whether I am writing up clinical observations, conducting research in a lab, giving a presentation at a conference, or maybe even writing a children's book.

EMMA RADEMACHER is a rising junior in Boston University's Sargent College of Health and Rehabilitation Sciences, majoring in Speech, Language, and Hearing Sciences. She grew up in Rhode Island, and was a competitive figure skater for 12 years. She continues her career on the ice as a member of BU's Synchronized Skating team. In addition, Emma enjoys working with children, painting, drawing, and playing the piano, and has climbed Mt. Washington five times. She would like to thank her WR 150 professor, Holly Schaaf, for being so supportive and helpful throughout the entire revision process, and always providing lengthy, insightful responses to her emails.

Emma Rademacher

Tony Wallace Award for Writing Excellence

Responses of urban Eastern Gray squirrels (*Sciurus carolinensis*) to humans and conspecifics in an area of Boston Common

ABSTRACT

Urbanization is rapidly forcing species into different habitats and affecting the way they interact with humans and conspecifics. Studies have explored the large-scale differences between urban and rural species, but have neglected the differences among individuals within populations. This study focuses on the behaviors of a population of Eastern Gray squirrels in the Boston Common Central Burying Ground. I investigated how these urban squirrels responded to humans through habitat selection, boldness, and vigilance, and to conspecifics through social learning and aggression. I hypothesized that the squirrels found in northern areas will be bolder and less vigilant than squirrels found in the southern quadrants. To test my hypothesis, I made qualitative observations regarding the squirrels' behaviors, then conducted quantitative studies on the squirrels' boldness and vigilance. To test vigilance, I measured flight initiation distance (FID). To test boldness, I recorded the time it took for each squirrel to obtain an almond from me. My results supported my hypothesis, showing that squirrels were bolder and less vigilant in the northern quadrants than in the southern quadrants. These results can be explained by habituation to humans, density of conspecifics, and canopy cover.

INTRODUCTION

As the world is becoming more urbanized, various species can be found in locations very different from their native rural environments. Prior studies have found that urbanization can lead to heightened neophilia, boldness, and aggression in some species (Barrett et al. 2018). In their 2010 book chapter "Urban Wildlife Behavior," Amy M. Ryan and Sarah R. Partan explore some of the behaviors of urban animals responding to increased exposure to humans. In many urban species, one of these behaviors can be higher tolerance for humans, as measured by shorter flight initiation distances (FID), or the distance at which an animal changes its behavior as a human approaches it. The Eastern Gray Squirrel is one species whose urban groups have shorter FIDs than their non-urban counterparts (Cooper et al. 2008).

While there are many animal behavior studies like Cooper et al. (2008) which focus on large-scale differences between urban and rural populations, most studies ignore differences in behavior among individuals within a population (Ryan and Partan 2010). In addition, Ryan and Partan (2010) note that the effects of urbanization on social behavior is an area in need of research. This study

aims to address these gaps by studying the behaviors of a population of Eastern Gray squirrels inhabiting a section of an urban park in Boston.

Boston Common is a 50-acre urban park in the center of Boston that attracts hundreds of thousands of people every year. Founded in 1634, the Common's history began as a gathering spot during the Revolution ("Boston Common"). The Central Burying Ground, located in the southern section of the park, is home to the graves of many historical figures as well as a dense population of squirrels that enjoy daily human feeding.

I observed this group of squirrels on three occasions in March 2019 and recorded my observations of their boldness, vigilance, foraging, response to human movement and sound, and social behaviors. In addition, I conducted tests to measure their boldness and vigilance in response to my actions. My study will address how the behavior of urban Eastern Gray squirrels in the Central Burying Ground of Boston Common varies as they respond to human visitors and conspecifics. I predict that most of the squirrels in the Central Burying Ground will be found in the northern quadrants of the cemetery due to habitual human feeding and greater canopy coverage there. The squirrels found in these areas will be bolder and less vigilant, on average, than the squirrels found in the southern quadrants of the cemetery; however, among individual squirrels in the northern quadrants there will be a range of temperaments, with shyer squirrels learning from bolder ones.

METHOD

Study Area

The Central Burying Ground is bordered by Boylston Street to the South, Tremont Street to the East, and Charles Street to the West. This area is home to many Eastern Gray squirrels, as it contains many trees and is protected by a tall fence.

Observation Locations

2 Grassy Triangle
3 Northwest Quadrant
4 Northeast Quadrant
5 Southwest Quadrant
6 Southeast Quadrant

Grassy Triangle

This space is mostly hard dirt closest to the fence, then becomes grassier closer to the walkways. The fence between the Grassy Triangle and the northeast and northwest quadrants is a barrier between the majority of the squirrels and the people, but quite often people feed squirrels there. Many squirrels venture past the fence to be fed by people or to forage on their own.

Northeast Quadrant

The Northeast quadrant is bordered by a walkway on the east side, and a grassy patch on the north side and has a canopy cover of almost 100%. Most squirrels gather here.

Northwest Quadrant

The Northwest quadrant is bordered by a walkway on either side. There is less green space outside the fence surrounding this quadrant as compared to the amount of green space outside the fence surrounding the Northeast quadrant. The Northwest quadrant has a canopy cover of 40%. This area contains the second highest amount of squirrels.

Southeast Quadrant

The Southeast quadrant is bordered by a walkway to the east and Boylston Street to the south. Canopy cover of this quadrant is about 75%. Not many squirrels populate this area. This quadrant has significantly more noise pollution than the Northwest and Northeast quadrants due to its proximity to Boylston Street.

Southwest Quadrant

The Southwest quadrant is bordered by a walkway to the west that contains little human traffic, as well as Boylston Street on its south side. A small gorge separates the majority of the green space from the fence. There is about 25% canopy coverage. There are fewer squirrels.

PROCEDURES

Observations

The first study involved observing squirrels from the Grassy Triangle to the north of the Central Burying Ground. I observed on three different dates in March 2019, one week apart, between the hours of 12:00 p.m. to 3:00 p.m. for periods of 20-60 minutes. Behavior was recorded in a computer roughly every minute and each observation was categorized as Vigilance (V), Boldness (B), Feeding (F) or Other (O).

Vigilance Study

To determine vigilance, I measured flight initiation distance (FID) in a manner consistent with Cooper et al. (2008). I began in the Northeast Quadrant, selected one squirrel at least 10 feet away, walked at a slow, steady pace, with my arms by my side, a blank facial expression, making no sound, with a gaze focused on the squirrel. Once the squirrel turned in the opposite direction and started to run away, I measured the distance between myself and the location at which the squirrel fled, making note of any other behaviors the squirrel exhibited. I repeated this process for another squirrel in the same area, and then for two different squirrels in every other quadrant.

Boldness Study

To measure boldness, I placed myself first in the Grassy Triangle. I sat with almonds in my hand or directly next to me. The goal was to get the squirrel to obtain the nut, whether it were in my hand or beside me, but the way in which the squirrel obtained the nut was taken into consideration when quantifying its boldness. I began a stopwatch when I was able to get a squirrel's attention. I sat with my legs crossed, waited, and ended the stopwatch once the squirrel obtained the nut. I repeated this process for two squirrels in each quadrant and in the Grassy Triangle. I made note of specific behaviors of each squirrel as it approached me.

RESULTS

QUALITATIVE RESULTS

Qualitative Observation Details Observations were recorded and coded in a spreadsheet which can be found in the file labeled "Squirrel Observation Details."

Response to Humans

Foraging Locations

Most squirrels present during my observation periods foraged in the northern quadrants of the burial ground and in the Grassy Triangle. About 90% of the total squirrels in the graveyard were in the northern quadrants and 10% in the southern quadrants. When given food from humans, squirrels most often went back through the fence to eat or bury the nut inside the graveyard. When foraging on their own, most squirrels stayed within the northern sections of the graveyard; only a few squirrels would occasionally venture outside the graveyard to forage in the Grassy Triangle. When a person left a pile of nuts on the ledge surrounding the burial ground, usually no more than three squirrels at a time gathered around the pile.

Vigilance

Squirrels responded with greater vigilance to humans that were noisier and made quick, large movements. A man trying to feed a squirrel in the Grassy Triangle right outside the Northeast Quadrant was talking loudly and continuously. The squirrel he was trying to feed was cautious in approaching him—it would approach a few feet, then freeze on all fours when the man tried to move closer to it. After three minutes, the squirrel took the nut from the man's hand.

When I sat quietly on the Grassy Triangle between the Northeast and Northwest Quadrants, some squirrels would pause on all fours to stare at me from about 15 feet away on the ledge surrounding the burial ground. When I shook the bag of almonds to get a squirrel's attention, a few squirrels would either freeze or flee. A few of the squirrels flicked their tails and stared at me if I got too close, made too loud a noise, or made too quick a movement.

Boldness

Overall, squirrels responded with greater boldness when I sat still and made quiet but repetitive kissing or clucking sounds. I observed that most squirrels also responded positively to the shaking of a bag of almonds, followed by an outstretched hand. If I sat still outside the graveyard in the Grassy Triangle with almonds in my hands about 95% of squirrels would approach me and take a nut from my hand. Squirrels in the Grassy Triangle and the northern quadrants were quicker to take nuts from my hands than squirrels in the southern quadrants.

Squirrels were unafraid of human possessions, such as my backpack and laptop. As I was typing notes, about one to two squirrels every two to three minutes would approach my laptop. While I was paying no mind to the squirrels and typing up observation notes, a few squirrels crawled under my crisscrossed legs to stick their heads into the bag of almonds.

Response to Conspecifics: Social Learning and Aggression

On several occasions, onlooking squirrels appeared to copy the behavior of bolder conspecifics. When I sat still, a squirrel would cautiously approach my hand, but eventually obtain the nut. Another squirrel nearby observed this behavior and approached me, looking for another

nut, only a few seconds afterwards. While sitting in the Grassy Triangle, I observed similar behavior, even without nuts.

A sudden abundance of food in any particular area created aggression amongst the squirrels. Within the northern quadrants, squirrels would often chase each other away while foraging. Similarly, if a human placed a pile of nuts on the ledge surrounding the burial ground, about three squirrels would approach the pile, and they would each try to chase the other away so that they could return to the pile and eat by themselves.

QUANTITATIVE RESULTS

Vigilance Study Results

My results indicate a significant difference in FID between squirrels in the northern and southern quadrants.

Figure 1: Vigilance Study Results from 3/31/19

Squirrel	Section of Site	FID (feet)	Comments
Squirrel A	NE	2 ft	Squirrel approached me as I approached it, backed away a few inches as I got closer, by the time I reached 2-ft distance it froze on all fours then turned around and darted up a tree
Squirrel B	NE	1 ft	Squirrel stood up on hind legs when I approach 1-ft distance, flicked tail, backed up, jumped on ledge and ran opposite direction
Squirrel C	NW	3 ft	Squirrel more towards center of NW section, was on tree when I reached 3-ft distance, froze for about 5 seconds, darted up tree
Squirrel D	NW	3 ft	Squirrel would back off as I got closer, I would slow down, squirrel would inch closer, cautiously, then I reached up to scratch my arm and it turned around and slowly hopped in opposite direction
Squirrel E	SW	6 ft	Squirrel more in open area of SW section, maybe felt unsafe without tree nearby, did not approach me, kept moving away as I got closer then ran to tree, flicked tail once it was halfway up the trunk

Squirrel F	SW	4 ft	Approached squirrel at base of tree, squirrel and I circled base of tree for a few seconds, then it darted up tree
Squirrel G	SE	10 ft	Squirrel did not freeze at all, just slowly hopped away as I approached at 10 ft
Squirrel H	SE	7 ft	Squirrel slowly hopped away as I approached it, did not look at me

Boldness Study Results

My results indicate a significant difference in average time for squirrels to obtain a nut between the northern and southern quadrants. In the northern quadrants, squirrels took, on average, 36.25 seconds to obtain a nut. In the southern quadrants, squirrels took 57.5 seconds to obtain a nut, on average.

Figure 2: Boldness Study Results from 3/31/19

Squirrel	**Section of Site**	**Time to get Nut (in minutes and seconds**	**How Close?**	**Behavior Comments**
Squirrel A	NE at ledge outside fence	0:10	Took nut out of hand sitting atop my lap	Started from ledge 3 ft away, back up, approach a few inches, back up, approach, then extend neck and body, quickly grab nut, jump onto ledge to eat nut
Squirrel B	NE inside graveyard	0:16	Took nut out of hand sitting atop my lap	Approached right after squirrel A, same behavior as Squirrel A
Squirrel C	NW at ledge outside fence	0:37	Took nut out of hand extended as far away from my body as possible, hand resting on ledge	Saw hand holding nut from about 20 ft away, on ledge, would move about 2-3 ft before freezing on all fours (vigilance), look at me, then approach again after waiting 5 sec, steadily and slowly walk to hand then grab nut with paws and eat it 2 in from my hand

Squirrel D	NW inside graveyard	1:22	Took nut out of hand resting next to body	Got squirrel's attention by making clicking/kissing noises, stopped once squirrel saw nut, hopped over slowly and steadily, at 1 ft, would extend body, retreat, flick tail, make chattering noises, then extended body and grabbed nut out of hand, ran away, buried nut next to gravestone
Squirrel E	SW inside graveyard, next to tree	3:00	Took nut next to me about 1 ft away	Squirrel on tree trunk facing up, got squirrel's attention with clicking/kissing sounds, squirrel paused in downward position on tree trunk for 7 seconds, then scurried down and slowly approached me, I put nut on ground, squirrel paused, twitched tail, chattered, then grabbed nut and ran back up tree to eat nut on branch
Squirrel F	SW inside graveyard, next to same tree	0:31	Took nut from beside me 1 ft away	Squirrel on other side approached more confidently after seeing other squirrel take nut, but paused a foot away, looked at me, flicked tail, then grabbed nut and hopped away 15 feet to eat nut atop gravestone
Squirrel G	SE towards center of graveyard	0:14	Took nut from hand	Made kissing sounds to get attention, squirrel steadily approached hand, sniffed it, gently took nut with outstretched neck and body, ate nut next to my hand
Squirrel H	SE towards center of graveyard	0:05	Took nut from hand	Approached hand right after squirrel G got nut, flicked tail, looked at me, took two nuts and ran away

DISCUSSION

Habitat/Foraging Location

My study contributes to the existing literature of how habitat suitability and human habituation impact the foraging and habitat selection of urban Eastern Gray squirrels. My results indicate that, despite their proximity to heavy human foot traffic, the Northern quadrants of the Central Burying Ground are a preferred foraging location for squirrels in Boston Common. Several

prior studies provide possible explanations for this preference. A 2008 study found that canopy cover is a crucial determining factor for where squirrels choose to reside (Parker and Nilon 2008). Another study suggests that squirrels can habituate to humans and associate them with food. The risk-allocation hypothesis (Cooper et al. 2008) predicts a decrease in anti-predator behaviors in areas with high levels of human activity (discussed below), and an increase in habituation towards human feeding. Furthermore, while repeated exposure to the sights and smells of humans can lead to either sensitivity or habituation towards humans, species living in urban environments are more likely to become habituated to humans rather than avoidant of them (Barrett et al. 2018).

These studies support the claim that the Central Burying Ground squirrels have chosen the northern foraging location for its canopy coverage and due to their habituation toward human feeding. However, since the current study area has several features which seem to make it desirable for squirrels, it is not possible to isolate the impact of each feature. A future area of research could be how human structures and barriers such as the iron fencing around the graveyard impact gray squirrel foraging location selection.

Response to Humans: Vigilance and Boldness

While most studies of urban gray squirrels compare their vigilance and boldness behaviors to those of their rural counterparts (Barrett et al. 2018; Nowak et al. 2018), the current study takes a closer look at the vigilance and boldness behavior within a single group of urban squirrels. My results show that within the Central Burying Ground group, vigilance behavior varied by location in the graveyard with squirrels in the north exhibiting greater boldness and less vigilance than squirrels in the south. Previous studies on human habituation, conspecific density, and canopy coverage offer several possible explanations for this variance. Future studies would be needed to isolate each of these variables to determine which has the greatest impact on boldness and vigilance.

Human Habituation

One possible explanation for the variance in behavior could be that the squirrels in the Central Burying Ground are behaviorally flexible in response to varying conditions in each part of the graveyard. This may be because they have learned through experience that humans in the north are generally not threatening and are sources of food, whereas they have less experience with human behavior in the southern part of the graveyard. A study by Nowak et. al. (2018) found that urban squirrels have lower giving-up densities (GUDs) than their rural counterparts, suggesting that the more exposure squirrels have to humans, the less wary they become in their presence. In addition, a study of rainbow trout sought to determine whether their behavior was consistently bold or shy (i.e., "domain-general," as in humans), or whether their behavior was context-specific. The study found that shyness and boldness in rainbow trout depended on context (Wilson and Stevens 2005). Perhaps the squirrels in the current study have learned to associate comfort around humans with the specific location in which it occurs, and do not generalize about all humans in all locations. However, further study of the squirrels would be needed to determine whether the same squirrel behaves differently in different parts of the graveyard, or if it is uniformly bold or shy throughout the cemetery.

Density of Conspecifics

Another explanation could be that the squirrels are bolder and less vigilant when there are higher densities of squirrels, such as in the northern quadrants. A previous study suggests that when squirrel density increases, wariness decreases and intraspecific boldness and aggression increases

(Parker and Nilon 2008), supporting the idea that the higher density of squirrels in the northern quadrants would be cause for higher levels of aggression there.

Canopy Coverage

The squirrels' variance in boldness and vigilance behavior can also be explained by the amount of canopy coverage in each section. Since the canopy coverage is much less in the southern quadrants, the squirrels may have left more distance between humans and themselves because of greater distance from a tree, perceived by squirrels as a guaranteed escape route. Previous studies have supported this idea, stating that squirrels have positive associations with high levels of canopy coverage, as it provides shelter and safe places to forage (Shuttleworth et. al. 2016). Parker and Nilon also found that canopy coverage is a major predictor of squirrel wariness as well as squirrel population density, thus also explaining why squirrels congregate more in the northern quadrants. They claim that more canopy coverage allows squirrels to be less wary, as it provides protection against predators (Parker and Nilon 2008). The results of these studies and the current study ultimately suggest that greater canopy coverage allows for squirrels to be bolder.

Response to Human Movement and Sound

The current study contributes to the existing literature that shows varied animal responses to human movement and sounds.

Movement and Gaze

Overall, squirrels were bolder when I sat still and did not engage in direct eye contact with them. Previous studies offer possible explanations for the squirrels' inquisitive behavior. Barrett et al. (2018) claim that bolder individuals are more likely to become habituated to the presence of humans, also making them more likely to engage in riskier behaviors, such as stealing anthropogenic food. It is possible that the squirrels have learned that certain body movements or direct eye contact indicates a threat. Similarly, Marzluff (2010) found that crows rely on cues from conspecifics and heterospecifics to gather information about threatening humans (Barrett et al. 2018). In addition, Zou et. al. (2014) found that monkeys associate direct eye contact with an unfamiliar human as threatening.

Sound

My results also showed that the squirrels in the study area were attracted to some human-made sounds and repulsed by others. Human kissing or clucking sounds attracted bolder squirrels, and even encouraged squirrels that were exhibiting the highest degrees of vigilance. This could be because the squirrels associate humans that make these noises with sources of food. Each time I made a kissing sound, I followed through with an outstretched hand and a nut.

However, other sounds, such as loud talking or laughing, deterred the squirrels. One such instance includes the squirrels' interactions with the noisy man standing on the Grassy Triangle outside the northeast quadrant. According to prior studies done by Levey et. al. (2009) and Vincze et al. (2015), discrimination learning allows species to avoid particular humans with whom they have had unpleasant experiences in the past (Barrett et al. 2018). Perhaps the noisy man had been to the cemetery before, causing a commotion, and leading the squirrels to believe he was a potential threat. Belguermi (2011) and Stephan (2013) also identified several studies in which some species can

identify and remember particular humans by their facial features or by their particular behaviors (Barrett et al. 2018).

Other human-made sounds could be affecting the squirrels in the cemetery. Lower squirrel density in the southern quadrants could be attributed to higher levels of noise pollution, since the southern quadrants are bordered by Boylston Street. Similarly, Duarte et. al. (2012) found that urban marmosets avoid areas with heavy sound pollution (Barrett et al. 2018).

Response to Conspecifics: Social Learning and Aggression

This study also contributes to prior research on the social behavior of urban animals foraging in groups.

Social Learning

My results showed that shyer on-looking squirrels seemed to learn from bolder squirrels how to safely obtain food. These results add to previous studies which show social learning among urban squirrels and other species. One study found that red squirrels can learn new feeding techniques from a more experienced squirrel and that this new knowledge persisted even after the model squirrel was no longer present (Weigl and Hanson 1980). However, another study found that squirrels learn even more effectively when observing a conspecific fail, rather than succeed, at a task (Hopewell et al. 2009). Hopkins (2013), Mazur and Seher (2008), and Breck et al. (2008), have done studies of other species including the black bear and jackdaws, which have found that these animals also learn from each other how to forage on anthropogenic food (Barrett et al. 2018). Future studies could investigate whether bolder squirrels, like the ones in the current study doing the "teaching," are the parents of the shyer individuals, or whether shyer adult squirrels typically learn from bolder adult conspecifics.

Aggression

My results showed that intraspecific aggression increased in an area of high squirrel density when anthropogenic food was introduced. This finding is consistent with a study by Parker and Nilon (2008) which found an increased squirrel density contributes to decreased wariness and a more competitive drive for survival, thus creating more opportunity for aggression amongst squirrels. However, another study found that an increase in squirrel density leads to a decrease in squirrel aggression (Haigh et al. 2017). Since my study added the variable of anthropogenic food, this could explain the differing results. Future studies could examine the impact of density and human feeding on squirrel aggressiveness with a larger sample size of squirrels. In addition, future work could expand on this research by exploring the levels of aggression in squirrels when the density of humans or heterospecifics increases or decreases.

CONCLUSION

Limitations

There were various aspects of my study that may have been cause for error. I was inconsistent in how I executed the boldness study. For some squirrels, I held the nut in my hand, while for others, I placed the nut on the ground beside me. Furthermore, I made repetitive kissing

and clucking sounds for some squirrels, but not for others. Another point of error in my study could have resulted from too few trials. My results would need a larger sample size to be statistically significant. Additionally, since I returned to the cemetery three times and stayed for several hours each time, the squirrels may have habituated to me, and grown bolder in the process. Finally, when I quantified the number of squirrels that appeared bold or vigilant, I may have recounted squirrels.

Areas for Future Research

Future studies could address the limitations above through larger sample sizes, more trials and more standardized procedures for interacting with the squirrels. Additionally, squirrels could be tagged to determine whether they are consistently bold or shy, or whether their behavior is context-specific. Future projects could also attempt to isolate human habituation and canopy coverage to determine which has the greatest impact on boldness and vigilance. And finally, future studies could investigate whether bolder squirrels, like the ones in the current study doing the "teaching," are the parents of the shyer individuals, or whether shyer adult squirrels typically learn from bolder adult conspecifics.

The current study shows a range of behaviors within a small group of urban squirrels and suggests that these differences may be due to fairly subtle changes in the landscape and in human-animal interactions. Studies on individual urban populations are important because they are a starting point to help us enhance conditions for both humans and wildlife in specific urban locations.

References

General Information

Barrett, Lisa P., et al. "The Cognition of 'Nuisance' Species." *Animal Behaviour*, Vol. 147, 2019, pp. 167–177., doi:10.1016/j.anbehav.2018.05.005.

This article is a review of the special cognitive abilities of species which typically come into conflict with humans and are therefore called a "nuisance." These abilities include boldness, categorization, innovation, memory, learning, social learning and behavioral flexibility. This article will give me good definitions of behaviors and help me locate other studies which address vigilance and boldness. The sections on boldness, learning and social learning will be helpful to understanding the possible relationships between habitual human feeding and squirrel cognition, temperament and behavior.

"Boston Common." *Boston.gov*, 19 June 2018, www.boston.gov/parks/boston-common.

This site provides general information as well as a brief history on Boston Common. I used this source for background on Boston Common in my introduction.

Partan, Sarah R., et al. "Wild Tree Squirrels Respond with Multisensory Enhancement to Conspecific Robot Alarm Behaviour." *Animal Behaviour*, Vol. 77, No. 5, 2009, pp. 1127–1135., doi:10.1016/j.anbehav.2008.12.029.

In this experiment, a mechanical robot squirrel was programmed to mimic squirrel tail flags and alarm barks so as to test squirrel responses in both urban and rural environments. The study found that the squirrels responded most when both tail flags and alarm barks were combined rather than isolated, and that urban squirrels were more responsive to the tail flags, suggesting that the noise of an urban environment might be causing a shift to multimodal or visual cues rather than solely acoustic ones. This study is useful background to aid in the understanding of the effect of urbanization on squirrels.

Ryan, Amy M., and Sarah R. Partan. "Urban Wildlife Behavior." *Urban Wildlife*, 2014, pp. 149–173., doi:10.1007/978-1-4899-7500-3_9.

In this chapter of the book *Urban Wildlife Conservation: Theory and Practice*, authors Ryan and Partan outline many of the ways in which animal behavior changes due to urbanization. These areas include animal movement and home ranges, use of human structures, foraging behavior, anti-predator behavior and response to humans, social behavior, and animal communication. The authors conclude with a look at behavioral flexibility and the evolutionary implications of the effects of urbanization. This article is useful in my project because the sections on anti-predator behavior and response to humans, as well as on behavioral flexibility, reference several studies which can help me determine my specific focus and provide background information.

Habitat Selection

Merrick, Melissa, et al. "Urban Gray Squirrel Ecology, Associated Impacts, and Management Challenges." *The Grey Squirrel: Ecology & Management of an Invasive Species in Europe*, edited by Craig M. Shuttleworth, Peter W.W. Lutz, and John Gurnell. European Squirrel Initiative, 2016. pp. 57–77. www.researchgate.net/publication/311733852_Urban_Gray_squirrel_ecology_associate_impacts_and_management_challenges.
In this book chapter, the author looks at the ecological characteristics of urban and rural squirrel populations, ecosystem functions and services of urban gray squirrels, the ecological impacts of urban gray squirrels on native fauna, and the management and control of urban gray populations. The authors consider it important to study urban gray squirrels to allow predictions of their behavior in new urban environments and to allow development of effective wildlife management strategies. This chapter is relevant to my study of Boston Common squirrels because it examines the impact of different habitat features, such as canopy coverage, on population density.

Parker, Tommy S., and Charles H. Nilon. "Gray Squirrel Density, Habitat Suitability, and Behavior in Urban Parks." *Urban Ecosystems*, Vol. 11, No. 3, 2008, pp. 243–255., doi:10.1007/s11252-008-0060-0.
This paper explores the relationship between between gray squirrel density, intraspecific aggression, and boldness and habituation to human presence in various parks. This article measured these variables in Lafayette Park in Washington D.C., as well as in six other urban parks in Baltimore, MD. Ultimately, the study found that there is a positive relationship between squirrel density and intraspecific aggression, and a negative relationship between density and wariness. This research is helpful for my current study because it will provide support for my hypothesis.

Response to Humans

Bowers, Michael A., and Bianca Breland. "Foraging of Gray Squirrels on an Urban-Rural Gradient: Use of the GUD to Assess Anthropogenic Impact." *Ecological Applications*, Vol. 6, No. 4, 1996, pp. 1135–1142., doi:10.2307/2269597.
In this experiment, squirrels were given trays of sunflower seeds at seventy-eight sites in Virginia. Giving-Up Density, or GUD was measured by counting the number of seeds left after a period of time. Researchers found that the lowest GUDs occurred in urban areas near human structures, suggesting that either squirrels have reduced predatory fear of humans or that they have limited access to food in urban areas and are more hungry and willing to expose themselves. They also had lower GUDs when there were higher squirrel densities and greater canopy cover, suggesting that the squirrels fear predators less when there are more of them and they have an easy escape route up a tree. This study is relevant to my study of vigilance and boldness of squirrels.

Cooper, Christopher A., et al. "Behavioral Responses of Eastern Gray Squirrels in Suburban Habitats Differing in Human Activity Levels." *Northeastern Naturalist*, Vol. 15, No. 4, 2008, pp. 619–625., doi:10.1656/1092-6194-15.4.619.
This article written by Cooper et. al explores the responses of squirrels when approached by a human only and a human with a dog in areas with high and low levels of human activity. The authors conclude that alert distance in squirrels overall does not vary between human alone and human with dog approaches, but anti-predator behavior is influenced by the

presence of humans in the area. This article will be helpful as I am also studying vigilance behavior in the squirrels on Boston Common.

Nowak, Ted, et al. "Shyness and Boldness in Squirrels: Risk-Taking While Foraging Depends on Habitat Type." *Eukaryon*, Vol. 14, Mar. 2018.

This article examines the levels of shyness and boldness in squirrels at various locations, including urban, forest, and rural environments by measuring Giving-Up Density (GUD). The research found that squirrels in open environments were more likely to experience higher GUDs, and that urban squirrels experienced the lowest GUDs across distances of 5, 10, and 15 feet. The report attributes the cause of this to the high level of human activity in any environment would make squirrels more habituated to the presence of humans, or even make them see humans as a source of food. This research is relevant to my paper because I am also examining the level of boldness and vigilance in squirrels in an urban environment. This article will help me support my hypothesis.

Wilson, Alexander D. M., and E. D. Stevens. "Consistency in Context-Specific Measures of Shyness and Boldness in Rainbow Trout, *Oncorhynchus Mykiss*." *Ethology*, Vol. 111, No. 9, 2005, pp. 849–862., doi:10.1111/j.1439-0310.2005.01110.x.

This study asks whether rainbow trout are consistently bold or shy (domain-general) or whether their behavior is context-specific. The authors found that bold trout were consistently bold when the context was foraging, but that when exploring a swim flume, their behavior varied. The authors concluded that rainbow trout shyness and boldness depends on the context they are in. This research is relevant to my study of squirrel boldness and could also provide ideas for future methods of squirrel boldness/shyness research.

Zou, Hong, et al. "Differential Behavior Patterns in Cynomolgus Monkey *Macaca Fascicularis* in Home Cage in Response to Human Gaze." *Journal of Medical Primatology*, 2 Dec. 2014.

In this experiment, monkey behavior was analyzed when a human observer gazed at them and looked away. Various response behaviors were recorded such as opening/closing mouth, agitation, staring back and approaching the observer. The study found that the monkeys exhibited heightened awareness while being gazed at by the humans. They had longer durations of the measured behaviors when being gazed at. Similarly, during my study, the squirrels at the Central Burying Ground reacted with vigilance or fear when I fixed my gaze upon them.

Response to Conspecifics

Haigh, Amy, et al. "Variations in Aggression and Activity Levels amongst Squirrels Inhabiting Low and High Density Areas." *Ecological Research*, Vol. 32, No. 6, 2017, pp. 931–941. doi:10.1007/s11284-017-1506-8.

This study used radio tracking of squirrels and examined the effects of squirrel density on activity and aggression, survival probability, breeding and body condition. The researchers found that in areas of high squirrel density, the squirrels were less aggressive than their counterparts in areas of low density. There was also a significant correlation between the activity level of the squirrels and their aggressiveness. This study is relevant for my project because I too am looking at the relationship between squirrel density and aggressiveness.

Hopewell, Lucy J., et al. "Gray Squirrels (*Sciurus Carolinensis*) Show a Feature-Negative Effect Specific to Social Learning." *Animal Cognition*, Vol. 13, No. 2, 2009, pp. 219–227. doi:10.1007/s10071-009-0259-3.

In this study, researchers found that eastern gray squirrels who watched a conspecific fail at obtaining a food reward learned more readily than those who watched a conspecific succeed. My observations indicate that shyer squirrels become more bold as they watch bolder conspecifics obtain food from humans. Since these results seem to contradict each other, I will make note of this in my discussion. This study can also provide ideas for future experiments on social learning among Boston Common squirrels.

Weigl, Peter D., and Elinor V. Hanson. "Observational Learning and the Feeding Behavior of the Red Squirrel *Tamiasciurus Hudsonicus*: The Ontogeny of Optimization." *Ecology*, Vol. 61, No. 2, 1980, pp. 213–218. doi:10.2307/1935176.

In this study, researchers studied the amount of time it took red squirrels to learn how to eat hickory nuts for the first time. One set of squirrels used trial-and-error, while another set was able to observe an experienced conspecific feeding on the nuts. This study found that the squirrels who learned from the model squirrel were more efficient than those who learned via trial-and-error, and that this learning persisted even when the model squirrel was removed. This study supports my claim that social learning occurs among squirrels in the Central Burying Ground.

From the Instructor

Matthew Yee seemed to know from the moment he enrolled in WR150 "Family Snaps and Stories" that he wanted to write on photographs from his family archive. In our class students learned to analyze family portraits and understand the private and public uses of the snapshot. In the final research essay students had a choice to write on a topic that included personal exhibits. Matthew was keen to understand how his grandparent's photographs related to Chinese Exclusion Era history in the United States. "From Mug Shots to Masterpieces: Identities Revealed Through Immigration Portraits of the Chinese Exclusion Era" contributes to a vibrant scholarly conversation about government identification photography, race, and culture in the U.S. between 1882 and 1965.

For instructors who may wish to teach this essay, the research and argument model a number of WR150 elements. It begins with a two-paragraph introduction: the first presents the general topic of Chinese immigration to the U.S. and the second the thesis that immigrant families found ways to resist and foil the discriminatory effects of government-issued identity cards. Subsequent body paragraphs draw on current research about U.S. identification photography that typically accompanied immigrant documents. Several of Matthew's sources locate exhibits that both "mark" the Chinese immigrant as foreign yet also reflect the sitter's native origins. Matthew's stakes flag the power and value of a seemingly ordinary artifact, such as his grandfather's citizenship file photo, and connect such exhibits to a larger immigration narrative. The essay also models clear signposting of relevant figures and responsible citation of all sources, including Matthew's family pictures. The argument strikes a critical balance between interpreting government photos with the eyes of suspicion and fear of the "foreigner" and reinterpreting them as "masterpieces" of family unity and ultimately American belonging.

Michele Martinez
WR 150: Writing, Research, & Inquiry

From the Writer

Last June, I was looking through my grandparents' photo album to try and find my great-great-grandfather. After a meticulous search, I could only find a single photo of him. It was the same one hanging on their wall. I then turned to the National Archives in Boston to try and find his immigration file. My result? Only the same photo.

I then began to wonder why this portrait was appearing in so many different places. At first, I thought it was simply a picture he must have enjoyed, but that theory seemed too easy. After all, when I was at the National Archives I noticed a similar trend in other documents—people attaching the same photos for everything.

From Mug Shots to Masterpieces is my take on the perspectives of Chinese immigrants as they navigated the barriers of the Exclusion Era. At the time, they were the only group of immigrants required to provide identifying photos with their case files. In this paper, I argue that Chinese immigrants purposely modified their portraits to reflect American measures of respectability. By doing so, they successfully challenged the narrative of their enforced documentation.

MATTHEW YEE is a sophomore from Massachusetts studying Biology in the College of Arts and Sciences. Outside of classes, he enjoys tracking down rare manuscripts and forgotten records to uncover his family stories. He would like to thank Dr. Michele Martinez for her incredible guidance and support throughout WR150, as this project wouldn't have been possible without her. He would also like to thank Ken Liss of the Mugar Memorial Library and Tracy Skrabut of the National Archives in Boston for their tireless enthusiasm in his historical explorations. Finally, he would like to thank his family.

MATTHEW YEE

FROM MUG SHOTS TO MASTERPIECES: IDENTITIES REVEALED THROUGH IMMIGRATION PORTRAITS OF THE CHINESE EXCLUSION ERA

From drivers' licenses to passport books, identification documents are seemingly nondescript. Today, the photos on these documents are accepted as simple conventions of record-keeping, enforced for public accountability. These innocuous shots don't criminalize their subjects; rather, they convey appearance. However, identification documents have a history fraught with racial and political complication. Even though certificates today assert a person's identity and citizenship, immigration documents during the Chinese Exclusion Era functioned to mark a person's perpetually foreign status. For Chinese immigrants, their path wasn't easy.

Beginning in the early 1880s, Chinese immigrants from the Kwangtung[1] region of China began immigrating to California. Colloquially referring to their destination as "gold mountain,"[2] they hoped to support their families at home. As professor of history Sue Fawn Chung explains, the Kwangtung region was strife with civil conflicts and natural disasters in the late nineteenth century (Chung 5). Correspondingly, Chinese immigrants saw America as a place of opportunity. When they arrived, they were met with unforgiving laws regarding citizenship papers. Immigrants and their photos were inescapably conjoined, since newcomers were required to carry identification cards at all times.[3] Yet, these portraits were also influential tools—since immigration officers associated individuals with their portraits, the portraits became associated with social status. With this newfound influence, immigrants could surpass barriers at the border. Therefore, Chinese immigrants countered degrading government-issued photographs during the Exclusion Era; by altering their portraits to include signs of individual identity and orchestrating multiple shots to display family cohesion, they effectively reclaimed the power of their enforced documentation.

Colonial photography from the Kwangtung region influenced Western perspectives of China and highlighted photography's potential as a "tool" to label ethnic groups. With the impending decline of the Qing dynasty in the late eighteenth century, China was forced to open ports to foreign traders at Hong Kong (Kent 3).[4] However, what resulted was much more than a simple exchange of goods. Fueled by the allure of "the Orient," missionaries and explorers selectively documented life in China with novel photographic technology. Their photos were far from complimentary. As art historian Sarah Fraser writes, "the continuous presence of devastating views of poor, displaced people from southern China contributed to the long-term traction of those photographs" (Fraser

[1] Kwangtung is the historical Romanization of modern day Guangdong, China (廣東).

[2] California in the Kwangtung dialect is *Gim San* (金山), literally, "Gold Mountain."

[3] Required under the Chinese Exclusion Act of 1882. While new immigrants were barred from American shores, Chinese-American citizens were allowed to stay. As such, they were permitted to sponsor their immediate relatives; this would eventually lead to huge influxes at U.S. ports. All photos in this paper are from the time period when that law was in effect: 1882-1965.

[4] Hong Kong is immediately adjacent to Kwangtung in the southernmost part of China.

42). By sharing photos of exclusively poor areas, colonists portrayed China as a place in desperate need of Westernization. As such, Americans began to view overseas Chinese immigrants as a societal and moral threat. Fraser also establishes the potential of photography as a "tool" to "mark and distinguish" individuals (Fraser 51). In this case, the tool was used to dehumanize others. These negative viewpoints translated to the Chinese Exclusion Act, when the American public denounced increases in immigration to U.S. shores.[5]

Emboldened by malicious colonial photography from Kwangtung, the U.S. government demanded the use of identification portraits to monitor Chinese immigrants. This monitoring was necessary because the Chinese Exclusion Act couldn't be implemented as an absolute purge. As federal courts conceded, Chinese-American citizens were constitutionally entitled to remain (Berger 1225). In response, immigration officers held these citizens under even greater scrutiny. Historian Anna Pegler-Gordon examines this trend in her analysis of the Exclusion Era, noting that Chinese-American citizens were the first group of people mandated to carry identification cards with photographs (Pegler-Gordon 53). Being used to "mark and distinguish" citizens, these early pictures were not unlike criminal mug shots of the time. In many early portraits, immigrants could be seen holding placards with identifying numbers (Luibhéid 57). With height charts behind them and numbers in front, they were essentially in jail. However, such portraits weren't consistently controlled. Over time, U.S. ports relaxed their policies—and the immigrants discovered a loophole.

With changing policies on the regulations for portrait-taking, Chinese immigrants found an unprecedented opportunity to display overt wealth in their photos. In turn, this illusion helped to assert their individual identity and undermine the immigration process. While early photos were highly regulated, taking portraits on-site quickly became a mounting financial struggle for U.S. ports. As such, immigrants became responsible for procuring their own photos—they were permitted to bring portraits to their entry interrogations. Selecting a picture would be crucial, as physical presentation could determine an immigrant's fate. Historian Erika Lee summarizes this trend, noting that officers usually admitted more merchants than general laborers (Lee 86). The merchants, officers reasoned, would likely seek out Chinese consumers. In this way, they would not interfere with the American workforce. Since merchants were usually well-dressed and finely decorated, officers were quite confident in their abilities to distinguish them from the laborers. Chinese immigrants recognized this mindset and in turn altered their photographs. Thus, the photographs became "tools" for constructing identity. One such portrait is below.

[5] This occurred in the wake of the Great San Francisco earthquake in 1906. A majority of San Francisco city records were destroyed in subsequent fires, including birth records. In response, a majority of Chinese immigrants immediately registered as citizens by birth. With no choice but to accept their claims, U.S. ports accepted these early immigrants. Using their "citizen" status, many sponsored their relatives to America.

Fig. 1. Affidavit of Leong Shee from the Exclusion Era, with Identifying Photograph. Leong Shee's affidavit photo, in detail and in original position (USDOJ "Affidavit" 05).

Rather than include a standard headshot with her affidavit, Leong Shee attached a full portrait. The photo could barely fit on the page; it almost blocked the various signatures. Wearing elaborate clothing, Leong Shee sits next to a table with a bookstand, vase, and flowers.[6] In her hand she holds a book, signifying her education. But, those statements of wealth aren't simply meant to help with her identification. Instead of including a photo of procedure, Leong Shee included a portrait of status. Author Eithne Luibhéid identifies this common phenomenon, writing that Chinese women needed to appear sophisticated in their photos since the American public commonly viewed them as morally vulgar (Luibhéid 46). If U.S. officials deemed an individual non-reputable, that individual wouldn't be permitted entry. To overcome this hurdle, Chinese immigrants wore their best clothes and created elaborate displays for their portraits. By doing so, they created more respectable identities for themselves. Thus, the photos shifted in purpose from identifying markers to messages of prestige.

While Leong Shee and others asserted prestige and individuality through their heritage-rich portraits, others used their photos to demonstrate Westernization. Since Chinese immigrants were often seen as a threat to the integrity of American culture, those who had assimilated were more likely to be admitted. Consequently, many immigrants hid signs of Chinese culture in their official portraits. An example of this effort is shown below.

[6] Leong Shee's portrait was likely exaggerated regarding her wealth. In her affidavit, she remarked that her homeland was in Kwangtung, China. Given the economic turmoil of the time, such a level of wealth would have been exceedingly rare (and dangerous to maintain).

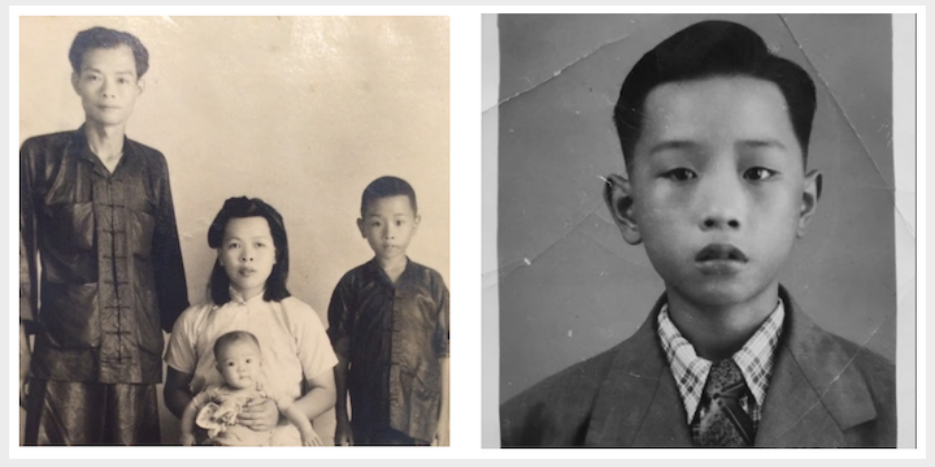


Fig. 2. From the Author: Family Portraits taken in Nam Lung Village, Kwangtung, China. On the left, a 1946 family portrait (Wong). On the right, a 1952 passport portrait (Wong). Notice that the young boy[7] appears in both photos.

On the leftmost side is Wong Jang, who had moved to Boston in the 1930s. Hoping that his son might join him, Wong had his son's portrait taken and forwarded to the U.S. embassy. The two photos in Figure 2 were from the same album, and taken a few years apart. However, only the photo on the right was sent to the embassy. By appealing to American standards through the use of Western garments, Wong strengthened his son's application. After all, U.S. immigration officers were wary of young children, as they would often be placed in local schools to integrate with American society. By hiding culture, an immigrant could sway border officers.

In addition to clothing, other immigrants altered their grooming styles to become more Westernized with the hopes of improving their cases during interrogations. Wong Kim Ark,[8] a native-born American citizen, won a case against the U.S. Supreme Court to assert his citizenship status. As legal scholar Bethany Berger outlines, Wong Kim Ark's photographs all display his partially shaved scalp, indicating the presence of a queue hairstyle (Berger 1228). However, in both his front and side profile portraits, his queue is hidden. By concealing that sign of foreign identity, Wong Kim Ark improved his image for the Court.

Both the young boy and Wong Kim Ark may appear to have capitulated to standards of Westernization, but the context of their photos actually reveals more enhanced individual identity. Even though the young boy's Western portrait was sent to the embassy, his photo in traditional clothing occupied a prominent place in the family album. Similarly, Wong Kim Ark hid his queue without cutting it off. Despite outward appearances, the two kept their true cultural identities intact. Both individuals subverted the purpose of realistic photography to "mark and distinguish" themselves, and instead used the photographs as "tools" to improve their

immigration cases. Thus, this duality of image represents a strengthening of individual identity, complete with expressions of both American and Chinese customs. Just as Leong Shee's photo functioned as more than simple identification, these portraits had changed from identifying markers

[7] The young boy is the author's grandfather.
[8] Wong Kim Ark is not related to the author.

to impressions of individuality. Just as importantly, the portraits could be altered to represent family unity.

In addition to reinforcing individual expression, immigration photos were often repurposed to maintain family cohesion despite geographic separation. Family connection was one of the most important facets of social identity in China, and this translated to overseas family dynamics as well (He 3). Because the Exclusion Act's policies included strict penalties for even the slightest discrepancies in testimony, Chinese-American citizens often failed in the sponsorship process for their relatives. In the hopes of preserving their family unit, these citizens repurposed their failed applications to create unconventional scenes. Some examples are shown below.

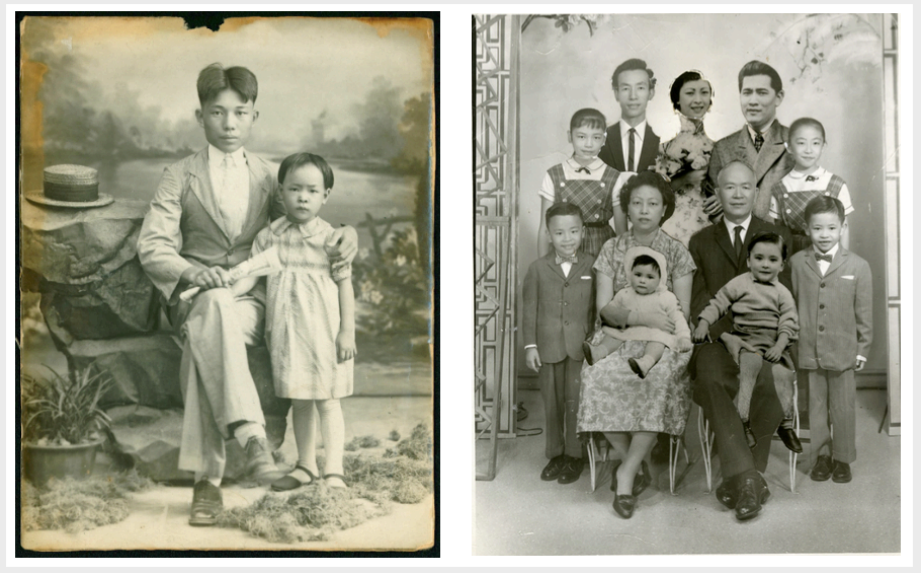


Fig. 3. Peculiar Photographic Adjustments in Family Records. On the left, a 1926 portrait from Kwangtung[9] (Jew 26). Note that the man's head is awkwardly oversized—a clear sign of editing. On the right, a 1961 portrait from New York (Low 61). The head of the woman in the back is disastrously pasted in.

The photo on the left with two siblings is from Kwangtung. While the young girl was in the studio when the portrait was taken, her brother was not. A few years earlier he had moved to the U.S. Because of his laborer status, he was not granted a passport, and thus wouldn't be allowed to travel between countries. With better work prospects in America, he stayed. Close viewers will note that his head appears quite large and his body unusually androgynous. In fact, he wasn't there at all—he simply sent back his voided passport application to be included. An aunt sat in his place, imitating what was missing from the headshot.

The photo on the right demonstrates a similarly striking repurposing of immigration photos. Taken in New York, this portrait represents an idealized family in unity. However, the couple in the back and their children in the front row were crudely pasted in. That sibling's family had attempted to immigrate from Hong Kong to America, but due to a small mistake on an application form their petition was denied (Low 61). With no choice but to remain in Hong Kong, that sister sent her family's application portraits to New York, where they were added to the family shot. Both sets of alterations can hardly be recognized as passport photos; the adjustments created a new meaning.

[9] Jew Ngan is the young girl on the left-side photo in Fig. 3. She is the author's great-grandmother.

Thus, this process helped to assert a stronger "identity during [that] period of intense upheaval" (Kent 1). In the portraits, the family could be as one.

Other immigration photos weren't altered from multiple sources, but were instead used to emphasize the power of individual portraits in family settings. In Kwangtung, a common funerary tradition involved hanging memorial portraits in the home (Lee 92). For stylistic and economic reasons, immigration portraits were commonly used for this purpose. After all, immigration portraits were often the finest representations of their subjects. Immigrants rarely, if ever, needed to imitate that level of material wealth after their arrival. Other times, these portraits were the only chronicle of their subjects—photography was still an expensive commodity up until the 1960s. An example of this reclaiming is shown below.

Fig 4. From the Author: Portraits of Wong Yick[10] in multiple contexts. On the left, a replication of Wong Yick's immigration portrait (Wong 51). The same photo also appears in a 1933 citizenship file, on the right (USDOJ "File" 33).

Wong Yick's portrait appears in two places: a US entry record and his grandson's house. In that immigration permit, an officer had scribbled a signature over the shot, demonstrating its lack of aesthetic value. Wong's portrait was badly overexposed in his file, further representing its lack of importance. However, the same photo appears quite differently in a family setting. In the house, the photo wasn't part of a document but was instead a commemorative family item. Pegler-Gordon comments on this practice, arguing that such reclaimed presentations "changed the purpose of the photograph from the identification of an unknown laborer to the intimate recognition of a familiar face" (Pegler-Gordon 74). By extracting the photo from its document source, family members reconstructed its presence. No longer a criminal snapshot to "mark and distinguish," the portrait became a strong indicator of family unity.

Today, identification cards are commonplace. An obvious and reassuring aspect of modern society, these documents offer transparent ways to identify people and verify their history. However, the portraits on these documents are historically complicated. Photographic identification was first introduced in America during the Exclusion Era, and it effectively criminalized the Chinese people. Chinese immigrants subsequently gained control of their photographs; they used them as tools of self-expression. To improve their chances of admission to the U.S., immigrants arranged their portraits to reflect a more idealized "self." They also manipulated their immigration portraits to

[10] From Fig. 4., Wong Yick is the author's great-great-grandfather.

serve a more familial purpose. Photography was indeed a tool used by U.S. officers to control newcomers on American soil. But, photography also formed a powerful channel for personal expression. Chinese immigrants undermined the power of their enforced documentation; in using their photos, they prevailed. As author Roland Barthes reflects in his book *Camera Lucida*, "the photograph itself is in no way animated…but it animates me" (Barthes 20). In the same way, Chinese immigration portraits represented a pure illusion—but one powerful enough to alter reality.

Works Cited

Barthes, Roland. *Camera Lucida: Reflections on Photography*. New York, Hill and Wang, 1980.

Berger, Bethany R. "Birthright Citizenship on Trial: Elk v. Wilkins and United States v. Wong Kim Ark." *Cardozo Law Review,* Vol. 37, No. 4, 2016, pp. 1185–1258.

Chung, Sue Fawn. "Tracing the History of Chinese American Families." *History: Reviews of New Books,* Vol. 35, No. 1, 2006, pp. 5–10.

Fraser, Sarah E. "The Face of China: Photography's Role in Shaping Image, 1860–1920." *Getty Research Journal,* No. 2, 2010, pp. 39–52.

He, Yan. "Special Issue Introduction: Chinese American Archives, Collections, and Librarians." *Chinese America: History and Perspectives,* Vol. 30, 2016, pp. 1–2.

Jew, Shee. *Portrait of my Children*. 1926, Hoy Ping, Kwangtung, China.

Kent, Richard K. "Early Twentieth-Century Art Photography in China: Adopting, Domesticating, and Embracing the Foreign." *Trans Asia Photography Review,* Vol. 3, No. 2, 2013.

Lee, Erika. *At America's Gates: Chinese Immigration During the Exclusion Era, 1882–1943*. Chapel Hill, NC, University of North Carolina Press, 2003.

Low, Moo Gee. *Low Family Portrait*. 1961, Museum of Chinese in America, New York.

Luibhéid, Eithne. *Entry Denied: Controlling Sexuality at the Border*. Minneapolis, MN, University of Minnesota Press, 2015.

Pegler-Gordon, Anna. "Chinese Exclusion, Photography, and the Development of U.S. Immigration Policy." *American Quarterly,* Vol. 58, No. 1, 2006, pp. 51–77.

United States Department of Justice, Immigration and Naturalization Service. *Affidavit of Leong Shee in Support of Young Fui*. San Francisco, 1905.

United States Department of Justice, Immigration and Naturalization Service. *File of Wong Yick, Native*. Boston, 1933.

Wong, Jang. *Portraits of my Family*. 1946–1952, Nam Lung Village, Kwangtung, China.

From the Instructor

How might faculty teaching WR courses use the essay, "First Responders: The Evolution of Presidential Roles and Rhetoric in the Era of School Shootings"? This essay can be used in a number of ways as a student model of writing. The essay is by no means perfect, but those imperfections coupled with its strengths make it a useful tool for discussion about writing. Here are some features of the essay that you might consider highlighting for your students:

1. Structuring a long essay that involves multiple sources – note that the writer

*Uses headings and additional spacing to denote distinct sections

*Organizes topically – in this example, after the introduction, the writer arranges sections on the

- historical and political context(s);

- theoretical text, which serves as a lens; and then the

- application of the theory source to three presidents and their responses (exhibits) to school shootings

2. Using multiple genres of exhibit sources in one essay: in this essay, the writer uses

Speeches

Tweets

Polls

3. Using a theory source:

Encourage your students to explore the places in the essay where the writer refers to the theory source (Campbell and Jamieson). Note that the writer explains/summarizes the theory source early in the essay; later, the writer notes at various points how the exhibits illustrate the theory source's ideas; but also help students to see that the writer finds the theory source fails in certain ways to predict what happens in the exhibits. In a way, the writer is making an argument about the theory source and its continued relevance for our own era.

Novice writers have a tendency, when using a theory source as a lens for analyzing one or more exhibits, to apply the lens in an uncritical manner. These writers, typically, introduce and summarize a theory source. Their use of the theory source is essentially saying, "See, the exhibit demonstrates what the lens or theory source predicted. Finished."

In this essay, however, the writer argues (and demonstrates) that the exhibit sources depart in interesting ways from the expectations of the theory source; nonetheless, the writer argues that the theory source still applies, despite this new kind of activity that the theorists had not anticipated. Note, for example, how the student writer argues that Clinton's speech "stands apart from the national eulogies that preceded it" (5) and that Clinton "strengthens and alters this [Campbell and Jamieson] rubric" (6).

4. Developing a comparison between exhibits (in this case, texts by Clinton, Obama, and Trump)

An exercise you might use with students would involve having them identify as many places in the essay where the writer makes explicit comparisons. Ask students about (1) the way in which the essay overall structures the comparison and (2) at the sentence level how comparisons are made (using verbs, subordinate clauses, particular words that highlight contrasts, etc.) Finally, you could ask students (3) if there are missed opportunities to build in comparisons and, if so, where in the essay might they occur, why, and what sentences the students would construct to reinforce the comparison.

Below are some particular ways that the writer establishes and sustains a comparison of the three presidents and their responses to school shootings:

*All presidents to be compared are initially introduced (page 1; pages 3-4)

*Clinton is "the first" (terminology that suggests "second," "third," etc.) (p. 4; p. 5)

*Clinton establishes "a new role for the president" (p. 5)

*Transition to Obama section, "Columbine did not go down in history as the *last* school shooting" (my emphasis) p. 6 – "last" is a clear contrast to "first"

*Use of verbs, subordinate clauses, and comparative phrases establish explicit comparison:

> Obama's "attention to policy diverges from … Clinton's response to Columbine" (p. 6);
>
> "While Clinton aimed … to garner support …, Obama struggles …" (p8);
>
> "Like Clinton, Obama addresses …" p7;

*In the final sentences ending the Obama section (2nd part of the comparison), the writer helps the reader see the comparison by making makes references to Clinton (the 1st figure in the comparison) (p. 8)

*While the Trump section (3rd part of comparison) begins without any comparison to other presidents, this section's second paragraph introduces both Clinton and Obama, and the remainder of the section reinforces comparisons between the three different presidents.

5. Writing a conclusion that signifies a "so what?" or why this issue matters

The essay concludes by first pointing out a rather obvious point that is made toward the end of the body of the essay: that "presidential responses to these [school shooting] tragedies have grown increasingly cynical" (p. 11). But, the writer is not content to merely end here. Instead, the writer expands on this point about political cynicism, pointing out that the real problem concerns American democracy, political polarization and a failure to adequately represent the will of the people. These examples highlight the failure of democracy. The essay, therefore, does not simply restate the writer's main points about the various exhibits, but instead tells us that these events require a re-examination of this cherished ideal of American democracy.

David Shawn
WR 151: Writing, Research, & Inquiry with Oral and/or Signed Expression

From the Writer

In high school, my favorite subject was history, and so I was excited that my WR151 course had a historical focus and involved reading and analyzing famous speeches and documents in American history. Much of our class discussion around these documents highlighted patterns in rhetoric throughout history, and the shared methods orators use to provide comfort, inspiration, or new ideas to the nation. For much of our analysis, we used scholars of rhetoric Campbell and Jamieson's works to find common themes and structures in the documents we studied. I decided to focus on school shootings because gun control and school safety have sparked the most discussion and political engagement among my generation over the past seven years, since the Sandy Hook shooting in 2012, and there are few presidents who have addressed the issue due to its contemporaneity. The contrast between the approaches and rhetorical styles of Donald Trump and Barack Obama, specifically, led me to question the role of the president during these national tragedies, and whether or not any patterns or evolutions arise when looking at presidential responses of this genre across eras. I hoped to determine through my research and my application of Campbell and Jamieson's rubric for national eulogies whether there was an established presidential role following school shootings, or if each president who has addressed the issue has done so in a different way that more closely mirrors his policy agenda or values.

ELLIE YEO is a rising sophomore from Washington D.C. majoring in international relations with a concentration in foreign policy. As a kid, she loved to read and write stories. Now, she enjoys spending time with friends, listening to music, hiking, and reading when she can. She enjoyed and received exceptional writing instruction in both my WR120 class and my WR151 class and would like to thank Professor Shawn for being so supportive of her writing and for making her college transition less daunting and more exciting.

Elinor Yeo

Martin Fido Award for Prose Style

First Responders: The Evolution of Presidential Roles and Rhetoric in the Era of School Shootings

At 11:19 a.m. on April 20, 1999, two senior students at Columbine High School in Littleton, Colorado opened fire on their classmates, ultimately killing twelve students and one teacher. From that point, the U.S. has faced fifty mass murders or mass murder attempts in schools (Pearle). As with at-home terrorism or foreign interference in elections, the threat of a school shooting is a relatively new phenomenon for U.S. leaders to address. It could be expected, then, that presidents would need to develop a new rhetorical structure and tradition for their oratorical responses to school shootings. Political analysts have even lauded President Clinton's response to Columbine as "establishing several precedents for presidential responses to mass shootings going forward" (Troy). According to scholars of rhetoric, Carolyn Campbell and Kathleen Hall Jamieson, however, presidents adhere to a certain model when addressing the nation following a national tragedy. Campbell and Jamieson call these addresses "national eulogies" and argue that each president uses the same four rhetorical tactics to deliver a sufficient response (80). Presidential responses to school shootings do not diverge from this core pattern. Despite the unique and unprecedented nature of the tragedies, they require a response from the president structurally similar to those of any other national tragedy or death. This being said, there are several ways in which Presidents Bill Clinton, Barack Obama, and Donald Trump vary their adaptations and implementations of this core structure. These slight rhetorical variations expose the nuances in the roles each president assumes following a school shooting, and how the political climate of their presidency informs these roles.

U.S. Political Climate Surrounding Gun Violence 1999–2018

Before examining specific presidential addresses following school shootings, it is necessary to have an understanding of the political climates that shaped these responses. According to political analysts and scholars of presidential rhetoric, Clinton's oration following the 1999 shooting at Columbine High School marked the first public presidential response to a school shooting in American history. Before 1999, presidents did not respond to tragedies such as school shootings that they viewed as impacting local communities only (Troy). Columbine, with thirteen deaths and over twenty injuries, marked the deadliest mass shooting in a high school in American history, warranting a strong and unprecedented response from the president (Shultz 65). Recent innovations in communication technology and broadcasting also allowed for Clinton to nationalize the tragedy at Columbine and begin a new expectation for presidential responses to school shootings.

The Sandy Hook Elementary school shooting that occurred in 2012 in Newtown, Connecticut was and remains the second deadliest school shooting in American history behind the shooting at Virginia Tech in 2007 (Shultz 65). Though Sandy Hook presented a new and

unparalleled challenge in many ways, President Obama had faced fourteen mass shootings already in his three-year-old presidency, giving him more preparation and examples to follow than Clinton had following Columbine. Due to the rapid influx of gun violence since Columbine, the issue of gun reform had developed significantly more prevalence in national politics by 2012. Even before Sandy Hook, Obama's early attempts at gun reform fell short as they faced the congressional gridlock surrounding the issue. With more and more of his reform propositions failing to pass, Obama's frustration with the NRA and the congressional system mounted, reaching a new level when six teachers and twenty children between the ages of six and seven were shot and killed at Sandy Hook Elementary School.

The 2016 election brought an increase in division and hostility to the American political climate. Trump's campaign unearthed deep feelings of resentment between different socioeconomic, ethnic, and political groups. This tension persisted into Trump's "victory" and presidency, and quickly infiltrated the dialogue surrounding gun violence, making the issue of gun control more politicized than ever before. Almost exactly one year before the shooting at Marjory Stoneman Douglas High School, Trump repealed an Obama-era gun regulation improving background checks on potential gun purchasers. He also received $11.4 million from the National Rifle Association towards his 2016 campaign advertisements (Timmons). Trump's early affiliation with the NRA and allegiance to pro-gun laws during his presidency sparked public response, especially among students, following the Parkland shooting. This reaction culminated in the March for Our Lives, which I will analyze later as the first ever national youth-led anti-gun protest and a reflection of the people's demand for government action.

Presidential Responses to School Shootings

Throughout their careers, scholars of rhetoric Karlyn Campbell and Kathleen Jamieson have developed several rubrics for various genres of presidential oration. In their 2008 work, *Presidents Creating the Presidency: Deeds Done in Words,* they identify a rubric for presidential responses to national tragedies. According to this rubric, presidents employ the same four rhetorical tactics in their addresses to the nation following a tragedy. They begin by using deeply emotional or religious rhetoric to adopt a pastoral role in comforting the public. They then provide an explanation for the tragedy, placing the event in the larger context of the nation's past and present, in order to provide some sort of greater reasoning for why the tragedy would occur. They offer this reasoning again by transforming the deaths that occurred into symbols of national resilience and unity. Lastly, each president offers some form of assurance that the tragedy will not be repeated (Campbell and Jamieson 80). This rubric continues to apply to presidential responses to school shootings, though Clinton, Obama, and Trump vary in their implementation of its core guidelines.

The political climates in which Clinton, Obama, and Trump gave their responses have triggered the rhetorical variations between them. As aforementioned, political and rhetorical analysts widely view the Columbine High School shooting as the first of its kind, making Clinton's response to the event the first of its kind as well. On May 20, 1999, President Clinton delivered an address in Littleton, Colorado to a gymnasium filled with members of the Columbine High School Community. Analyst Tevi Troy refers to this address as "…a vintage Clinton performance—feeling the pain of the audience, highlighting the importance of values, and trying to bring the nation together in a shared enterprise." Clinton's address upholds Campbell and Jamieson's standard for pastoral and unifying rhetoric in national eulogies. He quotes Scripture verses of St. Paul and enforces national unity and collective healing by telling the students, "All America has looked and

listened with shared grief and enormous affection and admiration for you…Take care of yourselves and your families first. Take care of the school next. But remember, you can help America heal, and in so doing you will speed the process of healing for yourselves" (Clinton).

In addition to rhetoric around healing and unity, Clinton continues to uphold Campbell and Jamieson's rubric in his use of those who died in the Columbine tragedy as symbols of national resilience and overcoming what Professor of English Craig Rood refers to as the "warrant of the dead" (48). He tells the students that, in addition to helping each other and the nation heal, "…there is something else you can do, and something I believe that you should do for yourselves and your friends, to make sure they will be remembered. Every special one of them" (Clinton). Although this call for remembrance and honoring the dead follows the traditional guidelines for national eulogies, the "something else" Clinton notes goes beyond Campbell and Jamieson's rubric, and is more indicative of Clinton's position in history at the time of the address.

As the first president to respond to a school shooting, Clinton sought to adopt a proactive role following Columbine, in the hope of thwarting the risk of another tragedy of its kind. When he tells the students there is something else they can do, he specifically calls for them to use their experience to promote change, in order to ensure that Columbine will go down in history as both the first and last school shooting of its caliber. He acknowledges this opportunity again when he tells the students, "We know somehow that what happened to you pierced the soul of America. And it gives you a chance to be heard in a way no one else can be heard, by the President and by ordinary people in every community in this country." He goes on to tell them, "…you have a unique chance — a chance — to make sure that the children of Columbine are never forgotten" (Clinton). Clinton's address stands apart from the national eulogies that preceded it because it creates a new role for the president following school shootings specifically—one that sets a precedent of both addressing these tragedies and using this specific tragedy to make significant headway in ending gun violence in America. Clinton's call to the students contains a level of optimism, motivation, and hope in the American people that they will respond to Columbine with enough heartbreak and anger to unite in creating "a culture of values instead of a culture of violence…to keep the guns out of the wrong hands…to make sure kids who are in trouble — and there will always be some — are identified early and reached and helped" (Clinton). In preaching unity, utilizing the "warrant of the dead," and inspiring hope and optimism that an event as tragic as Columbine will not be repeated, Clinton employs traditional rhetorical tactics as summarized by Campbell and Jamieson's rubric. He strengthens and alters this rubric, however, to match the unprecedented nature of his response to Columbine, and the unique opportunity in history he has to stop gun violence before it escalates.

As we now know, Columbine did not go down in history as the last school shooting of its caliber. When Barack Obama spoke at a prayer vigil in Newtown, Connecticut, he had already grown frustrated with the onslaught of mass shootings that followed Columbine. In his responses to these earlier shootings of his presidency, Obama heavily adopted the pastoral role. According to author Andre E. Johnson, Obama's earlier national eulogies relied on "an action-oriented faith emphasizing love and the ethical treatment of one's neighbor" (52). Obama continued to adhere to the traditional rubric for national eulogies in his response to Sandy Hook by quoting Corinthians, sharing his emotional response as a father to the horrible deaths of elementary-schoolers, and choosing a prayer vigil as the platform for his address. However, Sandy Hook marked a turning point in Obama's rhetoric following school shootings.

Due to the onslaught of gun violence during his term, it is no surprise that, of the three presidents analyzed in this paper, Obama focuses on gun control and policy most immediately and

forcefully in his responses to the major school shootings that occurred in his term. This urgent and explicit attention to policy diverges from Campbell and Jamieson's rubric as well as Clinton's response to Columbine, which only briefly alluded to policy reform and placed more emphasis on the emotional response. Obama adapts the traditional rubric to progress his policy goals and to fulfill his new role following Sandy Hook. He especially uses messages of unity and a collective response to the tragedy to bolster his policy objectives and generate national support. Like Clinton, Obama addresses his audience as part of the solution, in order to give "the impression that [he] is committed to rebuilding in the face of this tragedy and that he sees this process as a collective effort, one which requires the commitments and impartiality of all Americans in order to effect meaningful change" (McWilliams 96). Author David Frank explains that, by holding the nation and immediate audience partially accountable for enacting change, he places gun violence "within the reach of policy," providing hope that the tragedy will not be repeated if the nation takes the proper policy measures (670).

Though Obama does follow traditional guidelines in his use of the "warrant of the dead" to promote national unity towards change, he also contradicts the rubric by approaching this specific tragedy with a new level of cynicism. In his response at the prayer vigil, Obama states:

> No single law — no set of laws can eliminate evil from the world, or prevent every senseless act of violence in our society. But that can't be an excuse for inaction. Surely, we can do better than this. If there is even one step we can take to save another child, or another parent, or another town, from the grief that has visited Tucson, Aurora, and Oak Creek, and Newtown, and communities from Columbine to Blacksburg before that—then surely we have an obligation to try.

This outlook illustrates that Obama does not, in fact, try to put the tragedy "within the reach of policy," nor does he attempt to offer much hope or assurance to the nation that the tragedy will not be repeated. Even in his address to the victims' families, Obama cannot hide his discouragement and disgust for the state of American gun reform. The sheer accumulation of mass shootings up until Sandy Hook caused his response to what he considers the "toughest day of [his] presidency" to mirror his desperation for policy and visible change (Troy). He channels Campbell and Jamieson's guidelines to convey this message for change, but his notable cynicism causes his rhetoric to shift from *hopeful* messages of unity, as the rubric decrees and as Clinton strongly emphasized, to *pleading* messages of unity. While Clinton aimed to use the public's reaction to Columbine to garner support for change, Obama struggles in his public addresses to break through the national desensitization to gun violence that developed since Columbine as the tragedies continued to occur, and inspire lasting and unpolarized concern regarding the epidemic.

Following the shooting at Marjory Stoneman Douglas High School, Donald Trump delivered a standard six-minute response to the nation in the White House Press Room. In the final line of his address, he states, "…let us hold our loved ones close, let us pray for healing and for peace, and let us come together as one nation to wipe away the tears and strive for a much better tomorrow" (Trump "Presidents"). In this single sentence, Trump essentially hits all of the key components of a national eulogy as summarized by Campbell and Jamieson. He preaches love and unity, and inspires hope that there is an attainable end to this type of tragedy and suffering. Only in one sentence, "We are committed to working with state and local leaders to help secure our schools, and tackle the difficult issue of mental health," does he mention any semblance of a strategy for reaching this "better tomorrow." Greg Jaffe and Jenna Johnson of *The Washington Post* describe these remarks as "so generic that they could have applied to any catastrophe."

Apart from his brief sound bite, Trump's response to the Parkland shooting seemed to follow anything but the traditional guidelines. For one thing, Trump offered few other remarks on the tragedy besides his initial press release, while Clinton and Obama delivered longer speeches following their immediate White House responses. Both Clinton and Obama delivered these additional addresses in the city where the tragedy occurred, whereas Trump's most notable response to the victims, other than his press release, also occurred at the White House, where he held an audience with students and families from the Marjory Stoneman Douglas community. Jaffe and Johnson compare this decision to listen rather than speak to Obama's battle with gun reform rhetoric, writing, "While Obama simply ran out of things to say about the nation's unending string of gun tragedies, Trump, who often strains to express empathy, has struggled to find much to say about them at all." Trump supporters or Americans who grew tired with Obama-era talk without action could see this shift in response tactic as Trump redefining what it means to comfort the nation following a school shooting. They could argue that Trump adopts the "pastoral role" by providing emotional confirmation for the suffering families, as opposed to the traditional version of the role, where the president preaches to an audience. However, sitting down with families is not the manifestation of the pastoral role that Campbell and Jamieson expect, and it led to just as little change as Clinton and Obama's responses to previous school shootings.

Trump further deviates from Campbell and Jamieson's rubric by applying the divisive rhetoric that characterized his campaign to his Parkland response, as opposed to the unifying rhetoric employed by Clinton and Obama. The day after the tragedy, Trump took to Twitter, saying: "So many signs that the Florida shooter was mentally disturbed, even expelled from school for bad and erratic behavior. Neighbors and classmates knew he was a big problem. Must always report such instances to authorities, again and again!" The rhetoric Trump uses in this tweet reflects the accusatory theme of the majority of his presence on Twitter, his favorite platform for communicating with the public. The tweet uses mental illness as a justification for ignoring the danger of the widespread availability of guns, in the same way his past rhetoric uses ethnicity, religion, and political affiliation as scapegoats for other pressing national problems. Jaffe and Johnson argue that this passive response is Trump's wager that "Americans will move on to other issues. Eventually, they will forget." Trump's tweets following Parkland unraveled his feeble initial attempt to follow the traditional guidelines of national eulogies and foreshadowed his lack of policy work and attention following the tragedy.

Trump's meager response to the Parkland shooting bred a historical, youth-led national movement against gun violence orchestrated and championed by students from Marjory Stoneman Douglas High School. The March for Our Lives in Washington D.C., following weeks of national school walk-outs and local protests, became the third largest protest in U.S. history, and the organizing students became the faces and voices of the gun control movement. They engaged with local and national news to spread awareness and garner support for stricter legislation, and they confronted pro-gun members of Congress at town hall events, on social media, and in Washington. In a matter of months, high school juniors and seniors from Parkland, Florida became household names in the fight against gun violence, filling the void of Trump's inadequate rhetorical and political response to the tragedy, and inspiring Americans, especially students, to exercise their rights and demand more from their government. In the words of Marjory Stoneman Douglas activist, Emma González:

> We are tired of being ignored. So we are speaking up for those who don't have anyone listening to them, for those who can't talk about it just yet, and for those who will never

> speak again. We are grieving, we are furious, and we are using our words fiercely and desperately because that's the only thing standing between us and this happening again.

In replacing presidential and congressional silence with the people's voice, the movement that sprouted out of Parkland reflected the public's need for acknowledgement and action following the shooting. The March for Our Lives provided hope that desensitization to gun violence has not completely settled over the American people, and, hopefully, reminded the public that they hold the power to define a national issue, despite a neglectful president.

The American political climate changes constantly. Since Columbine, Americans have seen four different presidents, four different means of discourse, four different sets of goals, policies, and strategies. Amidst all this change, gun violence has remained a constant threat to the American people, and school shootings are a regular concern for all children and parents. Schools across the country now practice active shooter drills on a monthly basis, and Congress continues to present a divided front on the issue, regardless of the countless demands from the public for action and change. The presidential responses to these tragedies have grown increasingly cynical, replacing Clinton's early optimism with an overwhelming sense of hopelessness that gun violence can ever be resolved in the United States, culminating in Trump ignoring the issue altogether in his public addresses. What is most worrying about this trend is that public opinion overwhelmingly supports meaningful gun control, but everyday Americans are growing more and more desensitized to mass shootings and pessimistic that even their best efforts to express their demands will fall short. The evolution of presidential rhetoric surrounding school shootings reflects the much larger issue of an American political system that no longer has the capacity to enact the types of laws that the public wants, based on polling data (Khalid). If this dysfunction persists, public policy will fail entirely to represent the country's people and their demands, overturning the very foundation of American democracy, and allowing for the continued slaughter of American schoolchildren. Until we repair our deeply polarized government, both political and public hope for an end to gun violence will continue on a downward trajectory, as will any meaningful effort to get there.

Works Cited

Campbell, Karlyn Kohrs. and Jamieson, Kathleen Hall. *Presidents Creating the Presidency: Deeds Done in Words*. Chicago: University of Chicago Press, 2013. Print.

Clinton, William J. "Remarks to the Columbine High School Community in Littleton." Dakota Ridge High School. Littleton, Colorado. 20 May, 1999. Speech.

Frank, David A. "Facing Moloch: Barack Obama's National Eulogies and Gun Violence." *Rhetoric and Public Affairs,* Vol. 17, no. 4, 2014, pp. 653–678. *JSTOR.*

González, Emma. "Parkland Student Emma González Opens Up About Her Fight for Gun Control." *Harper's Bazaar.* 26 Feb. 2018. Web.

Jaffe, Greg, and Jenna Johnson. "Obama Ran out of Words on Mass Shootings. Trump Has Struggled to Find Them." *The Washington Post*, WP Company, 15 Feb. 2018. Web.

James M. Shultz, Glenn W. Muschert, Alison Dingwall & Alyssa M. Cohen. "The Sandy Hook Elementary School shooting as Tipping Point" *Disaster Health,* 2013. DOI: 10.4161/dish.27113

Johnson, Andre E. "Avoiding Phony Religiosity: The Rhetorical Theology of Obama's 2012 National Prayer Breakfast Address." *Journal of Contemporary Rhetoric,* Vol. 2, No. 2, 2012, pp. 44–53.

Khalid, Asma. "NPR Poll: After Parkland, Number of Americans Who Want Gun Restrictions Grows." *National Public Radio.* 2 Mar. 2018. Web.

McWilliams, Kelsie Marie. "Responding to Trauma: How Presidential Discourses Reshape the Dialogues of Healing." University of Colorado Denver. *ProQuest Dissertations and Theses*, 2014. *ProQuest*. Web.

Obama, Barack H. "President Obama at Sandy Hook Prayer Vigil." Newtown, Connecticut. 16 Dec. 2012. Speech.

Pearle, Lauren. "School Shootings since Columbine: By the Numbers." *ABC News*, ABC News Network, 2016. Web.

Rood, Craig. "'Our Tears Are Not Enough': The Warrant of the Dead in the Rhetoric of Gun Control." *Quarterly Journal of Speech*, Vol. 104, no. 1, 2017, pp. 47–70., doi:10.1080/00335630.2017.1401223.

Timmons, Heather. "The NRA Invested Millions in These Politicians in 2016." *Quartz.* 14 Feb. 2015. Web.

Troy, Tevi. "Presidents and Mass Shootings" *National Affairs,* Spring 2018. Web.

Trump, Donald (@realDonaldTrump). "So many signs...again and again!" 15 Feb. 2018. 4:12 a.m. Tweet.

Trump, Donald J. "President Trump's National Address Following the Parkland School Shooting." White House Press Room, Washington D.C. 15 Feb. 2018. Speech.

From the Instructor

The final project for WR 152: "Case Studies in Fairy Tales" asked students to work in pairs to "remediate," or translate, elements of their academic research essays into a multi-voiced podcast episode for a non-academic audience. Before beginning this group project, they did rhetorical analyses of podcasts similar to the ones they planned to create, with attention to audience, purpose, structure, performance elements, and design. Alex LaSalvia and Ana Carvalho had both already written persuasive, in-depth, well-researched academic essays to draw from (Alex's research essay surveyed retellings of the Andersen fairy tale "The Princess and the Pea," and Ana's explored the social psychology of the Andersen tale "The Emperor's New Clothes"). However, it was their careful attention to the rhetorical elements of the genre of podcasts, and in particular the subgenres of conversational and educational podcasts (plus elements of interview and storytelling podcasts!), that enabled them to create such a successful entry of their own.

Thus "Satirizing Royalty," a 22-minute episode of an imaginary podcast series focused on Hans Christian Andersen fairy tales called "The Princess and the Podcast," is an audio treat. Alex and Ana converse casually but engagingly about the episode's topic: Andersen's complex attitude towards royalty. They chose this focus because it was where the material of their research essays dovetailed, and they take turns interviewing each other to shed light on questions that fall within each other's area of expert knowledge, communicating not only substantial amounts of information, but insights gleaned from their thoughtful analyses of the tales. They also collaborate to deliver charming storytelling performances of each of the two fairy tales for listeners who may not already know them, and they use music and sound effects to make optimal use of the aural mode, preventing listeners from getting bored or tuning out. Their "Podcast Homepage" website, where the episode's sound file and its supplementary materials are housed, is especially excellent: take note of their attention to design elements (including the logo they created), and the way they credit their sources (both academic and sound) and offer goodies like "Behind the Scenes" and "Bloopers" videos of their creation process. Last but not least, their homepage provides an accurate transcript of the entire episode, a crucial accessibility tool that expands their potential audience to those who process written information better than aural. The only disappointing thing about this podcast episode is that the longer series it purports to be a part of doesn't actually exist!

Amy Bennett-Zendzian
WR 152: Writing, Research, & Inquiry with Digital/Multimedia Expression

From the Writers

"The Princess and the Podcast" episode was created based on both "The Emperor's New Clothes" and "The Princess and the Pea." We each had done extensive research on each tale, which made it easier to create this final product. Finding a common topic between the stories was instantaneous for us, and when it came to analyzing them, Ana brought in a psychological perspective, while Alex brought a more biographical one. The pieces of information came hand-in-hand, resulting in an in-depth analysis of Andersen's obsession with and satire of royalty present in our two case study tales.

ANA CECILIA CARVALHO is a rising sophomore at Boston University, unclear yet of what she wants to major in. She was born in Brazil and lived there most of her life until her world turned upside down and she had to move to Miami. Even though she had a hard time, it resulted in amazing opportunities and experiences no other place could have offered. She loves traveling, trying new foods, going to the beach, and spending time with her friends and family.

ALEX LASALVIA is a journalism major in the College of Communications entering his sophomore year at Boston University. He comes from the Hudson Valley, NY, and has loved the new experiences he's had moving from a rural town to Boston. He really enjoys writing and had fun branching out beyond journalistic-style writing for this project.

Ana Cecilia Carvalho and Alexander Lasalvia

"Satirizing Royalty":

Episode 1 of *The Princess and the Podcast*

EPISODE TRANSCRIPT:

ALEX: Hello and welcome to another episode of *The Princess and the Podcast*, the best Hans Christian Andersen analysis podcast out there. I'm Alex.

ANA: and I'm Ana. Today we will be talking about Andersen's rocky relationship with royalty through performance and analysis of his tales, "The Princess and the Pea" and "The Emperor's New Clothes". These are two tales that are critical of royalty, which is unusual for Andersen who usually wrote stories which celebrated princes and princesses.

ALEX: But before we get to the reading of those two tales, why don't we talk a little bit about Andersen's life and relationship with royalty?

ANA: Great idea. Let's start with a bit of background. Andersen grew up poor in the city of Odense, Denmark. His obsession with royalty might have even started at a young age because his father actually believed that they were long lost Royalty.

ALEX: Oh, interesting. And yeah, obviously, it remained a theme throughout his life. He surrounded himself with nobility and was always almost ashamed of his poor background, and apparently his rich friends didn't shy away from reminding him of that.

ANA: Oh, so that explains why he wrote all these stories like his most famous, "The Little Mermaid". That were sort of royalty positive or lifted up the idea of royalty. But he has as mentioned these two stories that seem to contradict that, which are "The Emperor's New Clothes" and "The Princess and the Pea".

ALEX: Yeah, so starting with "The Emperor's New Clothes", how does that criticize or make fun of royalty?

ANA: Well, to start off, in the story, the emperor is a man who's literally obsessed with clothes and his outfits. And it's even mentioned that he cares much more about what he's going to wear during the day than about his soldiers or his real duties. For me, that's making fun of the futility and priorities royalty might have instead of putting effort into well, their jobs as leaders. Secondly, Andersen's story is about the Empire trying to find out through magical outfits, who is unfit for their post in his kingdom or stupid, of course, well, it's a fairy tale, but seriously? In the end his wish is to find out the truth about others. But the Emperor is the one that's put in the most awkward situation of walking a parade completely naked in front of his whole kingdom. If that's not

completely ridiculous and embarrassing, I don't know it would be. Based on this, why then would he write these two stories that aren't so kind to royalty?

ALEX: Yeah, so it is unusual for Andersen, because he wrote all these stories that kind of celebrated royalty or just made them look like the good guys, which is why many people seem to have misread "The Princess and the Pea" as just being another one of those princess love stories and not a satirical tale. I think it a lot of it comes from just frustration because he surrounded himself with royalty for much of his life, but he you know, was always in the back of his mind, he knew that he was not truly one of them. He came from a very poor background. And so you know, eventually that that'll get frustrating, especially because apparently they tended to make fun of him even for his modest background. And, you know, if you're constantly surrounded by royals, you're going to start to see the downsides of royalty. So I think it was just a good way of taking his frustration out with not being a true royal just by by telling these tales that are kind of making fun of them in a sly way.

ANA: Yeah, yeah, that's very interesting. Um, well, this brings us to the performance section. So we're going to do a dramatic reading of both tales, starting with the Princess and the Pea, and then we'll keep going with our discussion.

Transition music

"The Princess and the Pea"

PAUSE

Narrator: Once upon a time, there was a prince who wanted to marry a princess; but she would have to be a real princess. He traveled all over the world to find one, but nowhere could he get what he wanted. There were princesses enough, but it was difficult to find out whether they were real ones. There was always something about them that was not as it should be. So he came home again and was sad, for he would have liked very much to have a real princess.

PAUSE

Narrator: One evening a terrible storm came on; there was thunder and lightning, and the rain poured down in torrents.

Storm sound effect

Narrator: Suddenly a knocking was heard at the city gate, and the old king went to open it.

Knocking on gate sound effect

Narrator: It was a princess standing out there in front of the gate. But, good gracious! what a sight the rain and the wind had made her look. The water ran down from her hair and clothes; it ran down into the toes of her shoes and out again at the heels. And yet she said that she was a real princess.

Old Queen: Well, we'll soon find that out...

Narrator: Thought the old queen. But she said nothing, went into the bedroom, took all the bedding off the bedstead, and laid a pea on the bottom; then she took twenty mattresses and laid them on the pea, and then twenty eider-down beds on top of the mattresses.

PAUSE

Narrator: On this, the princess had to lie all night. In the morning she was asked:

Old Queen: Good morning darling. How did you sleep?

Princess: Oh, very badly! I have scarcely closed my eyes all night. Heaven only knows what was in the bed, but I was lying on something hard so that I am black and blue all over my body. It's horrible!

Narrator: Now they knew that she was a real princess because she had felt the pea right through the twenty mattresses and the twenty eider-down beds.

Prince: Nobody but a real princess could be as sensitive as that!

Narrator: So the prince took her for his wife, for now, he knew that he had a real princess; and the pea was put in the museum, where it may still be seen if no one has stolen it.

PAUSE

Narrator: There, that is a true story.

Transition music

ANA: That was "The Princess and the Pea." Now we move on to "The Emperor's New Clothes."

Transition music

PAUSE

"The Emperor's New Clothes"

Narrator: Many years ago, there lived an Emperor who cared *so much* about beautiful new clothes that he spent all his money on dressing stylishly. He took no interest at all in his soldiers, nor did he care to attend the theater unless of course, it gave him a chance to show off his new clothes. One day in the big city where the Emperor lived, two swindlers appeared. They claimed to be weavers and said that they knew how to weave the loveliest cloth you could imagine, which also had the amazing ability to become invisible to those who were unfit for their posts or just hopelessly stupid.

Emperor: "Those must be lovely clothes! If I wore something like that, I could tell which men in my kingdom were unfit for their posts, and I would be able to tell the smart ones from the stupid ones".

Narrator: And he paid the swindlers a large sum of money so that they could get started at once. The swindlers assembled a couple of looms and pretended to be working, but there was nothing at all on their looms. Everyone in town had heard about the cloth's mysterious power, and they were all eager to discover the incompetence or stupidity of their neighbors.

Emperor: "I will send my honest old minister to the weavers."

Narrator: So off went the good-natured old minister to the workshop.

1st Minister: "God save us! Why can't I see a thing! Is it possible that I'm an idiot? I never once suspected it, and I mustn't let on that is a possibility. Can it be that I'm unfit for my post? No, it will never do for me to admit that I can't see the cloth."

1st Swindler: "Well, why aren't you saying anything about it?"

1st Minister: "Oh it's enchanting! I shall tell the Emperor right away how much I like it!"

2nd Swindler: "Ah, we are so glad that you like it"

Narrator: After a while, the Emperor sent a second respected official to see how the weaving was progressing. What happened to the first minister also happened to him. Since there was nothing there but an empty loom, he couldn't see a thing. Like the first minister, he wondered whether he was stupid or unfit for his post. He also lied to the swindlers and told the Emperor how much he loved the cloth.

PAUSE

Narrator: The splendid fabric soon became the talk of the town. And now the Emperor wanted to see the cloth for himself while it was still on the loom.

Emperor: "What on Earth! I can't see a thing! This is appalling! Am I stupid? Am I unfit to be Emperor? This is the most horrible thing I can imagine happening to me!"

Narrator: But all he said was:

Emperor: "Oh, it's very beautiful"

Narrator: He wasn't about to say that he couldn't see a thing. The courtiers couldn't see any more than the others. Still, they all said exactly what the Emperor had said.

Multiple voices: "Oh, it's beautiful!"

Narrator: They advised him to wear the splendid new clothes in the parade that was about to take place.

PAUSE

Emperor: "I am quite ready. The clothes suit me well, don't they!"

Trumpet noise announcing parade

Narrator: The Emperor marched in the parade under the lovely canopy and everyone in the streets and at the windows said:

Multiple voices: "Goodness! The Emperor's clothes are the finest he has ever worn."

Narrator: People were not willing to let on that there was nothing at all to see, because that would have meant they were either unfit for their posts or very stupid. Suddenly, a little child declared:

Little child screaming: "But he isn't wearing anything!"

Crowd whispering sounds

Narrator: The child's remark was whispered from one person to the next until the whole crowd shouted:

Crowd: "Yes, he isn't wearing anything at all!!!"

Narrator: The Emperor cringed, for he was beginning to suspect that everyone was right. But he realized he must go through with it now, parade and all. And he drew himself up even more proudly than before…

Transition music

ALEX: Alright, so let's talk about these two tales and the methods Andersen used to mock and criticize the ruling class.

ANA: Alex, you did some research about "The Princess and the Pea," right?

ALEX: Yeah.

ANA: Tell us some more about that. For example, there are many different theories about the purpose of this story. Which one do you agree with the most?

ALEX: One theory that's held by even a lot of respected folklorists is that Andersen didn't write this as a satire at all. Maria Tatar, a folklorist wrote that the theme of this town is quote, true nobility resides in sensitivity rather than birth end quote So basically, they thought that he was writing this tale because he wasn't born into royalty but wanted to be so he was saying like, oh, the princess is royal because she's sensitive not because she has royal parents. But I don't like this theory because I feel like if you read his original tale at all, it doesn't really say that because it is established that she is like of royal blood. So it kind of it kind of goes against the theory that she's a princess because she's sensitive. The theory that I tend to go with, which is why we chose it for this episode is that Andersen wrote it as a satire, which I think has a lot more evidence to back it up. Basically, it's a commentary on some of the ridiculous practices of royalty, about, you know, their obsession with proving that someone is of royal blood, and the fact that they so often used marriage as a political move and not as something out of true love.

ANA: That's interesting. Um, I know that there are many retellings of the original story, and they're very different from Andersen's version. So how'd this change in the stories affect the purpose and the essence and lead to different interpretations about the purpose of Andersen's story.

ALEX: Yeah, so that's a really interesting thing that's happened to this tale. People don't seem to read it as a satire, like even Maria Tatar, the the folklorist didn't read it like that. Which is why I think in a lot of modern retellings of the story, they they don't write it as a satire they they write it in the vein of, you know, all the other princess fairy tales that we hear about where it's about the Prince and the princess falling in love. And, you know, it does make sense that people see it this way because it's very uncharacteristic of Andersen to write a satire. So and it's uncharacteristic of the genre in general. So that's that's why it's it's been changed in so many retellings to add love story aspects into it to kind of downplay the way this absurdity is portrayed. They don't make fun of the royals for putting the pea under the mattress they're like oh yeah, that's just a silly fun way of telling the story but they're not criticizing the the queen or anything like that.

ANA: Another point is that Andersen actually was inspired by a Swedish tale called princes who lay on seven peas to ride this original version of "The Princess and the Pea," but he made some changes to it. What did he change? And how are these changes relevant to portray his obsession with royalty and his desire to satirize it?

ALEX: Yeah, so this original Swedish tale a lot of people theorize that it this is the one that Andersen heard when he was a child. And it's it has some a few key differences from the tail that Andersen ended up writing. Notably that the the princess in the Swedish tale was not true royalty, and she she passed the the pea test, which was 7 peas in this original story by tricking the Queen by people telling her what the test was so that she knew to say that she couldn't sleep well. And so my thinking is that Andersen remembered this tale, and since it's already a funny premise, he thought that it was a good story to change a bit to turn it into a satire.

ANA: okay. And based on this, how does the princess and the pea and make a commentary on the absurdity of royalty?

ALEX: Yeah, so I think he makes that clear by playing this absurd premise as completely reasonable within the language of the tale. Like, it's obvious that obvious that no real person is going to feel a pea under 20 mattresses, like, it's not going to happen. And by saying he that a true Princess will be able to feel the pea under the mattress as he's basically saying that nobody's a real princess, because there were genuine princesses when Andersen was writing this story, and they wouldn't have been able to feel a pea. So that kind of tells you that he was not being serious with this thing. But you know, the characters within the story were serious, which is, you know, kind of the definition of a satire. And the other like big giveaway for this is that the word love isn't mentioned at all during the story. It's all about the marriage and how the the prince needs to find another princess to marry, because he can't just marry some commoner but it's not framed in the way that oh, I want to find a princess to fall in love with. Its no I want to find a princess to get married. Yeah. So I think that that's a dead giveaway that it's kind of making fun of royalty that they don't care about love. They care about marriage for political gain, you know, Royal marriages back then were a lot about merging two powerful families to consolidate power. And I think Andersen was satirizing that.

ANA: Yeah, that's, that's really interesting. Well, in my case, I did some research about "The Emperor's New Clothes." And what he found was a very different way in which he does this satire to royalty.

ALEX: Yeah, so I actually wanted to ask you about that because you have knowledge about kind of diving into the psychological aspects of of these tales. So I wanted to ask you, first of all the psychological reason behind the way that the ministers are acting when they see the cloth?

ANA: Yeah, of course. Um, well, the ministers act according to different social psychology theories. So the main one that I would say on the whole story is social influence. Which that basically explains why they agreed to see the cloth simply for fear of social exclusion and being judged by society, as well their inability to see the cloth would indicate that they're either stupid or unfit for their post, no one wants to be labeled that. So another theory that can be applied for the ministers is obedience, in which they obey and act according to whatever the Emperor says. so it gets to the point of the Emperor says he sees a cloth but it doesn't actually exist and everyone else in the room knows they still say they believe it exists because they don't want to go against the figure authority, which is the Emperor.

ALEX: And speaking about the Emperor, he himself, you know, is also a victim. So I think probably similar psychological thing. So what would you say that explains the way that he acts in this tale?

ANA: Well, the Emperor also falls under the social influence theory as well. He's the authority doesn't want to be judged by his kingdom. And as the authority he doesn't fall under obedience, but he is also affected by conformity, which is a theory that explains the tendency people have to do what others do simply because others are doing it, which is a direct quote from a psychology textbook. And this explains why all the characters say the clothing exists, even though it doesn't, they don't want to go against everyone else's opinion. They don't want to be the minority and say that they don't see something that will cause them to be labeled stupid or unfit for their jobs.

ALEX: Right. And then obviously, the tale concludes by having someone actually break that societal norm, and it's a kid so what do you think Andersen was trying to say about having this little child be the one to say the Emperor is, in fact, naked?

ANA: Well, I think this was he was trying to make a commentary on society. The kid is innocent and uncorrupted by societal norms and ideas well yet at least, and he's the only one able to speak up and say what everyone else was thinking, but was too scared to say the kid has nothing specific to lose as he's had no job to be labeled unfit for and because of that no reason to be labeled as stupid. Well, all of those, I've think it's a commentary on like our big society, even though was long time ago, it still clearly applies for today that we are all so worried about others opinions and being excluded from society and what everyone's going to think of us that sometimes we lose sense of what's important, and we decide to ignore or stay quiet about things that are actually relevant, which is applied to dozens of topics in society nowadays. So I think he was trying to make that commentary that the only one that was able to speak the truth was a kid, because he's not affected by the circumstances yet, which I think is really interesting.

ALEX: Yeah, yeah, definitely. And I think it's also important, you know, some people might say, why are you reading this far into a tale that was written hundreds of years ago? So why do you think it's useful to you know, read this far into into a psychological analysis of a fairy tale.

ANA: So I believe reading through the lens of social psychology presents the reader an analysis of a population that is not much different from our real population. And besides that, I think it helps the reader relate to his own life and how we are usually unaware victims of these theories such as conformity, social influence, obedience, and especially the grave fear of being judged and excluded by society. It allows us to identify our own selves within the story as it's so relatable, and also to oversee how these theories apply to this made up world can also be applied to our real world, even though probably not with the Emperor walking naked in the middle of the street. Yeah.

ALEX: And I think yeah, that's so that's kind of why we decided to look at these two tales, because it's really interesting to talk about these satires even in our modern modern context. And it's also you know, interesting from a historical view, because "The Princess and the Pea" and "The Emperor's New Clothes" were both kind of unusual tales for Andersen's style. And why I thought it was really interesting for us to go into them today.

ANA: Especially because they're also so different from each other. So yeah, yeah. I think it's really cool that he does use a satire in both of them but he uses it differently.

ALEX: Yeah, he he definitely like plays it a lot more straight in the in "The Princess and the Pea." On the surface, it's not satire, whereas on the surface of "The Emperor's New Clothes," you can kind of tell that he's making fun of the Emperor. Really, really interesting stuff.

ANA: Okay, thank you so much for listening to this episode of the princess in the podcast next week be sure to tune in for an episode of "The Little Mermaid" and how Andersen's tale compares with its Disney adaptation.

ALEX: Be sure to subscribe to the podcast wherever you listen to podcasts, and follow us on all social media.

ANA: And make sure to check out more information on our website, www dot the princess and podcast dot com. Until next time I've been Anna…

ALEX: …and I've been Alex…

TOGETHER: …and this is *The Princess and the Podcast*!

Works Cited

To read more about Maria Tatar's perspective, click here: https://books.google.com/books/about/The_Annotated_Hans_Christian_Andersen.html?id=4_29CQAAQBAJ&printsec=frontcover&source=kp_read_button#v=onepage&q&f=false

Check out some of our bloopers here: https://youtu.be/bscLcAf3ASM, and some BTS here: https://www.youtube.com/watch?v=nkxxK7f247U&feature=youtu.be

Cover of "The Emperor's New Clothes" by Elton John here: https://www.youtube.com/watch?v=LlS87_QDBgM

Cover of "Quiet" from the musical "Once Upon a Mattress" https://www.youtube.com/watch?v=dbh3XJzC5BE

From the Instructor

Hermon Minda made her animated video-essay, "Is Veganism White?," for a WR152 course in the spring 2019 semester. "Is Veganism White?" is the digital remediation of Hermon's research paper, "Lack of Representation in Vegan Media and its Effect on the Obesity Rates of People of Color." The paper may be read in conjunction with the video-essay; Hermon provides the link with her video and encourages viewers to read it.

At three minutes and 45 seconds, Hermon's video-essay would be an ideal pedagogical tool to teach a variety of skills. For starters, students might consider genre questions. How does Hermon "translate" the traditional academic research paper and its attendant genres into digital form? What is gained, and what is lost, with each genre? The difference in titles alone is striking. For instance, Hermon's argument about the relationship between the perceived whiteness of veganism and obesity rates--a key claim in the paper--does not figure prominently in the video. Instructors might also zero in on Hermon's diction and tone in the voice-over and in the abstract. How do the conventions and affordances of each genre differ, and why?

Questions of genre can lead into questions of audience (or vice-versa). Hermon's initiating question about veganism is, basically, a question about audience and access. Hermon's choice of the animated video format is deliberate: she wanted to reach the same publics that she describes seeking out when she decided to become vegan. For this reason, the project also dovetails nicely with Hub focus on media and digital literacy. Finally, Hermon's argument that media organizations, non-profits like PETA, and "influencers" constitute the meaning of veganism as a kind of political philosophy rooted in a "colorblind" universalism (on the analogy of slaves with animals, ironically) is especially persuasive in this digital form, because she slows down, and talks through each of her points with care.

Scott Challener
WR 152: Writing, Research, & Inquiry with Digital/Multimedia Expression

From the Writer

This paper addresses the lack of representation within the vegan community and its resulting effect on obesity rates in the African American and Hispanic communities. Because these racial minorities are the two groups most affected by this issue, it is important to urge food revolutionist entities such as PETA to address this lack of representation. In this essay, I explore the cause of the negative perception of veganism within ethnic minorities and attempt to demonstrate how this perception may be linked to obesity rates within these communities.

HERMON MINDA is an Ethiopian citizen and has been living in the US for the last three years. She is a Sophomore at Boston University studying Film and TV with a minor in Visual Arts.

Hermon Minda

Is Veganism White?

VIDEO TRANSCRIPT:

Hi, I'm Hermon and I've been vegan for more than four years now. When I first made the switch, I relied on the Internet to find all things vegan. If you don't know, a vegan diet entails avoiding all animals products such as meat, fish, poultry, eggs, dairy, dairy products, and in most cases, honey. Although I'm lucky to have so many resources at hand, I began to realize that most of the vegan-related content I was seeing was super white. As a black girl, it was disheartening to see this lack of diversity in this community that I was a part of. It begs the question: is veganism white?

The vegan diet has been trending for the past few years. The Food Revolution Network reported that there has been a 600% increase in the number of people who identify as vegans in the US within the past three years. Because the community is growing exponentially, social media has been flooded by vegan content from brands, influencers, and nonprofits. Sadly, the majority of the content is made by and for a white, privileged, middle to upper class demographic. These pages promote white actors, chefs and influencers while maintaining a colorblind approach when discussing veganism. By colorblind, I mean that these pages believe that their audience is equally capable of maintaining a vegan lifestyle and have equal access to the places they need to do so. These pages avoid discussing difficult topics such as how living in a food desert can impact your nutritional choices. This is a topic that concerns people of color, especially those of African American descent. This is especially unfortunate because African Americans are one of the top two demographics that are impacted by obesity. In fact, four in five African American women are overweight or obese.

How is this linked with the lack of representation in vegan media? Well, there are studies that show that a vegan diet, which usually consists of low amino acid intake, causes a gene which opposes weight gain and obesity to be released. Considering the extremely high cost of health care in the US, veganism is an appealing alternative cure or preventative measure against obesity. Because social media has branded veganism as white, people of color have difficulty perceiving the diet as one they can adopt themselves. These pages should talk about how fast food chains directly target African American and Hispanic communities when expanding their franchise, or how minority and lower income populations have less access to physical activity facilities and resources. If they addressed these issues and talked about you can get around these obstacles to maintain a vegan lifestyle, it would create a more inclusive space for people of all backgrounds to enjoy the benefits of the diet.

I wanted to talk about this because a lot of vegan pages seem to accuse non-vegans of selfishness and lack of compassion. I saw this picture when doing research, and I think this pretty much summarizes what I've been talking about. [Pictured on screen: a small pig looking up at the camera with text reading "Veganism is not about how easy or hard it is for you. It's about every animal's right not to be used as a slave." – Randy Sandberg]

Instead of blaming people without regard for the unique challenges they face, these pages should promote more vegans of color. In fact, I'll link a couple videos by these amazing creators in the description below.

No, veganism is not white, even though the Instagram algorism makes it seem like it is. If you're a vegan of color yourself, try to create as much content as possible to help with diversifying the "Vegan Explore" page. But only when organizations like PETA take responsibility for how their content is perceived by a diverse audience will the issue of whiteness in vegan media be solved.

Thanks for watching this video, and comment below any vegans of color you think people should know. Bye!

Works Cited

0:43 https://foodrevolution.org/blog/vegan...
1:40 https://www.cdc.gov/nchs/data/databri...
1:48 https://minorityhealth.hhs.gov/omh/br...
1:57 https://doi.org/10.1016/j.mehy.2014.0...
2:24 https://www.asu.edu/courses/css335/wh...
2:31 https://www.cdc.gov/mmwr/preview/mmwr...
2:55 https://i.pinimg.com/originals/ef/78/...

VEGANS OF COLOR
Toni Michelle: https://youtu.be/NmUJNHOnf8c
Herbivore beauty: https://youtu.be/fM-_c1V8jHo
Hailey Gamba: https://youtu.be/jf8Oat0rf8A
Danger remmy: https://youtu.be/LTnkqLtfT8I
Sweet potato soul: https://youtu.be/35sFxoUvIMM
Armani jack: https://youtu.be/J_4De6lqyHQ
Black vegan tube: https://youtu.be/sCorKISfafk
Rachaelxss: https://youtu.be/98q5xBSgWkc
Vegan sistah: https://youtu.be/GD6W9iKatS8

From the Instructor

This was the first video that Elizabeth ever independently produced. Her first exposure to digital editing software (iMovie) came at the beginning of the semester during a small group video project. That should be heartening to any student or instructor feeling curious about but overwhelmed by the idea of digital projects.

For this assignment, students remediated their research papers into an increasingly popular genre: the video Op-Ed. *The New York Times* describes the mission of the video Op-Ed as "a new kind of journalistic commentary that will explore the most divisive and defining issues of the day. We want to engage our audience in rich debate using emotion, humor, tension, controversy, and creativity." Everyone from rapper and activist Meek Mill to former labor secretary Robert Reich has tried their hand at this new genre.

Our class had 3½ weeks for the remediation assignment, and they could use any digital tool of their choice. Elizabeth opted for iMovie again. We began by studying models, storyboarding, and scripting. Elizabeth drew on many of the same popular and scholarly sources that she used in her research paper, but from the first line of her video—"Let's be real"—you can feel the new voice that the Op-Ed genre invites.

To use Elizabeth's video as a teaching tool, you might do the following:

1. **Start with her script (see below)**. Students can analyze its argumentative structure, use of evidence, pacing, and prose. The economy and persuasiveness of Elizabeth's script remind us that this digital assignment is not about video production value; it's about producing a strong argument appropriate to the genre and audience.

2. **Examine the visuals**. Elizabeth said the hardest part of the assignment was choosing from the more than 100 images and clips that she had assembled. What might have been added? What might have been replaced?

3. **Consider music**. Video Op-Eds often include music and/or supplementary sound effects. Elizabeth was one of the few students who elected not to include either. What is gained and lost by this choice?

Marisa Milanese
WR 152: Writing, Research, & Inquiry with Digital/Multimedia Expression

From the Writer

Shortly after second semester began, I started volunteering for the Menstrual Products Initiative (MPI), which is a student-led organization working to supply campus restrooms with pads and tampons with funding from the Student Government Association. As a volunteer, I'd make runs to various bathrooms on campus and restock bins with free period products. I started volunteering with MPI around the same time that our WR 152 semester-long projects were starting up, so, I decided to do my project on providing free menstrual products at BU! My project investigated past perceptions of periods, modern movements to increase awareness, and current initiatives working to strengthen inclusivity. I've never been a very good writer, so the video op-ed assignment was a great chance for me to communicate an idea to an audience with an alternative genre. I'd like to thank Marisa Milanese for genuinely engaging with my project and encouraging me to step outside of my comfort zone for this project.

ELIZABETH NELSON grew up in Maryland. She is a rising sophomore majoring in biochemistry and molecular biology and minoring in business administration and management.

Elizabeth Nelson

Bringing Free Period Products to BU

VIDEO TRANSCRIPT:

Let's be real. Talking about periods can be a little awkward. A lot of people don't want to openly talk about menstrual care. But it's important to recognize the necessity of products, like pads and tampons, and discuss if people have rightful access to these products.
Pads and tampons are essential for menstrual care and good hygiene, much like having toilet paper or hand soap [in a bathroom]; however, these sanitary products aren't being provided in public restrooms anymore. Dispensers are being vandalized and often neglected, so in unexpected or emergency situations, women often turn to unsanitary modes of management such as toilet paper or paper towels. In a study done by Free the Tampon, it was found that 86% of women unexpectedly start their period, unprepared, in a public restroom; and of that, 79% improvised their method of care. In addition to the lack of public services, menstrual products are currently taxed as "luxury items" in 36 states. In Elizabeth Montano's scholarly essay, she explains that an individual is likely to spend up $5,000 on menstrual products in their life, alongside paying between 4.7% and 10.3% in tax. I think a lot of people can agree that being on your period is NOT a luxury and having to spend so much on products can be a burden.

A lack of open conversations about periods leads to this unfairness and misunderstanding, that scholars refer to as "menstrual inequity." In her scholarly article about menstrual inequity, Jorene Ooi, a professor at Northeastern University School of Law, states that, "Even opponents of the tax appear to suggest that the decision is not [a] symptom of overt, malicious sexism, but rather a product of male-dominated legislatures." At a legislative level, this issue needs to be talked about more in order to have more inclusive services, and it could be left out of conversation due to a lack of diverse representation.

Menstruation isn't a choice, and having adequate services in place for proper menstrual care should be a right. It's not a question of whether or not people need menstrual hygiene products, but what legislative action is working towards providing individuals with said products.

Campaigns like Free the Tampon are starting to encourage more open conversations about periods, and promote providing free pads and tampons in public restrooms. Other organizations like PERIOD also aim to raise awareness about the financial burden on students.

In response, universities like UC Berkley and Brown recognize the necessity of menstrual care and fund services to supply free pads and tampons in campus bathrooms. Having products in campus bathrooms may alleviate some of the financial burden or embarrassment in emergency situations for students and faculty. Acknowledging and meeting diverse student needs is important for fostering an environment where all students can thrive.

However, Boston University is a little late to the game. BU's undergraduate student body is about 61% female and 39% male. Which suggest that a majority of the student body experiences menstruation. But, at BU, the cost and availability on menstrual products on campus is pretty limited. On campus, the closest places to dorms to buy pads and tampons is BU's City Convenience. At city co, there's about 5 options available to students. A 10 pack of tampons is priced at about $6. Conveniently located for sure, but not conveniently priced. Further locations, like CVS, have A LOT more options at varying prices, as low as $4.79 for a pack of 18 tampons. So, BU is charging more for less product.

Aside from the costs, there's also a lack of services at BU to provide students with pads and tampons. BU offers **free** services through Student Health Services to promote good student health, such as a Good Night's Sleep care package delivered right to your dorm. There's also a fan-favorite, the Condom Fairy, which provides a pack of free condoms along with plenty of brochures on staying safe and healthy. While these services are great for encouraging student well-being, they're not entirely inclusive. So, what makes a condom more necessary than a tampon?

The discrepancy in BU's services and neglected bathroom dispensers haven't gone unnoticed. A student group at BU started the Menstrual Products Initiative after receiving funding from BU Student Government. The goal? To provide a rightful service to help students maintain good hygiene. With the help of student volunteers for distribution, MPI is working to supply women's and gender-neutral bathrooms at BU with free pads and tampons, all while raising awareness for BU's lack of initiative.

Boston University administrators aren't unaware of the issue by any means. In fact, in a BU Today article by Megan Woolhouse, BU's assistant vice president for operations and services, Bill Walter, says past efforts to supply restrooms with menstrual products were "*problematic*," due to demand. Shouldn't this be reflective of the need for the service? For a university with a $2.2 **BILLION** endowment, it's hard to believe funding this service is at all "problematic."

So, BU's administration isn't immediately responding to the movement. Fine. But, BU's mission statement ends with, "With the support and oversight of the Board of Trustees, the University, continually innovates in education and research to ensure that we meet the needs of students and an ever-changing world." The Board of Trustees is made up of 42 members, and 31 of whom are *men*. So, about 75% of the people representing student needs, don't have periods! It's not to say they're neglecting menstruation, but it's not unreasonable to think that a lack of diversity within the board leaves this topic out of conversation, leading to menstrual inequity at BU.

Having a more diverse board and more inclusive services to meet student needs is necessary for a more inclusive environment. Hopefully, with a rise in awareness and groups like MPI, the menstrual inequity at BU will be recognized and assessed. What we hope to see in the future at Boston University? Funding for facilities to provide students with rightful sanitary products.

Works Cited

Crawford, Bridget and Spivack, Carla. "Tampon Taxes, Discrimination, and Human Rights." *Wisconsin Law Review* vol. 2017, no. 3, 2017, pp. 491-550.

Editorial Board Staff. "UC Berkeley Must Provide Free Menstrual Products in All Campus Restrooms." *DailyCal.* (Dec. 7, 2018). Web. 16 Feb 2019.

Financial Assistance | Boston University Average Aid Award and Profile for Freshmen Who Received BU Need-based Scholarships. https://www.bu.edu/finaid/apply/newstudents/incoming/freshman-receiving-scholarships/

Free the Tampons | End Restroom Inequality. https://www.freethetampons.org/

Goldschmidt, T. "The menstrual taboo and woman's psychology." *The Journal of Abnormal and Social Psychology*, vol. 29, no. 2, 1934, pp. 218-221.

How Diverse Is Boston University? | College Factual. https://www.collegefactual.com/colleges/boston-university/student-life/diversity/#secMaleFemale

Kaundal, Manju and Thakur, Bhopesh. A Dialogue on Menstrual Taboo. *Indian Journal of Community Health*. 26, 2014, pp 192-195.

Letter from the Treasurer – Fiscal Year 2017 Financial Statements | Boston University. https://www.bu.edu/studentloanaccounting/files/2018/03/FY2017-Boston-University-Audited-Financial-Statements-1.pdf

Meet the Class Of 2022 | Boston University - Annual Report 2018 http://www.bu.edu/ar/2018/meet-the-class-of-2022.html

Mission Statement » News and Information | Boston University https://www.bu.edu/info/about/mission-statement/

Montano, Elizabeth. "The Bring Your Own Tampon Policy: Why Menstrual Hygiene Products Should Be Provided for Free in Restrooms." *73 U. Miami L. Rev.* 370, 2018. Web. 16 Feb 2019.

Ooi, Jorene. "NOTE: BLEEDING WOMEN DRY: TAMPON TAXES AND MENSTRUAL INEQUITY." *Northwestern University Law Review*, vol. 113, no. 109. Web. 24 Feb 2019.

Pincus, Melanie. "Facilities Takes Over Project Tampon." *Brown Herald Daily.* (Nov. 11, 2018). Web. 16 Feb 2019.

Sign the Petition | Boston University Petition for Free Menstrual Products https://www.change.org/p/bu-facilities-support-free-menstrual-products-and-new-dispensers-across-bu-s-campus

Torondel, Belen et al. "Association between unhygienic menstrual management practices and prevalence of lower reproductive tract infections: a hospital-based cross-sectional study in Odisha, India." *BMC infectious diseases* vol. 18, no. 1 473, Sept 2018, doi:10.1186/s12879-018-3384-2

Wellness Program Kits | Boston University Student Health Services. https://www.bu.edu/shs/wellness/general-health-programs/wellness-program-kits/

Woolhouse, Megan. "Should Colleges Make Tampons Free on Campus?" *BU Today*. (Nov. 7, 2018). Web. 16 Feb 2019.

From the Instructor

In her graphic memoir *Where the Mountain Gods Live*, Aurore drew inspiration from Craig Thompson's book-length graphic memoir, *Blankets*. At first it may appear that the two stories have little in common: one is set in snowy Wisconsin and the other in lush Japan; one is about a sexual and romantic relationship and the other is about a friendship. However, they both reflect on journeys of religious disillusionment, and both use rich natural imagery to communicate emotion.

As Aurore explains in her reflection, she was inspired by a formal element in *Blankets*: Thompson draws many meaningful blankets (his brother's bedclothes, a handmade quilt, a blanket of snow) to bind together disparate parts of his story. Aurore decided to use repeated images of incense to create a visual backbone to her own narrative, to great effect.

Our WR152 class spent about four weeks creating these graphic memoirs, moving through brainstorming, imitation, draft and revision steps. Students had prepared for the project since the beginning of the course through their detailed study of the graphic memoir genre and an independent research project on a memoir of their choosing. While Aurore is clearly a talented artist, her memoir is successful primarily because of elements that do not depend on a realistic or beautiful drawing style; it is successful because of her expert handling of time (in panel transitions and page layout, for example), her excellent visual and verbal repetition, and her ability to use quiet and absence.

Aurore's memoir is an excellent teaching model for anyone exploring imitation, adaptation, or graphic genres. To use Aurore's graphic memoir in your classroom, you might do the following:

A) Reverse-"Outline". In writing instruction, we sometimes take a fully-formed paper draft and perform a reverse outline exercise to get a better sense of its organization. In this way, we can see how strong papers work or see possibilities to improve weaker ones. Students studying graphic genres could perform a similar exercise on selected pages of Aurore's memoir. Keeping the same panel layout and words, return Aurore's fully-formed imagery to its "sketch" version, made up only of stick figures and other simple shapes. Discuss what (if anything) is lost between the two versions. Is anything gained in the simpler version? Can students see the inner workings of the comic genre more clearly in its simpler form?

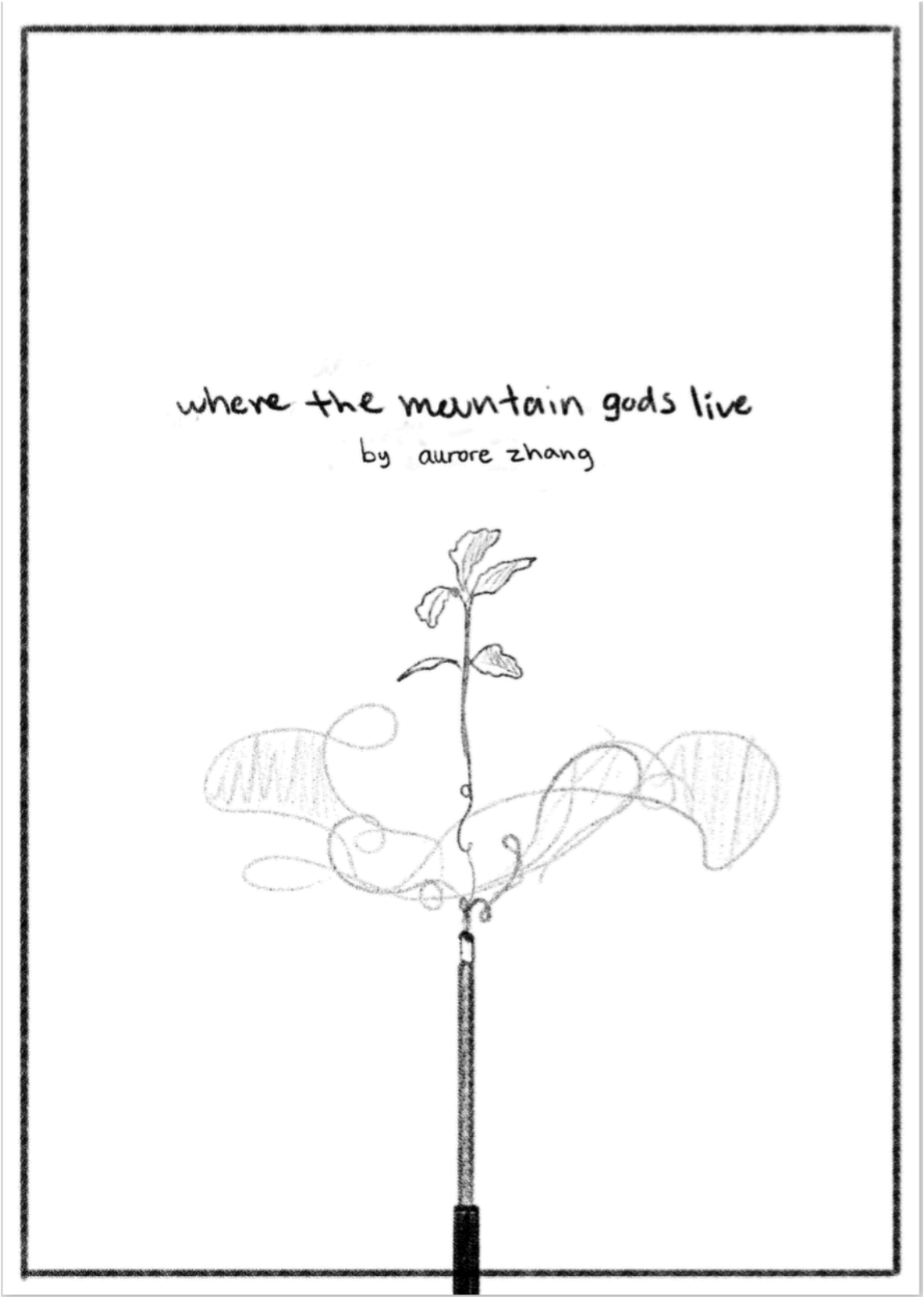
B) Taking Inspiration. Aurore was drawn to Thompson's religion experiences and his repetition, but in the process of creating her own memoir she brought in many new elements that were not central to Thompson's memoir, such as close friendship, the magic of nature, grief, and so on. As a creative exercise, students could take Aurore's short memoir as inspiration for their own adaptation. Working fairly quickly in or outside of class, students could sketch a graphic response to Aurore's memoir, in the form of their own true-life story or fiction. What did students take from Aurore's story? What did they borrow to transform into something new? Where did their imaginations take them that a reader couldn't have predicted from looking at Aurore's original? Answering questions like these will also help students prepare to write reflections on creative alternative genre pieces in any course level.

Jessica Kent
WR 152: Writing, Research, & Inquiry with Digital/Multimedia Expression

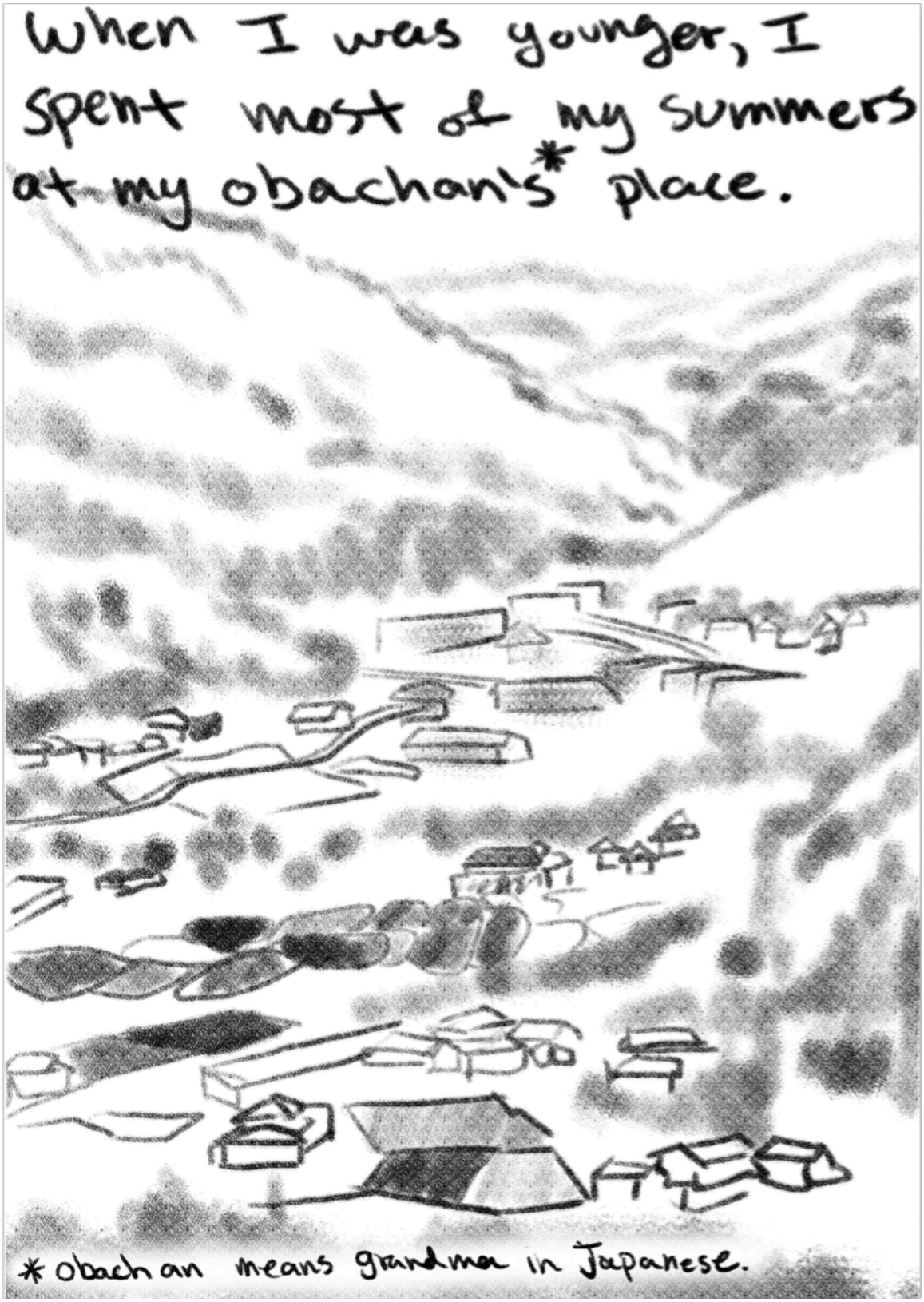
From the Writer

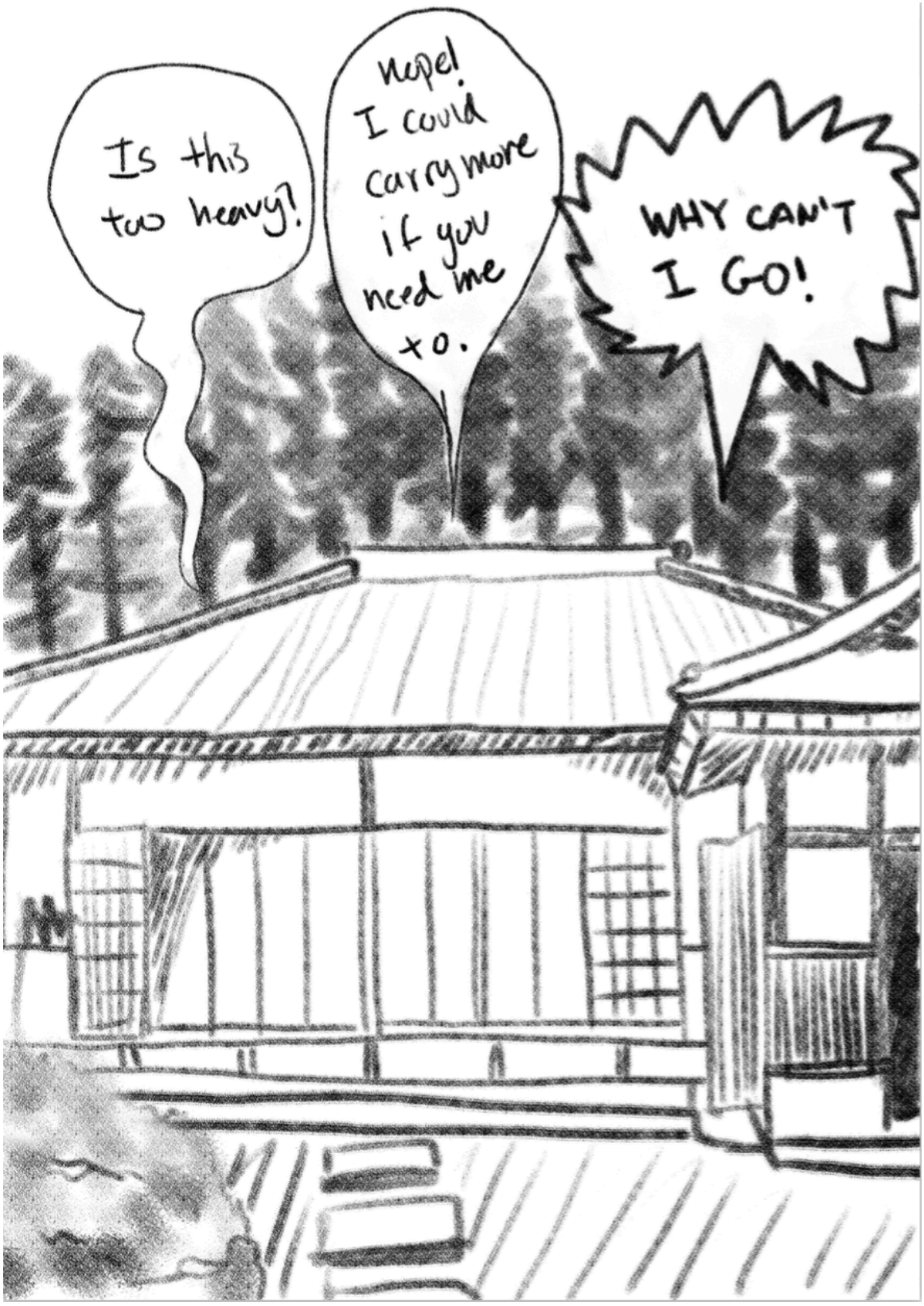
As I write this, I'm actually sitting in my grandmother's living room fighting the stifling Japanese summer heat with a dingy fan. It's nice being back. My first year in university and in the United States was fantastic, but once in a while something would remind me of home and hit me with deep nostalgia. I wrote and drew *where the mountain gods live* because I was homesick. The main plot served more as a vehicle for me to reminisce about my summers in Japan rather than to comment on my spirituality. While a spiritual story did come out of it, the graphic memoir was an unplanned product from my walk down memory lane.

AURORE ZHANG is a sophomore at Boston University's Sargent College, studying Human Physiology. She was born in Sapporo, Japan, and grew up in both Hong Kong and Tokyo. She would like to thank Professor Jessica Kent for her encouragement and redirection when Aurore didn't know how to move forward. She would also like to thank anyone who listened to her dramatically wistful monologues about Hong Kong or Japan.


where the mountain gods live
by aurore zhang


aurore, why don't you go to sleep? we still have an hour before we get there.
I guess I am pretty tired from waking up so early this morning...
ooo
I wonder if I'll find spirits this year...


When I was younger, I spent most of my summers at my obachan's* place.
*obachan means grandma in Japanese.


Is this too heavy?
Nope! I could carry more if you need me to.
WHY CAN'T I GO!


aurore's old enough where she won't be spirited away. You're still two young.
That's not fair!
my younger brother

my grandmother would always task me with bringing daily offerings to the green shrine up the mountain.


I hope I see spirits
The journey up to the green shrine was peaceful and just a bit lonely

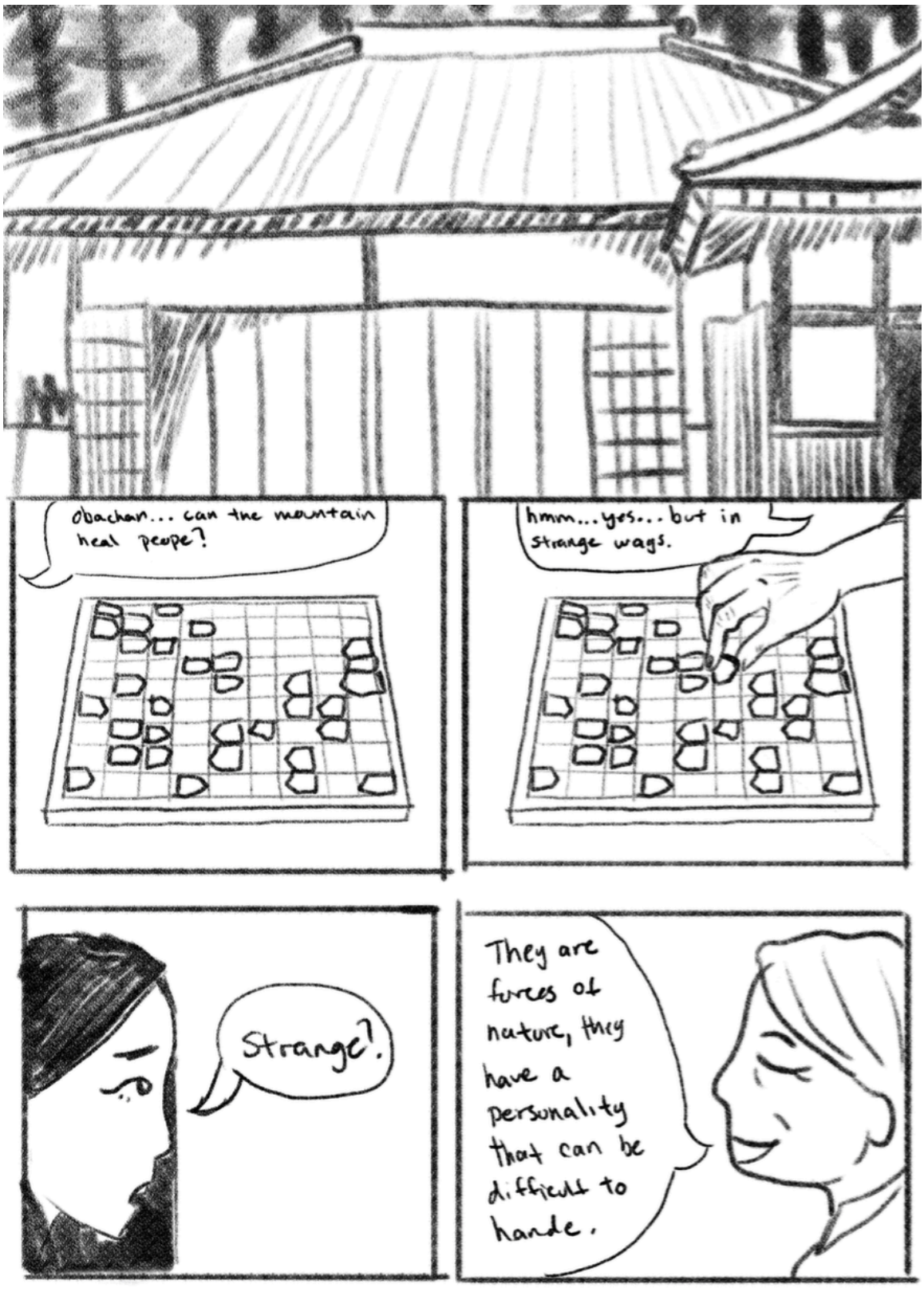

One day,
a girl was there
I had never seen a girl
my age for all the years
I've visited the town.
She had to have been new.
10 years
old


please, take your time.
I could tell by the offerings and incense she had a serious prayer for the mountain
she seemed like a city girl.
like me.
no, it's ok. I just finished.
I could tell we were going to be friends.


We hung out in the mountains every day.
meeting at the green shrine in the morning
She always had a lot of offerings


I was curious... but I never asked her why.
It's for my mom
oh... you don't have to tell -
she has cancer.


I'm sorry
She wanted to move back to her home-town so I came with her.
and besides, I've been to the green shrine everyday since I've gotten here.


Obachan... can the mountain heal people?
hmm... yes... but in strange ways.
Strange?
They are forces of nature, they have a personality that can be difficult to handle.


玉将
I don't understand
You are not meant to


I tried to feel something
I had no doubt that spirits existed

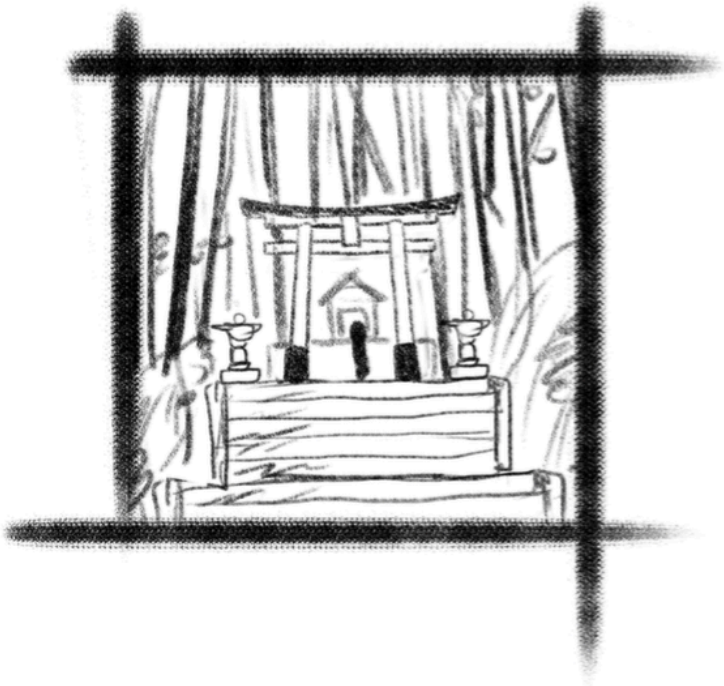

I just had to know whether they cared about us.
I'm ready to go whenever you are!
ok, just give me a sec.
because I loved the mountain

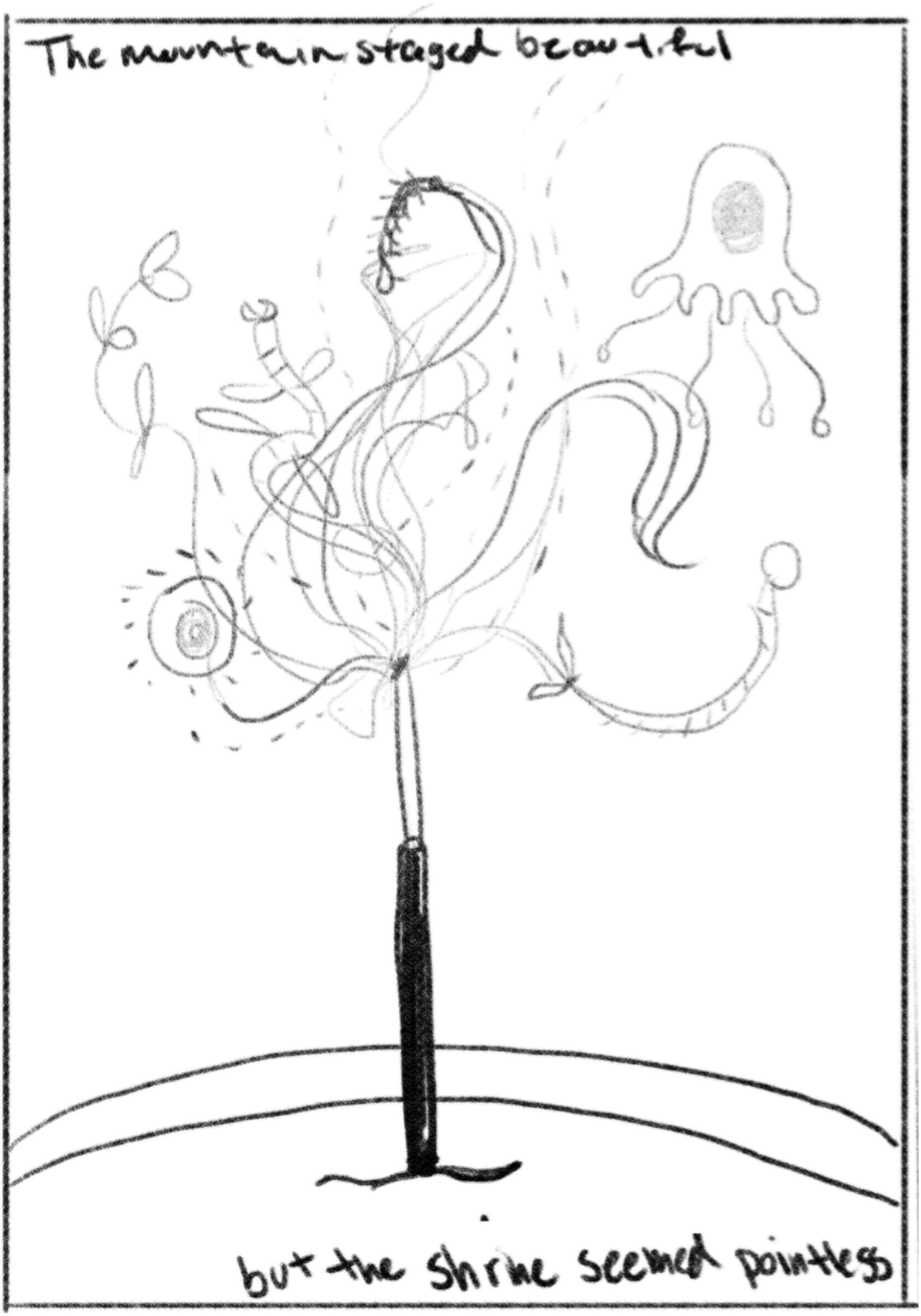
and I would be
So heartbroken
if it didn't love
me too.


The next morning...
お食事
did you hear? Miyazaki-san passed away last night
I heard... The family went back to Tokyo this morning. It's absolutely heartbreaking


word spreads quickly in a small town
what?
aurore... the daughter's your friend, isn't she? You both go to the green shrine everyday.

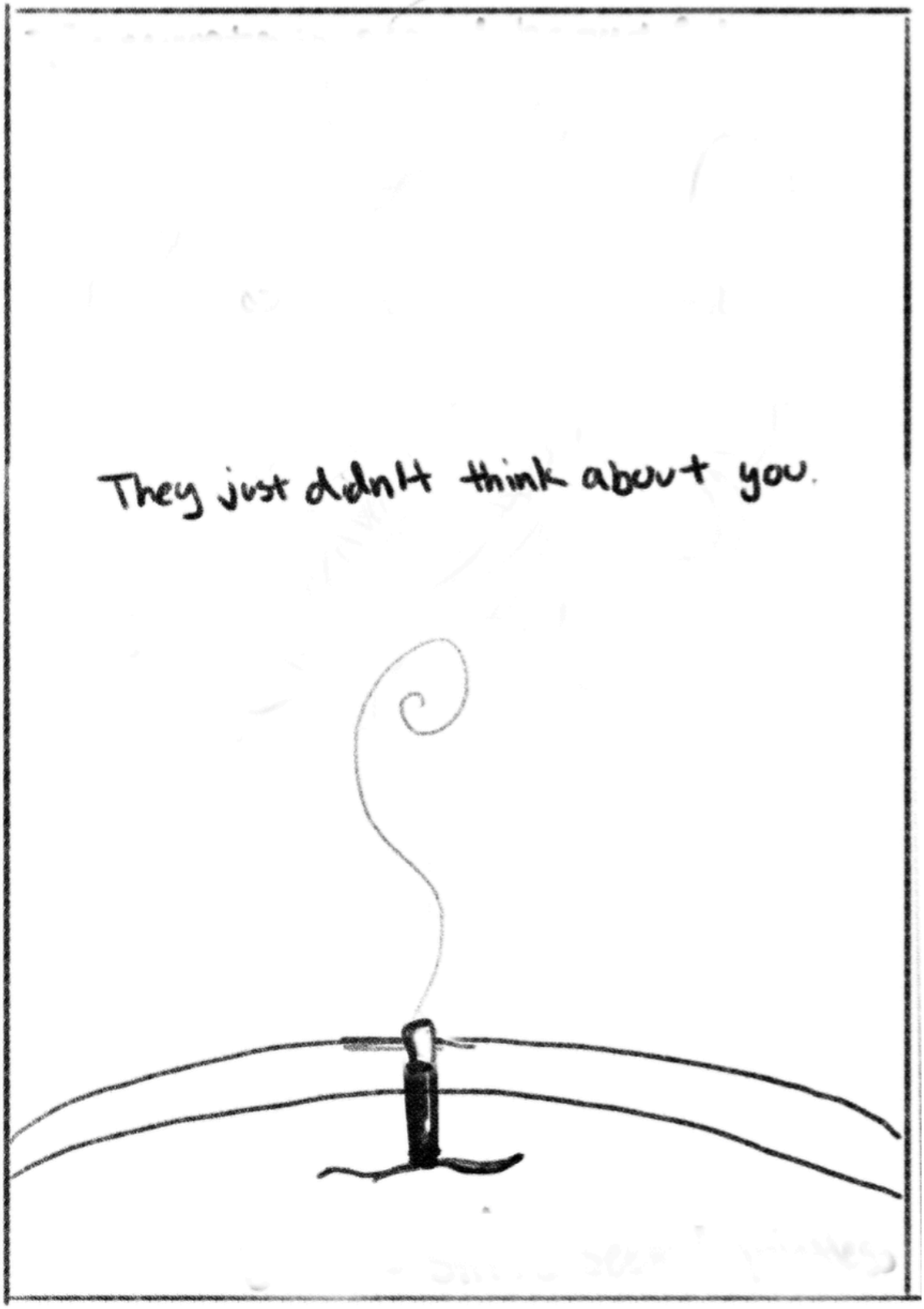

we did...




The mountain stayed beautiful
but the shrine seemed pointless


I still went to the green shrine everyday
but I stopped asking for favors.
Stopped sharing my hopes and dreams
I was like a break-up


where the other person was still beautiful
Still kind
Still funny
still interesting


They just didn't think about you.

Nature, Images, and Spirituality in *Where the Mountain Gods Live* as Inspired by *Blankets*

In my graphic memoir, *Where the Mountain Gods Live,* I use Craig Thompson's *Blankets* as visual inspiration to tell my own story about my spirituality. Throughout my graphic memoir, I have many panels of the mountain and forests around my grandmother's town that I had grown to love from summers of exploration. The forest and the mountain represent my spirituality or the "mountain gods" I believe in. In *Blankets*, Thompson also utilizes illustrations of trees, rivers, snow, and other aspects of nature to explore his spirituality in the form of his Evangelical Christian faith. Like Craig, my character in my graphic memoir experiences disillusionment towards the relationship between herself and her faith. I imitate Thompson's art style and depictions of nature in order to tell a story about the progression of my relationship with my spirituality. On top of using nature, Thompson also uses images of blankets, ranging from the blanket he shared with his younger brother to the blankets of snow, to further illustrate his relationship with his spirituality. In my graphic memoir, I decide to use incense as a recurring image to represent the strength of my spirituality.

I chose to illustrate scenes of nature to represent my spirituality, mirroring how Thompson uses nature to follow Craig's faith. On the first panel of page seven of my graphic memoir, the reader is introduced to the forest that I spent most of summers in for the first time (fig. 1). By combining my hopes in seeing spirits with an image of lush forestry, I begin to connect the idea of the mountain to my spirituality. The following panels on the same page show my character's awe and admiration for the mountain gods as she looks around in the forest, carefully taking in the trees and the shrubs that surround her.

Figure 1, pg. 7 (U08-11-9678)

Figure 1 starkly contrasts the first panel on page eighteen that contains an illustration of a storefront. In both Figure 1 and Figure 2, my character is on her way to the forest with an arm full of offerings to the mountain gods. However, in Figure 2, I pair the image of a man-made storefront with the news of my friend's mother's death, effectively damaging my relationship with my spirituality. Figure 1 and Figure 2 represent important points in my spirituality and I use the background and nature to emphasize the change my character goes through.

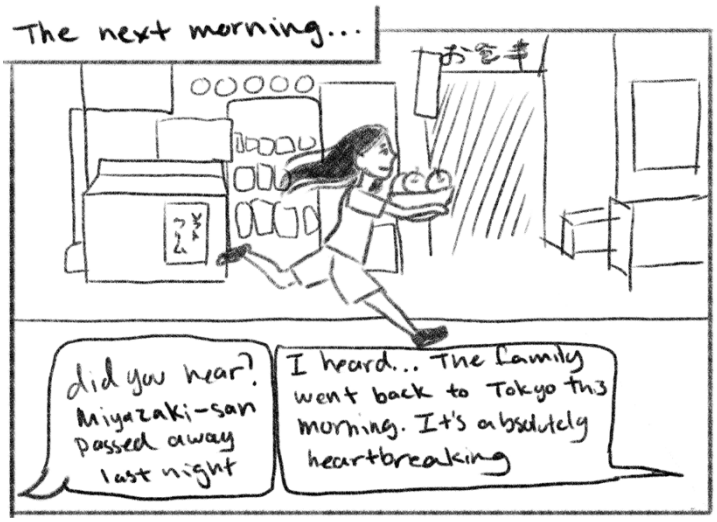


Figure 2, pg. 18 (U08-11-9678)

Craig Thompson also uses nature to explore Craig's spirituality. On page fifty-six of *Blankets,* Craig wanders through a forest while reading the Bible and applying it to his life. This page captures Craig when his Evangelical faith is at its strongest, strong enough to make him burn all his childhood drawings. Thompson pairs this powerful spiritual moment with illustrations of the forest, drawing connections between Craig's spirituality and nature.

While Thompson uses the recurring image of blankets to illustrate his spirituality, the recurring image of incense is used in *Where the Mountain Gods Live.* Incense is used in Japan for a number of different occasions, including Shinto or Buddhist ceremonies, spirituality, and prayer. The actual application of incense is inherently spiritual. In *Where the Mountain Gods Live,* I use incense beyond its actual use and use it to represent the mountain god in relation with people. On page eleven, my character's unnamed friend reveals that she goes to the green shrine every day because her mother has cancer (fig. 3). Paralleling this reveal are sequential images of incense burning. As the unnamed friend explains why she prays, an incense stick gets shorter and shorter as it burns before finally snapping off. This represents how the mother's ailment is beyond the mountain gods' realm of power, causing the initial "snap" to my understanding of the relationship between people and the mountain.

Figure 3, pg. 11 (U08-11-9678)

The image of incense appears on the last page of *Where the Mountain Gods Live* as well (fig. 4). In the final panel, the incense, which have been drawn fully burning and producing smoke, finally smolders out. It is short and stubby compared to the past images of incense as well. This symbolizes my character's complete disillusionment to the nature of the relationship between people and the mountain gods as she realizes that love does not go both ways.

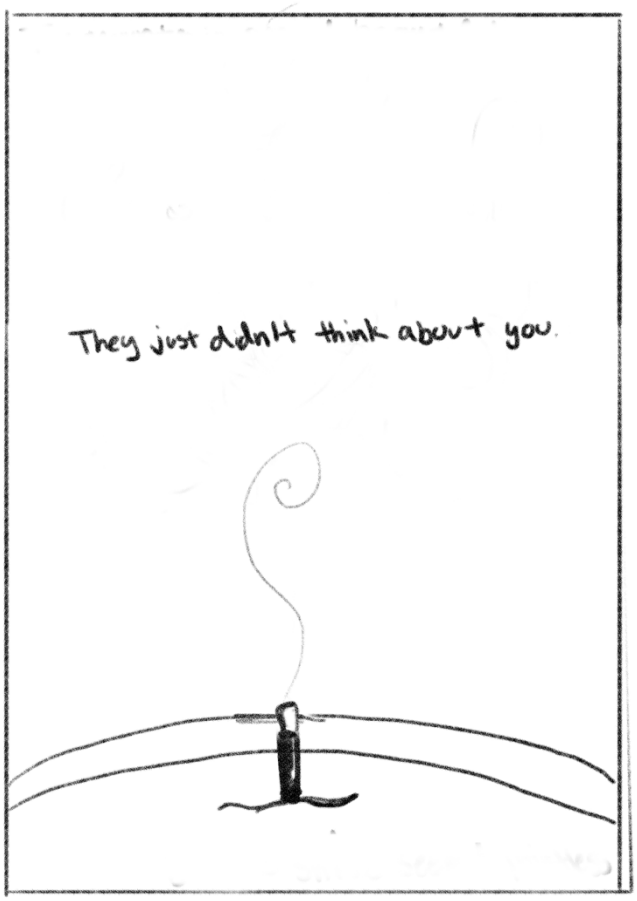


Figure 4, pg. 23 (U08-11-9678)

Thompson's final use of the recurring image of blankets also holds significance regarding Craig's faith. On page 581, Thompson illustrates Craig leaving footprints in a blanket of snow (fig. 5). This represents Craig finally beginning to develop his faith and spirituality free from the confines of his Evangelical upbringing, bullying, and parents. As Craig's figure walks away from the reader, he walks towards his own future and makes his own mark in his spirituality and faith.

Figure 5, pg. 581 (Thompson)

Both *Blankets* and *Where the Mountain Gods Live* heavily rely on images of nature and recurring images to explore an individual's relationship with their spirituality. By imitating Craig Thompson's storytelling technique of deliberate use of imagery and symbolism, *Where the Mountain Gods Live* also joins the conversation on the individual and spirituality.

Works Cited

Thompson, Craig. *Blankets.* Marietta, GA, Top Shelf Productions, 2003.

Zhang, Aurore. *Where the Mountain Gods Live*, unpublished, 2019.