INCITE

Journal of Undergraduate Scholarship
Cook-Cole College of Arts & Sciences
Longwood University

Our cover features a section of the covered colonnades that connects two of Longwood's four historic red brick buildings, Ruffner Hall and French Hall. The colonnades were built in 1924 to provide a modicum of protection from the weather for the all-female students of The State Teachers College as they walked between the buildings located to the east side of Ruffner Hall. Long, symmetrical sequence of columns, laced together by balustrades, give the colonnade a classical touch. From 1927 to 2009, the Colonnades sheltered the equestrian statue of Joan of Arc, affectionately known as Joanie on the Pony. Joanie may have returned the favor of shelter—remarkably, the Great Fire of 2001 did not spread beyond Joanie. She faced the flames, in her armor, with her sword held high. A patron saint, indeed.
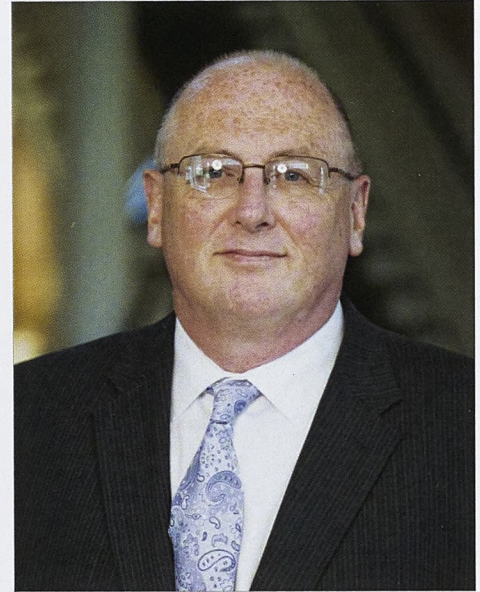
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Dr. Roger A. Byrne, Dean,
Cook-Cole College of Arts and Sciences

Introduction from the Dean

Longwood University prides itself on producing citizen leaders, and one of the ways in which this leadership is produced and honed is through the individual and small–group efforts of students in forming their own scholarly and creative works. The process instills development of critical thought and enhancement of skills. But more than this, it also cultivates persistence through overcoming initial failures and challenges while striving to attain a goal, a sense of shared purpose through working collaboratively with faculty and peer mentors, and it results in a great sense of accomplishment when the act of creation is complete. This happens in many ways and at many times throughout a Longwood student's progress through his or her educational program in the Cook-Cole College. What is included here in this slim volume is a carefully selected set of examples of the works of Longwood students that demonstrate the best of what can be achieved. It serves as a model and a testament to the efforts of the students involved and their faculty mentors and collaborators.

I would like to acknowledge and thank the students who permitted their work to be included, and the faculty mentors who guided the students in the creation of these works. I would also like to thank the faculty board, the editors, and the students of the Design Lab for all their efforts in producing this fine volume, and particular thanks to Dr. Gordon Van Ness for chairing the advisory board, promoting greater inclusion of works from across the College, and guiding the process to its successful conclusion.

I hope you will take some time to review the works included in this volume of Incite and that you will come away with a greater appreciation for the achievements of our students.

Islamic Radicalization of Women in the United Kingdom

MacKenzie Adamson

Dr. Phillip Cantrell, faculty advisor
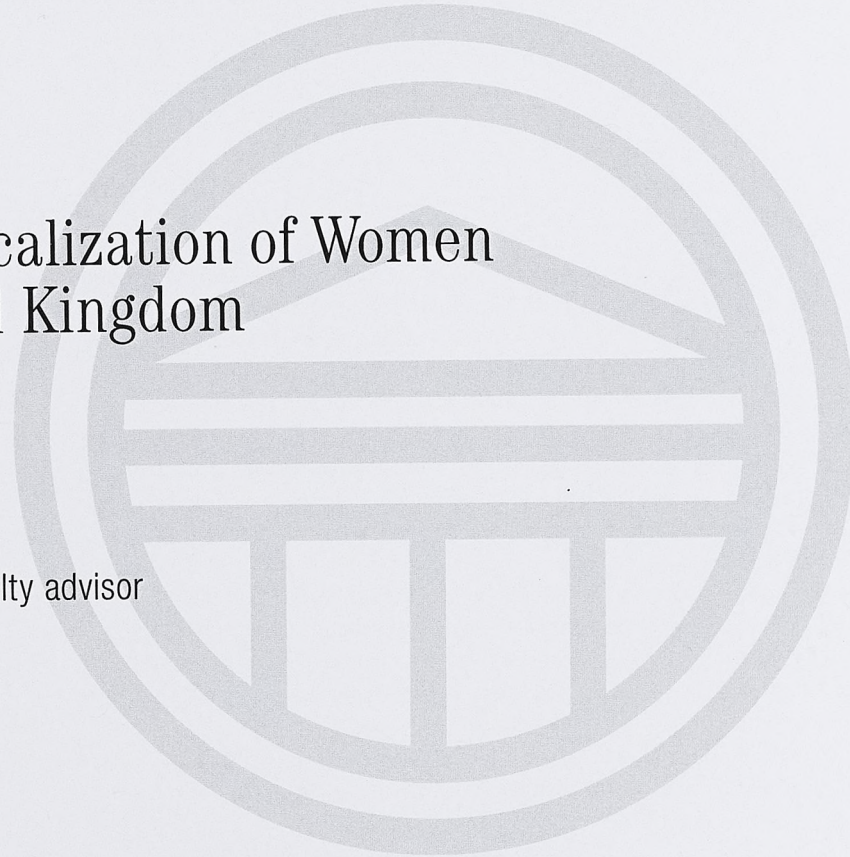
Abstract

This paper attempts to explain why young British women are joining or supporting the Islamic State of Iraq and Syria (ISIS). ISIS has been able to transmit its messages and sermons to people all over the world, including those in the West, using social media and the Internet. These forums allow the Islamic State to influence those, especially youth, who frequently use such technologies. In the case of Britain, some young Muslim women are increasingly becoming radicalized due to alienation within the United Kingdom and access to extremist propaganda over the Internet, which is pushing them towards ISIS. British Muslim women are ostracized for their faith by the public which fears extremism, and isolated by the mandated role they are supposed to play within their religion. The Internet allows these women to find their identities, and sometimes they find themselves recruited by ISIS or supporting its cause.

Islamic Radicalization and Women

As of the 2011 census, there are 1,296,776 Muslim women living in the United Kingdom of Great Britain and Northern Ireland between the ages of 16 and 74. Some of these women speak little to no English due to gender discrimination within their families and lack of available resources in the United Kingdom. In recent years, however, more Muslim women have begun attending universities, allowing them to have greater career ambitions. Nonetheless, many women remain in the home with little access to outside communities. These women report feelings of "otherness" due to their religion, clothing, and skin color. Within universities, students are taught to challenge the world and to be political activists, and yet Muslim men and women are unable to do so for fear of being classified as extremists. While Muslim men have access to communities and organizations outside of their home, many Muslim women are not given the same privilege. Even within their faith, they are segregated based on gender in a majority of the mosques in Great Britain.

There are 2.7 million Muslims in the United Kingdom. Of these 2.7 million, somewhere between 700 and 800 have fled to Iraq and Syria since 2012 to join ISIS and other jihadist organizations. Roughly one in seven of the British jihadists fleeing to the Middle East are women. The study of Islamic radicalization and its appeal is relatively new, especially in the case of the Islamic State of Iraq and Syria, which was formed in 2006 under Abu Ayyub al-Masri, but it did not become prominent until 2012 and 2013 under leader Abu Bakr al-Baghdadi. Unlike most terrorist organizations, the Islamic State has set up a type of

government to control the people as it works toward statehood. They have their own governing body and branches to oversee the people. Over 550 Western women have left their homes and families to travel to Iraq and Syria to join the Islamic State. The United Kingdom has more women recruits than any other Western nation. Since the Islamic State rests on the foundation of government and statehood, women are essential to maintaining their legitimacy. They need women to help form society so that the men can go into combat and the women can stay home, take care of the children, and teach extremist views.

This paper seeks to understand why British Muslim women are joining ISIS. While many variables are important to highlight, this study considers the following factors central to analyzing radicalization: British Muslim women are 1) ostracized for their faith by the public for fear of extremism, and 2) isolated by the mandated role they are supposed to play within their religion. These women are highly susceptible to extremism because their alienation leads them to try and carve out an identity online, which in turn increases their chances of becoming vulnerable to ISIS through social media, chat rooms, and websites of terrorist groups. Their search for an identity makes them more vulnerable to the messages put forth by ISIS, and especially the blogs written by ISIS women depicting the supposed paradise in which they reside.

Alienation, Identity, and the Internet
On May 14, 2010, Roshonara Choudhry stabbed Stephen Timms, her local member of Parliament. She claimed it was because he voted for the United Kingdom to enter into the Iraq War. Looking back, Choudhry was a 20-year-old university student at King's College of London where she excelled in her courses and was expected to graduate with a degree in English and Communications before continuing on to pursue a career in teaching. She was fluent in four languages: English, Arabic, French, and Bengali. She was from a British-Bangladeshi family that consisted of moderate Muslims. Her father was unemployed and the family relied on her for most of its income. Within one year, she had changed from a regular university student to a young woman exhibiting extremist behavior. It is important to note that unlike most other terrorists, she was a lone wolf. She did not communicate with other people or organizations in her community. Oftentimes, people assume that social environments are key to creating radical views, but Choudhry's experience does not fit this pattern. Hers is a case of self-radicalization. She downloaded Internet sermons by Anwar al-Awlaki off of YouTube. Before his death in a 2011 Central Intelligence Agency (CIA) airstrike in Yemen, Al-Awlaki was an American-Yemeni connected to Al Qaeda in the Arabian Peninsula. He delivered his sermons in English in order to attract more followers in the West. Al-Awlaki encouraged people to violently attack the West as reciprocation for its killings of Muslims. She also viewed online videos by another recruiter, Sheikh Abdullah Azzam, who argued that "even women" had a duty to resist the West. Choudhry spent months watching these sermons, and eventually dropped out of college shortly before she would have completed her degree.

For Choudhry, these online videos convinced her that she had to take

action to defend Muslims, which led to the attack on her member of Parliament. Interestingly enough, neither preacher mentioned that women should take up arms and fight in the name of Islam. In fact, most extremist organizations, including ISIS, forbid women to fight and state that their place is solely in the home. They typically use these women as sex slaves for soldiers and also to raise their fighters' children. Regardless of this reality, Choudhry interpreted the video messages to mean that she had a place in the fight. Even though ISIS treats women poorly, women are still addressed as critical parts of the organization. They are the mothers and the caretakers, and in some instances they play active roles in obtaining territory and planning terrorist activities. Essentially, she had found her identity. In an interview with the police, Choudhry discussed

how she no longer wanted to attend classes because she felt King's College went against her religion.

Elizabeth Pearson points out that after 9/11, Muslim youths were pressured to assimilate in university settings and forced to reject anything that was not considered "moderate" Islam. Some British universities have even gone so far as to ban the niqab (a face covering) because it was classified as radical. Pearson also notes that one-fourth of the mosques in Britain do not permit the attendance of women; when they are permitted, they are segregated and are not allowed to pray with the men. These women face isolation and feel the need to constrain themselves in society in order to avoid being labelled a radical. Men are able to converse in mosques, bars, and clubs, while women are unable to attend the same places. This leaves women with few

avenues for discussing their lives, faith, worries, and beliefs, which makes women more susceptible to the Internet and radical Islamic recruiters that peddle their ideas online. When online, moreover, there are no gender roles and hierarchies to worry about, which allows women the opportunity to freely explore their identities. Many women in the United Kingdom use the Internet to research information on Islam because they are unable to discuss their religion like the men do in bookshops and cafes. This leaves them vulnerable to the information placed on the Internet by ISIS.

The women of ISIS have created blogs and chat rooms that allow Muslim women around the world to see their daily lives. Unfortunately, the information provided is fabricated, portraying these women as living in a sort of paradise. While men are encouraged to join

ISIS through images of weapons and slogans that depict men as warriors, women are recruited through "flowery language" and images of faithful Muslims living in a utopia. ISIS women use words like "sisterhood" to attract female recruits. Shams, a female member of ISIS who is believed to be of Pakistani heritage living in the West, has taken it upon herself to recruit women across the world. She calls herself the "Bird of Jannah." Shams communicates with her followers through blogs, where she writes tales of true love, adventure, and faith, everything that can be found in a romance novel. She outlines the benefits of ISIS by mentioning how members receive free housing and health care. Along with her list of benefits, she provides women with a packing list. Women are told that clothes in the Middle East are not always as luxurious as the ones found

in the West, so she tells them to pack plenty before they begin their journey. ISIS propaganda leads British women to believe that they will be happier and more welcomed in their Islamic society. One study shows that up to fifty British girls have fled the West and joined jihadist organizations in the Middle East. This number is an estimate because it is impossible to know every woman and girl that has left; however, when families notify authorities, they are able to try and keep track of the girls by monitoring them. Of the estimated 550 Western girls that have joined ISIS and other jihadist organizations, one hundred are being monitored. Thirty-four of these girls are British. The next highest country is the Netherlands with ten girls. More British women are joining ISIS than in any other country, which means policies and regulations in Britain need to change in order to allow Muslim women in the United Kingdom to be more welcomed.

Social Alienation

In order to understand why British women's participation in jihadist organizations is relatively high, it is essential to look at the average Muslim woman's experience in Britain, especially her relationship with her religion. One study shows that only forty percent of mosques in Britain allow women, and even then the women are segregated from the men. Furthermore, less than two percent of committee members in mosques are women. Considering there are anywhere between fifteen hundred and three thousand mosques in the United Kingdom, this is a staggering percentage. Women's inability to attend mosques makes them more vulnerable to radical ideology. By not being well versed on the Quran and their belief system, they are more likely to research their faith online, leading them to the possibility of coming across ISIS propaganda. They have not been equipped with the spiritual knowledge to counter extremist messages. This not only restricts the rights of women to practice their religion in public centers, it also confines their friend circle. Mosques are more than just religious centers; they are also community centers. They allow people to meet, form friendships, and widen social circles. Twenty-two percent of Muslim women in Great Britain speak little to no English, which accounts for 190,000 women. Their husbands or in-laws forbid many of these women to learn English. Muslim men in Britain do this in order to maintain control over their wives and the household. It is a show of power. These women are therefore required to rely on their husbands and families, further hindering them from gaining independence and discovering their own identities.

Studies also show that only twenty-eight percent of Muslim women over the age of sixteen are employed compared to fifty-one percent of the overall female population of Britain. Twenty-seven percent are part of the category "looking after home and family" in comparison with seven percent of women overall. Economically, British Muslims are doing poorly in comparison with the rest of Britain. Half of Muslims in Britain are in poverty. To put this in perspective, the next highest group in poverty is the Sikhs with twenty-eight percent in poverty and the Hindus with slightly over twenty percent. In the particular study cited above, poverty is defined as a household income less than sixty percent of the national median, which is 453

pounds a week. This means that fifty percent of Muslims in Great Britain have a household income of less than 270 pounds a week. Forty-six percent of Muslims—1.22 million people— live in the most dilapidated communities in Great Britain. Overall, Muslims are living in poor communities, which makes it harder for women to find personal satisfaction with their lives.

British policy as a whole has further alienated the Muslim community instead of bringing the nation together. In their research, Vicki Coppock and Mark McGovern discuss the psychological vulnerability of Muslim children to radicalization due to the actions and policies of the government. Under the Terrorism Act of 2000, the stop and search powers of law enforcement expanded drastically; authorities no longer needed to have reasonable suspicion to search. This has led to the over-policing of Muslim youth by law enforcement, which in turn has led to Muslim youth feeling the need to better manage and even hide their views and beliefs for fear of being classified as a risk. This gives young Muslim women an even greater incentive to stay inside the home.

The overarching counterterrorism strategy of the UK is called CONTEST, which has four major parts: pursue, protect, prevent, and prepare. CONTEST was created as a direct result of the 7/7 bombings in 2005, where four bombs exploded in London and killed 52 people and left hundreds wounded. It was carried out by four young men, all British–born. "Prevent" is one of the main reasons why Muslim youth are more vulnerable to radicalization. One of the main programs under it, Channel, requires social workers, youth workers, health workers, and teachers to identify individuals who have extremist tendencies. Channel was specifically created with the goal of preventing and de-radicalizing youth. In the name of safeguarding children, Parliament has implemented a form of social control. Under this policy, ninety percent of the people identified as having extremist tendencies have been Muslim, due to teachers being given vague advice on how to spot extremist behavior.

Schools are now using software in their computers that alert intelligence officials if certain words are searched online. There are over one thousand words on this list, and one of them is Islamism. Not only does this create an environment of suspicion, it also makes children the subjects of police reports and interrogations. A fifteen–year–old in England was interrogated for promoting terrorist propaganda by wearing "Free Palestine" badges on his clothes and book bag. Malia Bouattia, a member of the National Union of Students, commented on these government programs and described them as "Islamophobic," stating, "It presents this idea that it is trying to deter people from partaking in violent activities and joining certain groups but in reality what we've found is that it's the state's attempt to control dissent and political self-organisation."

These children are monitored on a day-to-day basis in the classrooms by their teachers, whenever they access the Internet in their schools, and because of this are unable to freely express their beliefs. Coppock and McGovern argue that these signs can be found in any child because this is how children find a sense of self. Essentially, the government's policies have led to Muslim youth being denied a sense of political and social agency. The problem of young people being

denied the right to speak openly intensifies when one realizes that the British Muslim population is mostly under the age of twenty-four.

Brown and Saeed delve further into Muslim youth and their inability to have political and social agency in their research. While universities are normally a time for students to discover themselves and develop their beliefs, Muslim students are constrained and feel the need to self-edit themselves so as not to be regarded as having extremist views. Brown and Saeed also note that with the rise of Islamophobia, stop–and–searches have increased due to prejudice. In the case of Muslim women attending universities, they are placed into one of two stereotypes: they are either helpless victims or violent radicals. Muslim dress is seen as a security threat because the women cannot be seen behind their veils. More importantly,

Brown and Saeed note that Muslim women are seen as visibly upsetting the landscape of Britain because their dress does not fit in with the rest of society. These stereotypes have lead Muslim women to believe that they have a strict role in society, and cannot act outside of this role. Through Channel, university staff are required to be vigilant and closely watch Muslim and Asian students for any signs of extremist behavior. Universities are now turning points in the lives of Muslim youth and causing radicalization, but not in the way Parliament would have the UK believe. Some students are partly radicalized by the programs put in place by Parliament and by their inability to find their identity at university.

Less than ten percent of the people that notified the government of potential radicals were Muslim. Muslims feel that they are being

targeted, which is causing them to want to act against the system. In 1999, the British Home Office report recognized that Muslims experienced higher levels of discrimination that any other minority. If anything, the level has increased over time, especially after the attacks of 9/11 and 7/7. Masuma Rahim, a Muslim woman, was asked many times after these attacks if she was pro Al-Qaeda. While she took offense, she never let it cause her to doubt herself or her religion. Recently, with the attacks on Paris, she no longer feels safe in Great Britain. She constantly feels the need to defend herself and her religion, despite the fact that she has never been involved in terrorist activities. According to Rahim, attacks on Muslims due to paranoia and fear have increased by three hundred percent since the Paris attacks and she cites the examples of arson

at the Finsbury Park mosque and the numerous attacks on Muslims in public transportation. Javaria Akbar, another British Muslim woman, believes she is unable to make friends with whites due to her religion. She claims that people see her as "other" despite the fact that she, too, was born in Britain. Akbar is ignored in cafes, taunted for her religious beliefs and values such as not partaking in alcohol, and had a car passenger throw liquid on her as she walked on the sidewalk. While she does not condone terrorism, she understands why one in seven British jihadists are women. They are seeking refuge, and a place where they can find an identity. Interestingly, nearly three in four Muslims classify themselves as British, even though only 47.2 percent were born in Britain. Yet, it appears that discontent is rising, especially in regard to second and third generation Muslims who

believe that they cannot identify with their country of origin, nor can they fully identify with Britain, especially with the current state of paranoia and anti-Muslim attitudes.

Since 2012, over 800 Britons have gone to Syria to join ISIS, and at least 600 have been caught trying to enter into Syria. CONTEST began in 2003, and yet British Muslims are still leaving. In regard to women, there are numerous cases just like Choudhry. Yusra Hussien left for Syria to join ISIS at only fifteen years old. She, like Choudry, used the Internet to self-radicalize. According to interviews with her peers in school, she was well-liked with many friends and good grades. Nobody could pinpoint any new friends she made, nor did they notice her becoming more withdrawn. A year later, in 2015, Khadiza Sultana, Shamima Begum, and Amira Abase left London and traveled to Turkey, and then to Syria to join ISIS. The oldest, Khadiza, was only 16. Her family and friends considered Khadiza "joyful, sociable, funny, and kind." The night before she left, she had a sleepover with her niece, who was only three years her junior. The two girls danced in her bedroom, put on perfume, and spent time with their family. The following day, Khadiza left for school. Her family became concerned when she did not return home when she normally did in the evening. Khadiza and her two friends were caught on camera walking through the airport towards the Turkey terminal, and later boarding a bus to Syria. Her family never saw it coming. In 2014, sisters Salma and Zahra Halane of Manchester followed in their brother's footsteps and joined ISIS. These girls are feeling isolated in their current environments, and unfortunately they seem to find their identity on social media, one of the main recruiting tools of ISIS. As stated earlier in the paper, ISIS is trying to create a state, and that requires people to govern. This makes women crucial to their success. ISIS lures young girls in with stories of romance and adventure, and when the women arrive they are married off to a fighter. Women in ISIS have set roles that they play, and this can be appealing to British women who are stuck trying to figure out their role in British society.

Conclusion

This paper was constructed with the desire to understand why young British women choose ISIS. Research and data analysis has led to the conclusion that women feel isolated and ostracized by British society and the government for their religion, and alienated by the Muslim community for their inability to de-segregate based on gender. Many British Muslim women are unable to develop themselves spiritually or socially in these environments, which leads to them seeking outlets where they have the freedom to express themselves and find their identities. Muslims in general are seen through a lens of suspicion while women are seen as either victims of oppression or fanatics that blow themselves up in the name of Islam. Instead of bringing the country together and promoting a religious tolerance, Great Britain has forged a society bent on the exclusion and scrutiny of Muslims. ISIS and other jihadist organizations recruit women by appealing to those that are confused, withdrawn, and frustrated. All of this helps explain why ISIS has more women recruits from Britain than any other Western European country.

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Animator:

Chad Benton

Harmony
2016-2017

Amanda Christensen and "Tuck" Tucker, faculty advisors
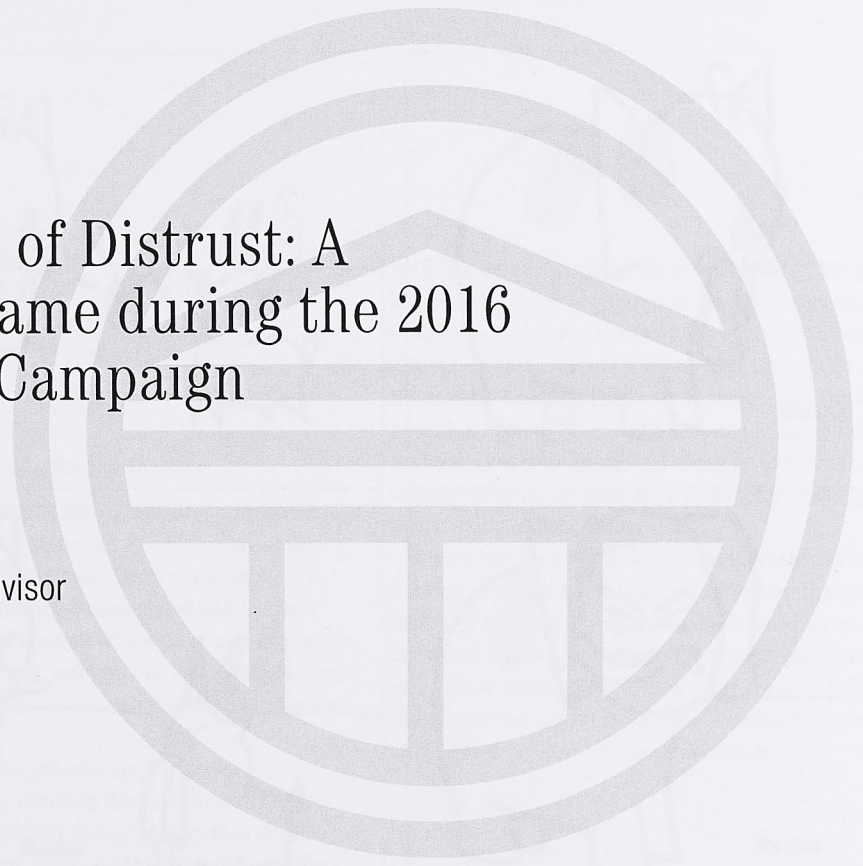
From the 2016 spring semester to the 2017 spring semester, I created and directed an animated short film, titled Harmony. The film is about two characters who at first fight over food, but later figure out what must be done for them to find and achieve harmony. I researched and designed two characters, storyboarded several versions of the story, and created an animatic to see how the story would look and play out. A complete seven-minute rendered short film with sound, color, and a finale was presented at my senior assessment.

Since I have grown up with two younger siblings, I have some knowledge about what kind of things children like to watch on both television and YouTube. I wanted to create a simple story that would entertain children, ages four to seven. I thought that I should introduce my audience to a creature that is unfamiliar, as opposed to using human subjects or popular animals. The Saiga tatarica—my unfamiliar creature—looks very similar to an everyday antelope, but with a major difference: this creature had two long funnels for a nose as opposed to the standard small black nose. To connect the audience more to the story, I decided that my character needed to be paired up with another creature that was more recognizable. I chose an elephant because it was one of my favorite animals growing up, it was larger in scale when compared to the Saiga, and it has the iconic trunk.

Most of the time, television characters interact in a negative way, such as fighting or bickering. This led me to believe that my two characters should fight over something, but later come to good terms. I know my characters must fend for themselves and find nourishment such as plants or fruit, so I made these things the source of their argument. My characters could fight and banter over a food source, but eventually come to peace when they play music from their similar tube-like noses.
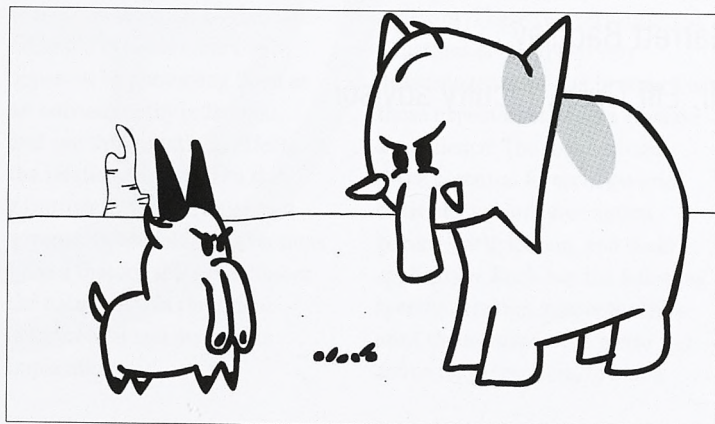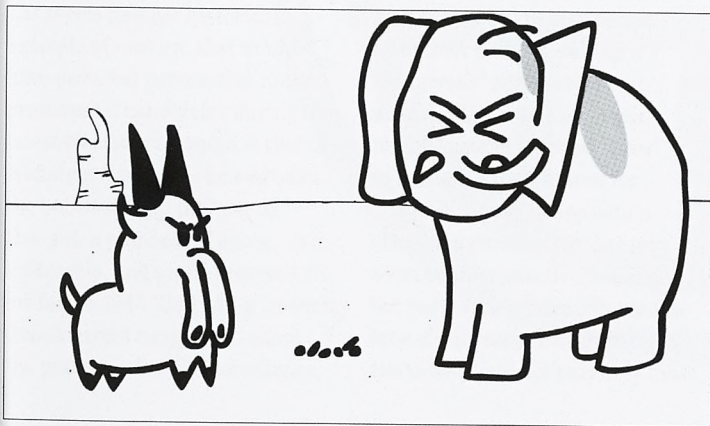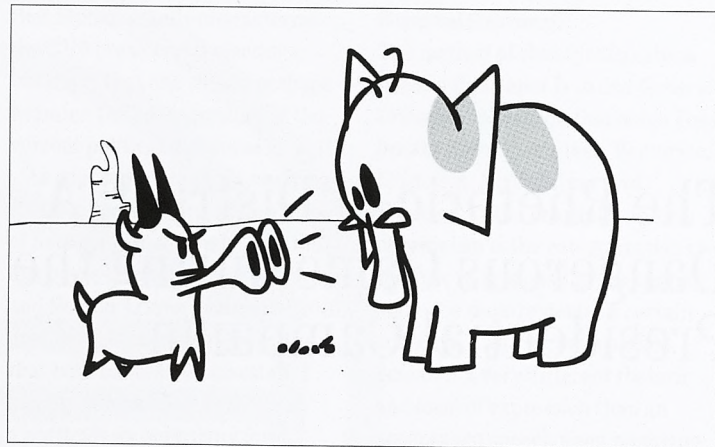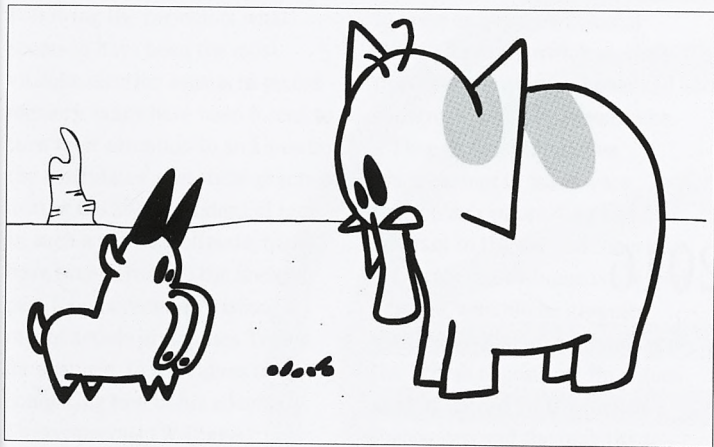
The Rhetoric of Distrust: A Dangerous Game during the 2016 Presidential Campaign

Garrett Badgley

Dr. Elif Guler, faculty advisor

Following the turmoil of what seems to have been the most vitriolic election season in recent memory, many have been forced to turn their attention to and question the candidates' rhetorical practices during the 2016 presidential race. In such a political climate, many have even turned to the ancient past for answers and wisdom; a recent article juxtaposes Trump, for example, to the values of Plato, comparing him to his adversary, Thrasymachus (Williams).

It seems another historical example of rhetoric that would have provided perspective to the presidential candidates during the latest election campaign is that of Mahatma Gandhi, as he embodies the political ideal in western thought: a pinnacle of peace, civic leadership, and social progress. In his famed 1943 "Quit India" speech, Gandhi urges congress to adopt the practice of civil disobedience in order to pressure colonial British forces to withdraw their imposed rule over his homeland and recognize Indian independence.

Though Gandhi justifies his argument in many ways, particularly interesting and relevant to the current American political circumstance is his final passage, wherein he grapples with the Indian understanding of the British opposition. He argues against hatred for the British themselves and the inability to distinguish the British people from their policies, calling it a "dangerous" perspective that weakens his people and their plight. Instead he urges them to exchange their hatred for friendship, even in opposition—a change in perspective that may seem counterintuitive to some, but particularly refreshing in the face of current political rhetoric. His values here not only defy those that fundamentally characterize the 2016 presidential elections, but imply that one should perhaps examine the consequences of the current political discourse as well.

As opposed to Gandhi's unifying rhetoric based on friendship instead of hate speech, an analysis of the discourse between Hillary Clinton and Donald Trump during the 2016 presidential campaign indicates that both candidates invested heavily in a *rhetoric of distrust*, a particularly polarizing form of rhetoric in which a candidate attempts to undermine their opponent by portraying them as an untrustworthy individual, and one that negatively effects the relationship between the government and the citizens it governs. In the following sections, I use a rhetorical lens to dissect the nature of this rhetorical environment and discuss its implications.

Rhetorical Framework
The method of rhetorical analysis used in this paper is called *Generic Criticism*, a method that Sonja Foss breaks down in her text, *Rhetorical Criticism: Exploration and Practice*. At the heart of this form of criticism is the categorization of rhetoric in response to the varying audience requirements in certain contexts. A eulogy, for instance, demands a very different rhetoric and form of expression than an acceptance speech upon receiving a reward. These two very different situations demand two very different genres—and to stray from these expectations would alienate an audience. The text outlines three potential forms of generic criticism: generic description, generic participation, and generic application. Each has the following specific function, respectively: to posit the existence of a genre and define its parameters, to test a

rhetorical artifact's adherence to the principles of a specific genre, or to examine a predefined genre itself by applying it to artifacts. This essay will utilize a method closest to generic description, as it seeks to establish the existence of what will be referred to as the "Rhetoric of Distrust" used prominently in the 2016 presidential election.

Rhetoric of Distrust vs.
Standard Negative Campaigning
Before analyzing the discourse between Trump and Clinton in the presidential debates, it is crucially important to differentiate between "negative campaigning," something found regularly in every election, and the proposed genre, *the rhetoric of distrust*, which seems so much more prevalent in the 2016 election. Though to the lay reader the two may sound synonymous, they are actually distinctly different concepts. In their article

"Negative Campaigning," Lau and Rovner survey a broad range of studies and conflicting data in the field of negative campaigning, in order to come to a more cohesive understanding of underlying trends and misconceptions. The term "negative" here indicates merely the general attack or criticism of one's opponent, not necessarily a malicious, unwarranted, or unfair attack as it connotes, rather than the implementation of "positive campaigning," or the advocacy of oneself, wherein one promotes appealing aspects of themselves (289).

For example, John McCain's run for president in 2008 featured memorable ads that emphasized his experience serving the country during the Vietnam War, and his sacrifice as a POW after he was captured. These would be considered instances of positive campaigning, as they appeal to

the candidate's own qualities. On the other hand, any attack that negatively portrays an opposing candidate would be considered negative, although this is not necessarily an unjust tactic. For example, campaign ads that validly point out faults in an opponent's actions in office are considered by the public to be "fair game" (Lau and Rovner 290). Negative campaigning is nothing new to the political sphere, and has been a consistently popular strategy for those running for office, although candidates historically use both in a well-rounded campaign. This is perhaps because consistently negative campaigning is often perceived as the more effective strategies of the two (Lau and Rovner 295), despite the fact that, according to the text, there is actually little to support this (Lau and Rovner 296-7). In fact, unless an attack is rooted in falsehood or

maliciousness, negative campaigns have not been proven to be "bad" or "good" in nature (303-4).

The rhetoric of distrust established in this paper should be understood as occurring within the framework or the scope of this kind of "negative campaigning." It is distinct from that broader methodology, however, in that it is a more specific approach to attacking the opponent: that it explicitly characterizes the opponent in an untrustworthy light in order to undermine public trust in that candidate, and as such is a particularly disruptive brand of attack. The following analysis will only seek to illustrate examples of the latter, among the more commonplace—use negative campaigning, in order to establish and examine the existence of the rhetoric of distrust.

The Rhetoric of Distrust in Presidential Debates

Archetypal Portrayal of the Opponent

In analyzing the rhetorical strategies of Hillary Clinton and Donald Trump, and more particularly the manners in which they attack each other, one may begin to notice a fascinating symmetry. One of the key elements in each of their campaigns was the emphasis not only on the weakness or inability of their opponent, but a specific appeal to their untrustworthiness, that which has been defined as the rhetoric of distrust. Even more specifically, both of them sought to do this primarily through the portrayal of the other as an untrustworthy *archetypal* character, such as *the businessman* or *the politician*, utilizing an opponent's scandal to support this notion, all the while embracing that which they are attacked with as a particular strength where the other failed. Taking a closer look will make this much clearer.

Trump, for example, embraces this archetypal technique when he depicts Clinton as "the politician," with the popular connotation of untrustworthy, self-serving, and of course, ineffective. This active attempt at characterization is well captured, for example, in the first presidential debate when Trump says regarding Clinton: "Typical politician. All talk, no action. Sounds good, doesn't work. Never gonna happen. Our country is suffering because people like Secretary Clinton have made such bad decisions." The "bad decisions" aspect of this argument is perhaps an example of what could be considered a fair negative campaigning claim from a certain perspective; the previous statements, however, are a decent example of the way he associates Clinton with stereotypical politicians, and politicians with a disparity between verbal promise and real action—essentially, a form of dishonesty.

This is an extremely tame example of Trump's archetypal method of the rhetoric of distrust, and it becomes much more specific and tangible. For example, Trump stated when speaking during the second presidential debate of the tax codes for the rich that Clinton accuses him of taking advantage of:

"Why didn't you change it when you were a senator? The reason you didn't is that all your friends take the same advantage that I do… [You had the ability], but you wouldn't change it, because all of these people gave you the money so you can take negative ads on Donald Trump. …she's been there for 30 years she's been doing this stuff. She never changed. And she never will change."

This attack specifically associates her position in politics as inherently self-serving—as putting oneself and his or her want for power before the values presented to the public—duplicitous, and a fundamentally untrustworthy trait. By portraying this as a long-standing tendency as well, there is not only an argument that Clinton is unable to do differently, but also an implication that this is simply the nature of business in Washington—that politicians, and Clinton as one, cannot be trusted.

In the first debate, Trump also utilizes the Clinton e-mail scandal to call his opponent's transparency into question. "Why," he asks, "did she delete 33,000 [e-mails]?"— undermining her trustworthiness by implying, obviously, that she would do so to hide something. He is sure to suggest that this was a "purpose[ful]" move, "more than a mistake," to combat Clinton's apparent regret when admitting that she made a "mistake"— thereby calling into question not

only her fault in the scandal but the sincerity of this response, and enhancing the notion of her untrustworthiness. Finally, he ensures that the public will not dismiss this scandal by constantly referring to this as a crime, and suggesting it is worthy of investigation and prosecution, affirming the seriousness of the offense.

Clinton, in turn, characterizes Trump through the archetype of the "businessman," connoting the image of the Fat Cat, the wealthy, greedy individual who takes advantage of others. For example, during the first presidential debate, she confronts Trump on alleged unethical business practices: "Your campaign manager said that you built a lot of businesses on the backs of little guys. And, indeed, I have met a lot of the people who were stiffed by you and your businesses, Donald." In doing so, she inexorably ties his character as the businessman to the questionable values of stereotypical business practice, and his trustworthiness as a leader who has previously taken advantage of the average citizens. Where Trump distanced Clinton from the public in terms of power, she does the same to him through class and wealth—just as they both work to portray one another as self-serving.

Regarding his economic policy, Clinton argues during the second presidential debate that Trump would "give the wealthy and corporations the biggest tax cuts they've ever had… Donald always takes care of Donald and people like Donald, and this would be a massive gift." Again, she is suggesting that as a businessman, he values his personal wealth and maintaining the stability of his class, and the idea that he is willing to do so at the expense of public, as demonstrated earlier. The portrait that Clinton creates of Trump and his values strategically implies that the public cannot trust him not to take advantage of them if given the opportunity— opportunity like the ones in the Oval Office.

The scandal that she utilizes to further this narrative presents itself in Trump's refusal to open his tax returns to the public. During the first presidential debate, Clinton also suggests that the reason for this lack of transparency is his desire to hide something, and suggests specifically what this might be: "Maybe he's not as rich as he says… maybe he's not as charitable as he claims to be… and maybe he doesn't want the American people to know that he's paid nothing in federal taxes."

Each candidate's implementation of the archetypal element of the rhetoric of distrust, then, was essentially meant to function the same way: to imply that the opponent cannot be trusted, but specifically as a result of the self-serving nature of either the "politician" or the "businessman" persona. It is ironic that although both candidates approached different archetypes, they both sought to portray sneaky, insider-types that value status (wealth/power) and are out to help themselves and their own friends. Even more ironic, however, is that both of these candidates then embrace the very characteristics meant to weaken their trustworthiness. Trump, who argues that the government needs a fresh non-political president with insider economic knowledge, argues that he "understand[s] the tax code better than anyone that has run for president" and that not paying federal taxes "makes [him] smart" (Second Presidential Debate), whereas Clinton continually emphasizes her background in politics as valuable experience, particularly as

Obama's Secretary of State. These mirroring strategies continue to present themselves in the following approach to the rhetoric of distrust as well.

Alienating the Opponent

Another strategy that both Clinton and Trump utilize in their rhetoric of distrust is the manner in which they align their opponents with the enemy. In doing so, they essentially alienate their opponent from the American ideal and identity, weakening trust in the particular candidate's allegiance to that ideal and identity, and divorcing the candidate from that which the truly "presidential" person is meant to embody. Through this depiction of the opposing candidate, they intend to imply to the audience that the individual in question cannot be trusted as a leader or representative of the United States. Each candidate had a different opportunity to enact this

alienation during the campaign, and while Clinton portrayed Trump as Putin's personal pet, Trump depicted Clinton as a hypocrite that sacrifices American ideals.

From the first presidential debate to the last, Clinton consistently drew attention to the relationship between Trump and Russia's Putin, with whom the United States has recently had extremely strained relations. In the first debate, for example, Clinton implies that Trump has a conflict of interest as a businessman with potential financial dealings with the enemy when she demands the release of his tax returns on the grounds of possible "entanglements and the financial relationships that he has… with the Russians and other foreign powers" (First Presidential Debate). In doing so, she synthesizes her portrayal of him as the untrustworthy businessman with this new strategy, and undermines his trustworthiness

as the leader of the U.S., given the potential relationships to foreign enemies. Furthermore, she calls upon very specific instances in which Trump has sought to align with Putin's leadership or look past his misdeeds because of, she implies, the manners in which Putin has allegedly aided Trump. Clinton says during the third presidential debate:

"It's pretty clear you won't admit… that the Russians have engaged in cyberattacks against the United States of America, that you encouraged espionage against our people, that you are willing to spout the Putin line, sign up for his wish list, break up NATO, do whatever he wants to do, and that you continue to get help from him, because he has a very clear favorite in this race."

During this debate, Clinton not only criticizes Trump for his potential conflict of interest, but directly suggests that he would

act as an agent for the foreign leader when she argues that Putin would "rather have a puppet as president of the United States." This is a particularly strong claim, as it works to strip Trump of the perceived values and strength of character necessary for a trustworthy president.

Trump, on the other hand, highlights questionable interactions between Clinton and shady foreign powers through the Clinton Foundation and "pay to play" politics. During the third debate, he specifically calls Clinton's foundation a "criminal enterprise," and draws attention to those "foreign" factions whom Clinton has accepted money from: "Saudi Arabia giving $25 million, Qatar, all of these countries." Though not necessarily official enemies of the State, he chooses those countries strategically, and portrays foreign leadership in terms of the way that they contrast American ideals, by

saying things like: "You talk about women and women's rights? So these are people that push gays off business—off buildings. These are people that kill women and treat women horribly. And yet you take their money." In framing their relationship this way, his rhetoric of distrust works in much the same manner that Clinton's does: by undermining her credibility to represent America as someone who aligns herself with those that represent anti-American ideals.

Distrust on the National Level

Something also critically noteworthy with regard to the rhetoric of distrust in the 2016 presidential election season is the manner in which Trump projects this idea of distrust exponentially further than on just Clinton alone, and onto the larger political system. One is unlikely to forget the moment in which he avoided the direct question "[will you] absolutely accept the result of this election?" from the moderator in the final debate, responding instead with: "I will tell you at the time. I'll keep you in suspense. Okay?" (Third Presidential Debate). What he did have to contribute concretely on the matter before avoiding the question, however, were three points on what he emphasized as elements of corruption or "rigging" of a sort, which included: the media being "so dishonest and corrupt," "millions of people that are registered to vote that shouldn't be registered to vote," and the injustice in the fact that Clinton was "allowed to run for the presidency based on what she did with e-mails and so many other things" (Third Presidential Debate). In the manner that he avoided confirming how he would react to his potential loss, and advanced notions of rigged aspects of the election, he transfers the rhetoric of distrust from his opponent in general to government as a whole.

Though Clinton and Trump adopted nearly identical approaches or strategies regarding their rhetoric of distrust before this, in this respect, Trump stands alone. His historic and highly polarizing stance here, which he had actually been pushing since the primaries, was most likely implemented in order to create an emotional response in the ordinary "disenfranchised" man, as he developed a platform that rejected the "political" Washington, depicted as out of touch with the average person, and promoting change. This extreme example forces one to consider the potentially harmful or destabilizing effect that the rhetoric of distrust might have. One must consider the power and influence that a presidential candidate yields with the media as a microphone and everyone's ear before him or her, and appreciate the potential discontent that can result from messages of distrust. Immediately following such claims, for example, the Republican Party itself fractured as various Party members sought to respond to Trump's claims. Martin and Burns, in their *New York Times* article, "Officials Fight Donald Trump's Claims of a Rigged Vote," depict the difficulties of such instability, quoting then Gov. Mike Pence and Speaker Paul Ryan in condemnation of Trump's rhetoric, in the face of Trump advocates like Gingrich and Giuliani, who fought to support Trump.

A Call Back to Gandhi

When exposed to such a vitriolic election, one would consider Gandhi's political ideology both a breath of fresh air and a horrific reminder of how "bad" things have become in the current political climate; juxtaposing Gandhi's friendly rhetoric against current US political affairs forces one to consider how distant his ideals are. Gandhi claims in *Quit India*

that on the brink of "the biggest struggle of [his] life, [he] may not harbor hatred against anybody," but Trump and Clinton reverse this: while locked in the toughest struggle of their lives on the world stage, they seem most filled with hate—former friends turned bitter rivals. Where Gandhi argues, "Our quarrel is not with the British people, we fight their imperialism," the 2016 US presidential candidates feud directly with one another, rather than debating political ideals, actually speaking historically little about the issues. Where Gandhi advocates an understanding of the enemy as a friend, that one has a duty to guide from the "brink of an abyss" (even at the risk of losing one's "friendly hand"), the presidential candidates would appear to do anything to push each other into it. Even worse, they would do anything to convince the nation to help them do it—polarizing the masses. And

while Gandhi argues that for his people, hatred of the opposition is "dangerous" and could lead to his people "exchang[ing] one slavery for another" these candidates risk the destabilizing a nation through their rhetoric by mutually sowing the seeds of public distrust, in order to win power over a then unstable nation. The recent election, and the rhetoric demonstrated within, forces one to consider, then: At what cost? What consequences will follow? What reverberations are yet to be felt?

The Effects/Consequences
Perhaps one of the most worrisome aspects of watching this rhetoric in action is the level to which it seems to succeed. In an article entitled "'Please Clap': Applause, Laughter, and Booing During the 2016 GOP Presidential Primary Debates," Stewart, Eubanks, and Miller effectively advocate the revealing nature of audience

responses to rhetoric by making highly insightful conclusions about weakening party unity by quantifying such responses in the 2016 primaries. Their approach to audience response in this example as "an audible, salient, robust index of party unity" (700) comes to mind when watching the presidential debates, as the audiences repeatedly disregarded instruction to remain silent. By successively applauding Trump's suggestion that he would release his tax returns only after Hillary released her emails, as well as Clinton's criticism that Trump had not "paid any income tax for a lot of years" within a span of mere minutes (Second Presidential Debate), the audience indicated not only that the crowd was divided in support, but that the rhetoric of distrust strongly appealed to the audience, and was successful in its ability to motivate an emotional response.

Additionally, the case that this form of rhetoric has been effective in the 2016 election season is strengthened by polls regarding public perception of the candidates. A Gallup poll conducted in early September of 2016 revealed that the most common reason for supporting one of the two primary candidates was in specifically disliking the other: specifically, 28% of those polled cited this as the chief reason (Lydia). Though this may seem typical, it actually marks a significant difference from previous presidential elections, as the article cites very little to no recorded "aversion" motives in the 2008 election between Obama and McCain, or the 2000 Bush vs. Gore race (Lydia). Admittedly, this poll was conducted right before the presidential debates began, but one should not be too quick to dismiss it as a result as these rhetorical strategies characterized

the 2016 campaign long before the debates. This perhaps illustrates a public response to the rhetoric of distrust utilized by both of these candidates, and that it is effective in its directive to undermine the opponent. Other research, however, goes on to illustrate the very negative consequences that this may have as a result.

In Lau and Rovner's "Negative Campaigning," they address the theory of "demobilization"—or the idea that negative campaigns lessen voter turnout—one of the most problematic perceived elements of negative campaign strategies in general. The authors debunk this theory when they indicate that "the research literature provides no general support for the hypothesis that negative political campaigning depresses voter turnout," and in fact is more likely to mobilize the population (299). However, the article still posits that there is "stronger evidence that negative campaigns can deleteriously affect the political system in other ways, for example, by reducing political efficacy and decreasing trust in government" (304). In other words, while negative campaigning may not decrease voter turnout, it has other negative consequences on democracy, most importantly here being public trust in their government.

This kind of effect is reflected in a Gallup poll conducted between October 17 and 18, just after the first two debates had taken place, which revealed that the percentage of Americans that believed "the candidates [were] talking about the issues that really matter" dropped to a mere 48% (Newport). To put this in context, the article further cites that this represents the lowest percentage rating in Gallup history, at least since they began recording data on this question in 1992.

Additional support that the rhetoric of distrust has an immediately negative effect on the relationship between the public and its government surfaces in findings made by the PEW Research Center, regarding voter confidence that votes will be counted accurately, proportional to each candidate. Merely "38% of registered voters who support Trump are very confident their vote will be accurately counted. Another 31% say they are somewhat confident, while 30% have little or no confidence their vote will be counted accurately," while "Among Clinton supporters, 67% have a high degree of confidence that their vote will be counted accurately and 25% are somewhat confident. Just 7% have little or no confidence" (Fingerhut). This data, and the fact that Trump supporters are extremely far less confident in the system than Clinton supporters, echoes the specific claims made by Trump since the primary season, the very claims that Clinton has adamantly denied, that the system is somehow rigged. The correlation, though again not proof in and of itself, at least supports the notion that the rhetoric of distrust spouted by a candidate does indeed affect those it is directed to, and that it distances the public from trusting the government.

It is an unfortunate truth that in the divisive two-party system that characterizes American politics, roughly half of the American public is dissatisfied with election results every four years. One must question, however, the fundamental differences between these tendencies in the past, and how an increased use of the rhetoric of distrust might alter them in the future. Without this type of rhetoric, dissatisfaction would logically lie in ideological differences, or maybe even opinions regarding the preparedness of a candidate, or their ability to lead

the nation well. These differences are not to be underplayed, but are arguably ones that cannot be avoided in the current political system. With an increased use of the rhetoric of distrust, however, what was once a matter of half of the public perhaps disagreeing with the elected candidate or their ability, suddenly becomes a half of the public that is additionally characterized by an inherent distrust of that president—a public that questions the moral character, criminal activities, and essential motivations of their current president. These individuals have become further distanced from their political representation, further discontented with their government and the society that elected it. In just analyzing the logical effects of a rhetoric that purposefully breeds distrust alone, one realizes that this strategy is detrimental to American democracy.

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Neither Man nor Monster: Frankenstein's Creature as Posthuman

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"I had never yet seen a being resembling me, or who claimed any intercourse with me. What was I? The question again recurred, to be answered only with groans." (Shelley 97)

Since the publication of Mary Shelley's *Frankenstein* in 1818, critics and analyses of the text have been attempting to answer the above question that the creature asks itself in chapter five of the work: What Is Frankenstein's creature? The question has elicited an abundance of responses ranging from the fields of feminism to psychoanalysis to biology, yet it still stands. To categorize the creature as merely a monster is simplistic because that categorization usually stems from analysis of the creature as a body. Through her construction of a frame narrative, Shelley herself discourages analyzing the creature as a monster. By allowing the creature to tell its story in its own voice, and by augmenting the realism of the work with an epistolary form, Shelley encourages the reader to sympathize with it. The creature is labeled as a monster because its body is monstrous, but *Frankenstein* is less a work about the body and more a work about intelligence. One theorist who provides a framework for rereading *Frankenstein* as an exploration of posthumanism and artificial intelligence is N. Katherine Hayles and her book *How We Became Posthuman*. Using Hayles's theories on posthumanism and the erasure of embodiment, in this essay I will examine the creature as an artificial intelligence restricted by its body. Rather than the body grounding intelligence in society, as Hayles suggests, the creature's body isolates it from society; the creature's body and the creature's intelligence obscure one another rather than complementing one another. Thus, the creature becomes an intelligence entombed by its body. I argue that, through *Frankenstein*, Shelley suggests the need to imagine the posthuman even while her time period lacked the term to define it.

It must first be said, however, that still today scholars seem to grapple with defining the posthuman. Francesca Ferrando notes this theoretical confusion in her attempt to sort through the varying schools of posthumanistic thought, of which she lists six: posthumanism, transhumanism, new materialism, antihumanism, posthumanity, and metahumanity (26). She pinpoints the first full enactment of the posthuman turn as coming to terms in the feminist critical literature theories of the 80s and 90s (29), of which one of the most noted theorists and works would be Donna Haraway and "A Cyborg Manifesto." However, within the context of this essay Haraway's definition of the posthuman is too restrictive. Her dismissal of Frankenstein's creature as posthumanistic stems from the argument that the creature's desire for humanity eliminates it as a posthuman, for "[the cyborg] is not made of mud and cannot dream of returning to dust" (192). She argues that Frankenstein's creature dreams of itself as an Eve-less Adam figure— thus its inquiry for a mate— disqualifying it as a posthuman. This argument focuses too much on the body, its physical origins, and its future. Instead, I turn to N. Katherine Hayles. Hayles's theory of posthumanism focuses more on the relationship between the body and intelligence. The posthuman, she claims, is an extension of the erasure of embodiment that was performed by the seventeenth century liberal human subject,

which believed that intelligence possessed the body rather than being the body (4-5). Physical differences such as sex, race, and ethnicity became extraneous to the self, or the intelligence, in liberal humanist thought. The body and the intelligence are autonomous agents in Hayles's posthuman, which is why intelligence can be transferred into a repository other than the original body, such as how Frankenstein implants life into the sutured-together body of the creature. From here on, *posthumanism* will refer to Hayles' definition of the subject.

Before moving forward with my argument, I must first note that Hayles raises the significance of the body, claiming that intelligence is dependent on its body for its own survival. Hayles warns that erasure of embodiment, if unchecked, fails to recognize and celebrate "finitude as a condition of human being, and that… human life is embedded in a material world of great complexity… which we depend for our continued survival" (5). Through *Frankenstein*, however, Shelley demonstrates what Hayles seems to overlook: that the body can entomb, rather than ground, intelligence. The creature's body obscures its intelligence like a thick veil, and this veil prevents the human characters of the novel from sympathizing with the creature, effectively isolating it. In discussions of *Frankenstein*, the nature of the body of the creature constantly resurfaces. Critics such as Stephen Bertman draw on the formation of the creature's body to compare it to the Jewish legend of the Golem (42-50). Colene Bentley argues that the creature is a pastiche version of the human, "given the aspect of a person" (155) but community-less. Norma Rowen initially draws a similar comparison, categorizing both the creature and the Golem as "man-made or artificial man" (169), but she arrives at the conclusion that Frankenstein's creature stands alone. Rowen argues that the creature, "whose name, personal and generic, is monster" (176), stands alone because it embodies the transition from an age when the sense of reality of the spirit gave way to the body. While these analyses have helped to understand the body of the creature, the intelligence of the creature is a subject that has not been given enough weight in prior discussions of the text. Ultimately, *Frankenstein* sets a stage where we can imagine a dialectic between the human and the genuinely non-human. The dialectic denies the humanity of the Other (Hegel 541-7), but in *Frankenstein* the Other is not human to begin with. Hayles's definition of the posthuman and her theory of erasure of embodiment offer a way to better understand the intelligence of the creature without becoming distracted by its body. By applying Hayles's theory of erasure of embodiment and her definition of posthumanism to *Frankenstein*, I examine how the creature's intelligence is artificially constructed, how the body obscures the creature's intelligence, and how that veil can be lifted by disconnecting the body from the intelligence through a break in line of sight.

Defining the creature through its body is problematic because in doing so critics such as Bertman and Bentley often come to the conclusion that the creature is in some way a version of man. The creature itself denies this comparison, reflecting upon itself, "And what was I? Of my creation and creator I was absolutely

ignorant... I was, besides, endued with a figure hideously deformed and loathsome; I was not even of the same nature as man" (Shelley 96). It then continues to distinguish itself from man by listing the ways in which its body diverges from that of man. The creature's body is more agile, of greater stature, and more resilient to the elements than man's body. However, the creature says nothing of differences between its intelligence and the intelligence of man. The implication, then, that is made is that what alienates the nature of the creature from the nature of man is the body. The intelligence of the creature is molded through sensory perception, and, in particular, the perception of sight. One side of the scholarly conversation on the moral nuances of *Frankenstein* and the creature's torment of its creator argues that prior to its rejection from the society of man, the creature is innocent, or, by nature, good. H. L. Malchow, in his argument asserting a mirrored imagery of black-white relations and the relationship between the creature and human society, leans towards this side of the conversation. He claims the creature's desire for knowledge and sense of right and wrong are innate (Malchow 105). However, the creature, in its infancy, is neither moral nor immoral, but amoral. The gentility of its nature and its education are formed, for the most part, through its observation of the De Lacey family, and completed by its readings of Milton, Plutarch, and Goethe. The creature read Milton "as [it] had read the other volumes which had fallen into [its] hands, as a true history" (Shelley 104). Without the temperance of the exchange of ideas, the creature is forced to take what it reads and observes at face value; it has no way of knowing distinguishing fiction from non-fiction. Reflecting on the nature and formation of its self as an intelligence, the creature says, "perhaps, if my first introduction to humanity had been made by a young soldier, burning for glory and slaughter, I should have been imbued with different sensations" (Shelley 104). This self-reflection demonstrates the artificiality of the creature's intelligence by suggesting that in a different environment, the creature's intelligence would have manifested differently. It simulates the agents in its perceived environment. For example, in the creature's infancy, when it was still becoming accustomed to its most basic of senses, it "found some offals that the travelers had left had been roasted" and "tried[...] to dress [its] food in the same planner, placing it on the live embers" (Shelley 82). The creature learns through its observation of man, and because of this it believes itself to be man.

The creature only becomes aware of its role as the Other after viewing its reflection in the pool by the De Lacey home. Prior to this, the creature believed that it "was benevolent; [that its] soul glowed with love and humanity" (Shelley 78). But it is precisely the disjuncture between the intelligence of the creature and the monstrosity of its body that isolates the creature from society. The liberal humanist subject performs erasure of embodiment by viewing the body as a tool (Hayles 4), but the creature's tool is "hideously deformed and loathsome." Although its deformity is what makes the body of the creature so technically effective as a tool, the sheer magnitude of its instrumentality is abhorrent to society. Although the creature's body is stronger

and better built to endure than man's body, it becomes apparent that instrumentality without the temperance of beauty makes it socially defective. Man cannot sympathize with the creature because he cannot identify with the extreme instrumentality, the deformity, of its body. Man's inability to sympathize with the creature's deformity is echoed in Masahiro Mori's study of the uncanny. Mori theorized that when a subject's resemblance to man becomes too similar while still being perceptibly different, it arouses senses of revulsion (33-35). The senses of revulsion that the human characters of *Frankenstein* experience at the sight of the creature are caused by the deformity of its body.

Only when the creature's body is taken out of sight can man begin to sympathize with the creature. This, perhaps more than anything else, demonstrates the disjuncture between the body of the creature and the intelligence of the creature. Throughout *Frankenstein*, sympathy towards the creature correlates with whether or not the creature's body is visible. When the creature approaches the blind old man of the De Lacey family and begs him to listen to its tale, the old man replies, "I am blind and cannot judge of your countenance, but there is something in your word which persuades me that you are sincere" (Shelley 109). The disembodied voice of the creature better conveys its self than its monstrous body does. Not until Felix, who had not heard the creature tell its story, enters the home and espies the creature with his father is the creature once again relegated to the role of non-human Other. Sight plays a similar role when the creature speaks to Frankenstein for the first time and tells him its tale. As the creature approaches Frankenstein, the creator describes it as "unearthly ugliness... too horrible for the human eyes" (76). The monstrosity of the creature only exists through the eyes. The creature pleas for Frankenstein to perceive it with a "favourable eye" (78), but Frankenstein refuses, responding, "Begone! Relieve me from the sight of your detested form" (78).

When the eye is turned away, though, the body of the creature is obscured and its intelligence becomes perceivable. At the end of the novel, when Walton finds the creature standing over the body of Frankenstein, Walton shuts his eyes. This detail is brief, but crucial. Walton writes to his sister Margaret Saville, "I shut my eyes involuntarily and endeavoured to recollect what were my duties with regard to this destroyer" (Shelley 187). While Walton's reaction appears to be knee-jerk repulsion, the veil of the creature's body is lifted and the body is temporarily erased. In this moment, the creature's intelligence becomes visible and temporarily autonomous from the body. Walton hesitates when the creature speaks, "suspended by a mixture of curiosity and compassion (187), because the creature's intelligence, unlike its body, is not monstrous. The text references the break in line of sight again when Walton writes, "I dared not again raise my eyes to his face, there was something so scaring and unearthly in his ugliness" (187). The only medium left communicating the creature's intelligence, then, is its voice, and man's reaction to the intelligence of the creature offers a stark contrast to man's reaction to the body of the creature. The body and the intelligence of the

creature occur independently of one another; they cannot both be visible at the same time.

However, temporary erasure of embodiment is not only performed when the body is removed from sight, but also through the Creature's own rhetoric of its body. The creature only recognizes its body as its self once in *Frankenstein*. Upon first viewing its reflection in a pool by the De Lacey home, the creature reacts with disbelief "that it was indeed [itself] who was reflected in the mirror" (Shelley '90). The mirror image forms a link between the creature's intelligence and its body when the creature reluctantly accepts the image, saying, "I became fully convinced that I was in reality the monster that I am" (90). The self-naming Lacanian "I" portends misery and "fatal effects" for the creature rather than constituting itself into a coherent, limited body.

This crucial moment in the text between the creature's intelligence and the creature's body is one of the only scenes where the creature connects its intelligence with its body. From this moment on, there is a disconnect in the creature's speech between its intelligence and its body. One example of this disconnect arises when the creature saves a little girl from drowning in the stream. The girl's father wrenches the child from its arms before "he aimed a gun… at [the Creature's] body and fired" (Shelley 116). The phrase "at my body" is peculiar here because from a humanist perspective it would be more normal to say the man aimed a gun at *me*. By distinguishing its intelligence from its body even in its own rhetoric, the Creature denies a link between the two. However, the attempted erasure of embodiment is incomplete because no matter how the

creature identifies itself in speech, it is unable to escape the body. To escape the body, for the Creature is a dream of "returning to dust" (Haraway 150), of starting over.

For Haraway, this desire to "return to dust," or to be a new Adam, is exactly what keeps the creature from becoming posthuman. Critics such as Sarah Canfield Fuller, however, have suggested that Haraway is too hasty in distancing herself from what Fuller describes as the "possibly most influential cyborg figure in literature" (217). In "A Cyborg Manifesto", Haraway argues against the classification of *Frankenstein* as a posthumanist text because the cyborg "is not made of mud and cannot dream of returning to dust" (150). Frankenstein's creature, on the other hand, dreams of itself as an Eve-less Adam figure (thus, its inquiry for a heterosexual mate.) The creature's longing for a mate

demonstrates its desire for unity, thus seemingly disqualifying it as a candidate for Haraway's posthuman. Once again, however, the conversation of the creature has been focused on its body, and, in this case, its body's physical origin and future. Hayles argues that the posthuman does not need to be a literal cyborg, claiming that new fields of study such as artificial life make it so that the defining characteristic of the posthuman is the construction of subjectivity and not the presence of non-biological components (4). More so, viewing the creature as an artificial intelligence with the capacity to learn would suggest that even though the creature is not made of mud in the same way as Frankenstein is, it can still dream of returning to dust because its knowledge of self and awareness was learned from and based off its experiences and observances.

As an artificial intelligence, the creature is programmed through its experiences. It is precisely its ability to learn that makes it an artificial intelligence, and therefore a posthuman. The artificial intelligence of the creature is developed through the creature's observances of society and its reflections on those observances. The desire to return to dust, to regenerate as man, is a learned desire through the creature's passive interactions with the De Lacey family and its readings of Milton, Plutarch, and Goethe. The creature learns and adapts according to its experiences and environment just like any other artificial intelligence.

Yet, Shelley's text anticipates Hayles's theory of posthumanism only tentatively. Frankenstein's fear of the implications of creating a female creature coincides with the human fears that Hayles describes of the posthuman. "'Post,'" writes Hayles, "with its dual connotation of superseding the human and coming after it, hints that the days of 'the human' may be numbered" (283). The non-human Other has physical capabilities and the intelligence to supersede the weaker human. A heterosexual mate would allow the creature to retrace the steps of Adam and forge a new humanity. A posthumanity. However, the creature's erasure of embodiment is not as complete as that of the posthuman that Hayles defines. The closest it comes to erasure of embodiment is when the line of sight to the creature's body is interrupted or obscured. Only then does its intelligence become visible to those it entreats since its "hideous and loathsome" countenance momentarily vanishes. The creature, then, is not quite posthuman, but a tipping point into posthumanism. Perhaps, as Rowen suggests, Frankenstein's creature does embody transition, but towards an era where intelligence is limited by the countenance of the body. Hayles describes the nightmare that posthumanism could lead to as "posthumans who regard their bodies as fashion accessories rather than the ground of being" (5). But the body of the creature entombs rather than grounds the self by rendering the self invisible to all who set eyes on the creature, a condition Hayles seems not to have anticipated. Where is the subject left when the body isolates the self from not just a community of race, gender, or ethnicity, but from society as a whole? Liberal humanism's erasure of embodiment, to use the body as a tool but still recognize it as distinct from intelligence, is of no use to Frankenstein's creature. When the creature does use its body as a tool, to bound and leap and survive in conditions that no human could survive in, the self is only isolated and made invisible even further. Although *Frankenstein* does not go so far as to pre-suggest posthumanism as a solution to the limitations of the body, there is something about Shelley's text that is more compelling than Hayles's ideas on posthumanism. Examining the creature as artificial intelligence rather than just a body suggests that the body can obscure the self, often without man ever knowing that a benevolent intelligence lies beneath.

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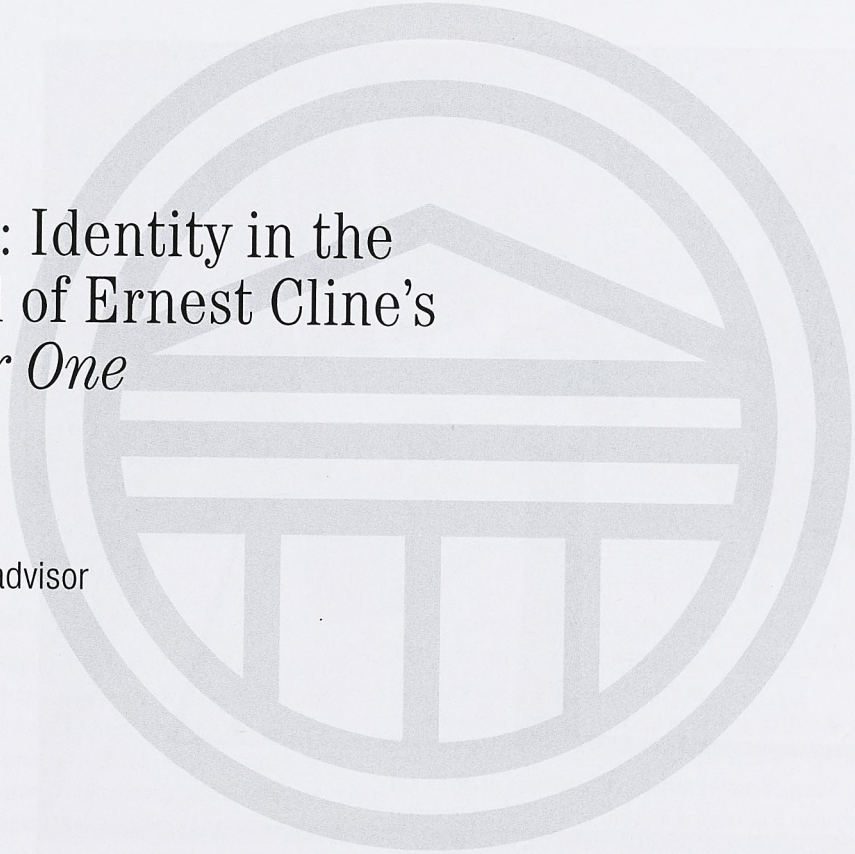
I have a personal attachment to the topic of natural alternatives to health care that potentially could replace pharmaceuticals. When I decided to pursue natural health alternatives for my senior project, I faced the problem of finding unbiased and legitimate research. Many source I located are either completely supportive, or completely against the use of pharmaceuticals, and it became apparent that there were very few unbiased, fact-based sources.

Originally, my topic was very broad, but as I gathered research I saw a way to narrow my topic to three sections of information within four categories of alternative health care.

After culling my research, I ended up with over 30 pages of usable information that I simplified to small, easily consumable bodies of text and information graphics. My challenge was to make the scholarly information interesting reading to the non-scholar and turn personal health into a topic for people starting their journey of better personal health.

Reality Bytes: Identity in the Virtual World of Ernest Cline's *Ready Player One*

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Ernest Cline's novel *Ready Player One* envisions a near future where people conduct the majority of their daily lives inside a virtual reality extension of the Internet, the Ontologically Anthropocentric Sensory Immersive Simulation (or OASIS). People are able to hide their physical selves behind their OASIS avatars, taking portions of their real identities and reconstructing an improved, generally more socially acceptable self in any number of ways. As Wade, the novel's protagonist, describes in his overview of the OASIS, inside the simulation, "you could change your name, age, sex, race….Or you could cease being human altogether, and become… any creature from literature, movies, [or] mythology" (Cline 57). The OASIS allows its users to transcend their real-world identities and, if they so choose, transcend humanity and reality entirely. "The posthuman condition, characterized by this heavily informatised or mathematized human, is one where the dependence on technology— especially software [and] the Internet" is heavily present throughout *Ready Player One* as the characters embrace the OASIS, until its benefits have a real-world payoff at the end of the novel (Nayar 21). The OASIS provides a place for the novel's characters to experiment with the posthuman condition without fully submitting to it.

According to posthuman theorist Kim Toffoletti, "the posthuman comes to embody a state of transcendence of the 'real world' through virtual technologies" (12). Donna Haraway's "A Cyborg Manifesto" and other posthuman approaches provide a lens through which it is possible to examine the implications of virtual identity changes and shedding of all or part of reality in *Ready Player One*. Throughout the novel, the virtual identities of the characters change for the better, and these changes improve the real-life situations of the characters. After the main action of the novel, a quest to win an elaborate contest posthumously left behind by the creator of the OASIS, James Halliday, is completed, many of the characters choose to abandon their online identities altogether because their achievements in the OASIS have given them everything they need to feel accepted and be successful in real life without the crutch provided by their supposedly better online selves. Successes in the OASIS can be transferred into real benefits, such as monetary ones. In the virtual, posthuman world of the OASIS, "clear distinctions between what is real and what is virtual, where the body ends and technology begins…fracture and implode" (Toffoletti 2). Wade and his online friends fully embrace the posthuman condition provided by the OASIS until the benefits from their online escapades carry over into their real lives, making them successes both online and off. By the end of the novel, Wade rejects the posthuman concept of a life lived entirely online in favor of embracing the struggles of reality with the added benefit of his online experiences. In *Ready Player One*, the posthuman condition serves as a liminal space wherein true identity is formed.

According to Kim Toffoletti, "a tension between the human and the technological is indicative of the posthuman…. it is this tension that disrupts traditional understandings of selfhood, identity, the body, and reality" (Toffoletti 4). Much of the focus of the novel is on the protagonist's inability to completely separate himself from the OASIS,

even when he is not logged in, because he depends on it for social acceptance by his peers. The OASIS has consumed his life to the point that he is unwilling to spend more time than absolutely necessary disconnected from the software. This tension between Wade's actual reality and his desire to make the OASIS *his* reality causes him to develop his selfhood nontraditionally, because his selfhood is created online. When he was a child, Wade's mother would "have to force [him] to log out every night, because [he] never wanted to return to the real world" (Cline 18). Even as a near-adult, Wade has issues separating his life in the OASIS from his life in the real world because being his avatar, Parzival, and hunting for clues related to Halliday's contest have become such an integral part of his identity, online and off. Wade has dedicated countless hours to solving clues related to the so-called Easter egg hunt left behind by James Halliday. Like in video games that were the predecessors to the OASIS, Halliday left behind clues leading to his Easter egg, and "the first person to find [it] will inherit his entire fortune" (Cline 5). Wade knows that winning the Hunt, as it comes to be called, is the key to escaping poverty, which is the root of many of his problems so he becomes obsessed with gathering as much information as possible in hopes of being the first egg hunter, or Gunter, to find the egg. Being a Gunter also entails possessing a vast wealth of knowledge about not only James Halliday, but also 1980s popular culture, which was one of Halliday's fascinations. This obsession with the Hunt impacts Wade's real identity, as well as who he is inside the OASIS. At one point, Wade tells one of his friends, "we live here, in the OASIS. For us, this is the only reality that has any meaning" (Cline 243). Wade involves himself so deeply in the Hunt because researching Halliday and his interests provides him with an escape from the unpleasant reality of his offline life.

The OASIS provides its users with a way to create new identities that are hybrids of who they actually are and who they want to be seen as. Haraway describes a cyborg as "a hybrid of machine and organism, a creature of social reality as well as a creature of fiction," which mirrors what the OASIS allows its users to do (1967). Wade creates a new identity that is a hybrid of real parts of his identity, like his passion for video games and 1980's memorabilia, and a more fictional self that is not an outcast because of his appearance and economic status. Wade uses a fairly nondescript avatar in order to blend in when he is logged into the OASIS because he does not blend in well into the real world. Wade actually transferred from a physical school to online school inside the OASIS because he was constantly bullied for his appearance and social awkwardness. Wade is a "painfully, shy, awkward kid, with low self-esteem and no social skills" as a result of being raised with the OASIS as a virtual babysitter (Cline 30). In real school, "even the other outcasts wanted nothing to do with [Wade]" and every day was "a gauntlet of ridicule, abuse, and isolation" (31). Wade jumps at the opportunity to transfer to virtual school in the OASIS because he sees it as a clean slate, a way to start over as a basically new person to avoid the bullying he faced in the real world. Haraway uses the metaphor of the "cyborg" as a "condensed image of both imagination and material reality," which is exactly what an OASIS

avatar allows users to create (1968). The OASIS allows Wade to condense his real identity and an imagined future where he is no longer a victim into his virtual self.

The so-called cyborg identities molded and adapted by Wade and other players in the OASIS are posthuman identities because they are "constituted by technology and articulated with technological devices—perhaps even improving her/himself as a result," which ultimately does happen, although not completely inside the OASIS (Nayar 21). Wade and his friends structure their virtual identities as a kind of self-help that allows them to virtually live out the lives that they want, rather than the real lives they already have offline. According to Haraway, "a cyborg world might be about lived social and bodily realities in which people are not afraid... of permanently partial identities and contradictory standpoints"; much of life lived in the OASIS is based on avatars that can be changed at any time and may only consist of part of a user's whole identity (1972). Wade is in reality a poor, overweight teenager with few real-life future prospects. However, in the OASIS, Wade becomes his avatar, Parzival, an identity carefully constructed to make sure "no one could tell [Wade] was fat, that [he] had acne, or that [he] wore the same shabby clothes every week" (Cline 32). Even the name of Wade's avatar, Parzival, holds aspirational significance for him. On the day Wade decided to become a Gunter, he renamed his avatar "Parzival after the knight of Arthurian legend who found the Holy Grail" (Cline 28). Invoking the reputation of an Arthurian knight allows Wade as Parzival to take on a mantle of bravery, courage, and success before he even begins the quest. Wade chooses his avatar's name as the first step to becoming the confident version of himself he aspires to be. Wade's Parzival façade offers him an escape from the bullying he faced in the real world before retreating into the OASIS, as well as an aspirational image that he wants to live up to both online and in reality.

Additionally, Wade's friend Aech creates an even more fictionalized hybrid identity; Aech's avatar is a conventionally attractive white male who is a highly respected fighter inside the OASIS. However, in reality, Aech is a young black girl named Helen. Aech's personality remains the same both on and offline, but she chose to create a new physical identity because her mother advised her to use a white, male avatar due to "the marked difference it made in how she was treated and the opportunities she was given" when she chose do to the same thing she advised (Cline 320). Posthuman figurations, like Helen's avatar, "offer a way to consider what is at stake for notions of identity" when identity becomes as flexible as it is in the OASIS (Toffoletti 38). Helen chooses Aech's appearance not because she identifies with white men, but because that appearance allows her to escape the prejudices she would face as a black female. Knowing the social realities of the real world would likely carry over to social norms in the OASIS, Wade and Aech both made conscious choices to create hybrid identities that would guarantee them the acceptance they do not necessarily get in real life inside the OASIS. The OASIS provides a plane for the posthuman condition, but it is still governed by similar societal conventions.

To a lesser extent, Gunters Art3mis, Daito, and Shoto use the OASIS as an escape from their own personal realities.

In posthumanism, fiction and reality have invaded each other, "precipitating a change of style," which these three characters take advantage of by putting their real personalities behind visually unreal avatars (Badmington 9). The things they added to or subtracted from their identities when they created their OASIS avatars are not aimed at hiding major parts of themselves, like how Aech, also known as Helen, changes her race and gender, or Wade's escapism from poverty and social isolation. Art3mis, or Samantha, "look[s] almost identical to her avatar" except that "most of the left half of her face [is] covered with a reddish-purple birthmark" in the real world (Cline 291). The name of Samantha's avatar, Art3mis, is named after the Greek goddess of the hunt and implies strength and prowess, adding symbolic weight to her virtual vision of herself. Additionally, in reality, Daito is "a young Japanese man with long, unkempt hair and bad skin" who does not at all look like his avatar (Cline 242). Daito and Shoto's avatars were constructed to look like they were brothers, despite not actually being related; their close friendship forged in the OASIS made them decide to create matching avatars. "Like Daito, Shoto look[s] nothing like his avatar" when Wade finally meets him in person, because his avatar was modeled after Daito's (Cline 292). Their characters have altered their identities for personal benefit, like Helen and Wade did, but their alterations are only skin deep and they have kept everything else authentic. Samantha created Art3mis without her birthmark because she felt it was a disfigurement that did not need to be included in her ideal self. Daito and Shoto chose their avatars' similar appearances in order to express the depth of their online friendship.

Haraway claims that the "relationships for forming wholes from parts, including those of polarity and hierarchal domination, are at issue in the cyborg world" (1969). Every character in *Ready Player One* is attempting, with varying levels of seriousness and/or success, to create a whole identity from parts of their old identities and parts of the identities they want to have. The cyborg is about "transgressed boundaries," and each character in the novel is using the flexibility and opportunity provided by the OASIS to test or cross a real-world social or economic line. Wade describes the OASIS as "having an escape hatch into a better reality," which he means literally, but taken metaphorically, it allows him to not only experience a better reality, but to fabricate one for himself through his avatar until his physical reality improves around him (Cline 18). The OASIS allows for the breakdown of a real-life identity and the reconstruction of a new, virtual one that is a hybrid of reality and fiction.

The technology present in Cline's novel allows the characters to become Haraway's definition of a cyborg, to combine identities into hybrid selves that fit into both real-world and OASIS social norms. Everyone who has access to the OASIS is able to take advantage of the fact that "the boundary between theory and fiction has been breached beyond repair" because "reality has caught up with what was once merely fantastic; futures past are here and now" in the form of virtual reality (Badmington 8). The virtual reality technology of the OASIS breaks the boundary between fiction and reality because it allows real people to live out a fictional life. This breach of the

reality/fiction boundary lets Wade and his fellow OASIS users embrace the capability to make themselves, at least virtually, into a version of themselves that is universally acceptable because their full, real identities have put them at some kind of socioeconomic disadvantage in the real world.

To Haraway, "the cyborg is a matter of fiction and lived experience," which an OASIS avatar is a composite of (1967). Helen and Wade's avatars take their lived experience and fit it into the fictional experience of the OASIS, adjusting their identities in accordance with their aspirations. Wade wholeheartedly embraces these cyborg ideals throughout much of the novel, until he gains notoriety in the OASIS because of his success with Halliday's Hunt and he is offered sponsorship deals for virtual reality accessories and businesses hosted inside the OASIS. His payment for these deals can be transferred to real money that allows him to begin to buy his way out of the poverty he has known his entire life. As Parzival, Wade was paid to endorse products, was "invited to the most exclusive parties" and "a pop-culture icon, a VR rock star," the exact opposite of how he was treated before he moved most of his life into the OASIS (Cline 198). Before his dedication to the Hunt, Wade was chubby, but he decides that "if he didn't get [his] weight under control, [he] would probably die of sloth before [he] found the egg" (Cline 196). So, he installs software that requires him to exercise before he logs into the OASIS every day and for the first time in his life, has "a flat stomach and muscles" (Cline 197). Because of his dedication to success with the Hunt inside the OASIS, Wade makes improvements to his real-life self.

By the time Wade finds the Easter egg and wins the Hunt, he has in reality become everything he was aspiring to be inside the OASIS. Completing the quest has made him similar to Parzival, his avatar's namesake; he has been brave, he has been clever, and this accomplishment has built up his confidence in the real world. Through the posthuman concept of the OASIS, Wade has realized his true identity: "an individual's 'true self' is immutable, unchanging, and unaffected by the specificities of location, history, culture, and the body" (Toffoletti 13). Wade's true self has been realized though the OASIS, making the OASIS and his posthuman experiences there a transitional stage that allows him to become who he is. Because what happens in the OASIS positively impacts Wade's life, he no longer needs the virtual world and the hybrid identity it provided because he now has everything he wants in reality, as well as online. "Interpreting the posthuman as a process of reformulating established categories of being creates the possibility of transforming identity politics," which is precisely what happens in the OASIS from the beginning through the end of the novel (Toffoletti 14). Wade and his friends use the OASIS to change and reform the real-life categories they were placed in and make them into new types of identity that can be fulfilled online and in reality.

According to Nayar, "the virtual world is not…simply the world of cyberspace: it is the potential actualization of this world into the real. Technology is what facilitates this landscape of dreams and fantasies and its interface with the real" (21). Wade's OASIS-based success becomes actualized at the end of the novel because

the achievement of his dream of winning the Hunt gives him real financial, physical, and emotional success. Participation in Halliday's Hunt allows Wade to grow as a real person through his online persona. In the beginning of the novel, Wade's identity is so intertwined with the OASIS that he cannot imagine life without it, but by the end, he is no longer reliant on the technology in order to feel accepted by himself and by his peers. Wade has used the OASIS and the posthuman condition as a transitional phase to improve his life, rather than as a permanent state of being.

When Wade reaches the final stage of the Hunt, James Halliday's likeness appears in the simulation to give him his prize, but gives him some advice as well. Halliday tells Wade:

"I created the OASIS because I never felt at home in the real world. I didn't know how to connect with the people there. I was afraid, for all of my life. Right up until I knew it was ending. That was when I realized, as terrifying and painful as reality can be, it's also the only place where you can find true happiness. Because reality is real.... Don't hide in here forever." (Cline 364).

Here, Halliday is acknowledging that he lived his life fully behind the posthuman façade of his OASIS avatar, and never bothered to re-actualize his dreams and fantasies into reality. Halliday hid inside the OASIS to avoid a fully human reality, but never got to the point of not needing his online, hybrid identity anymore. His advice to Wade is to live a balanced life wherein he allows the OASIS to help him realize who he is, but does not allow it to completely take over his reality. Haraway states, "the boundary between science fiction and social reality is an optical illusion," something that Halliday does not realize until his real life is at its end (1968). Through Halliday's final advice, Wade begins to realize that he cannot rely on the OASIS forever and he needs to recreate a real-world identity that acknowledges what he learned there, but does not leave him dependent on the technology.

The end of the novel demonstrates that "cyborg imagery can suggest a way out of the maze of dualisms" which make up human life (Haraway 1987). In reality, people are expected to be either/or, one thing or the other, but technology like the OASIS allows for a breakdown of these binaries and allows people to actualize identities that include more sides of the same issue, first online and then off. At the end of the novel, Wade literally walks through a hedge maze, symbolically like the maze Haraway mentions, to find Samantha after the main action ends. When he finds her, in the exact center of the maze, he muses "it occurred to me then that for the first time in as long as I could remember, I had absolutely no desire to log back into the OASIS" (Cline 372). Wade's quest to win the Hunt and the changes his identity goes through in the process, are his way out of a maze of dualisms and confusion.

Wade and his friends originally take refuge in the OASIS because it provides more freedom to create their own identities and appearances than the real world does. However, as their achievements in the OASIS begin to change their realities into more tolerable states of being, the characters abandon their virtual, posthuman selves because they no longer need them. Wade and Samantha reject the posthuman

existence offered by life fully connected to the OASIS because the results of their online action have made them real successes in their eyes. Even though sometimes, reality bites, Wade has used the posthuman to grow his reality into one that no longer relies entirely upon the hybrid existence it offers.

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Animator:

Jose Romero

The Magic Hat
2016-2017
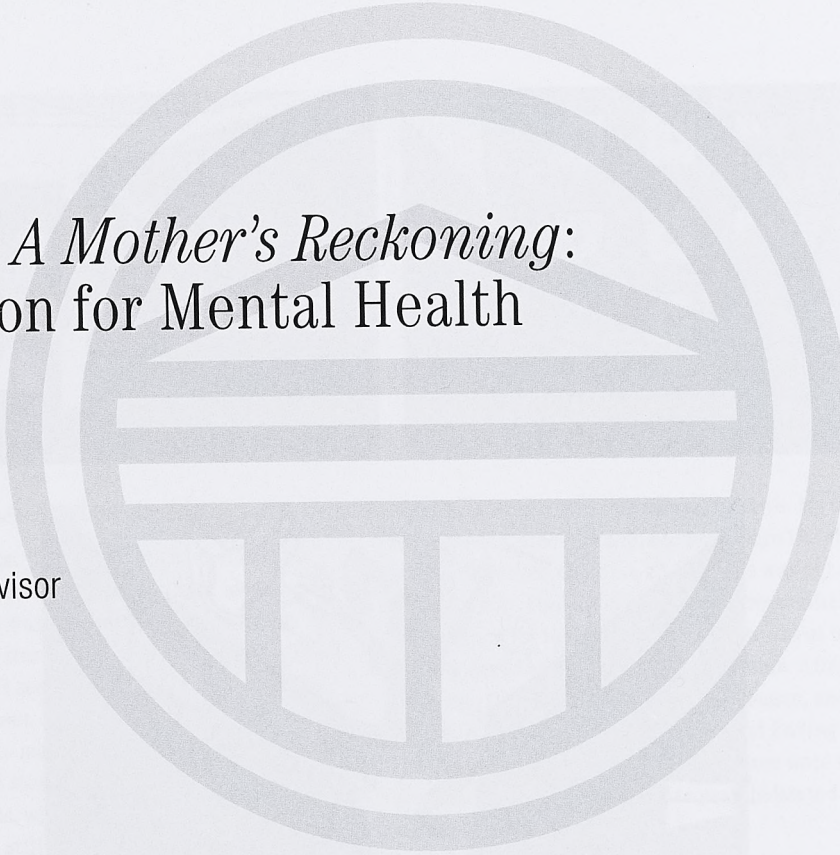
Amanda Christensen and "Tuck" Tucker, faculty advisors

Animation is more than just a cartoon. There is a process behind the screen that often people tend to overlook. Like many visual ideas, an animation starts with a sketch. This was the first step in making my senior project, a short animate film. At the start of the project, I knew I wanted to tell a story with a premise I hadn't seen before. That is how the idea of a wizard in a magic shop came about. After tinkering with sketches in my notebook, the next process was to make thumbnails, which are small, quick sketches meant to plot out the story. After I had figured out the initial plot, I moved onto storyboards, which are like thumbnails, just a little more refined. Storyboards can still be rough to look at, but they are more dedicated to a cinematic perspective. My storyboards required a lot of redrawing, since I wanted to make sure the shots made sense from one scene to another. Later on, an animatic was put together. An animatic is essentially an animation composed of sequential storyboards. An animatic is done in order to make sure the film works at its bare minimum, before moving ahead with a full-blown animation. After I was satisfied with the animatic, the hard work of animating began, and this included animating the figure, adding the backgrounds, and finding the voice actors and recording them. Even after all that, there were refinements to all parts of my animation. After an entire year dedicated to making this film, I completed *The Magic Hat*.
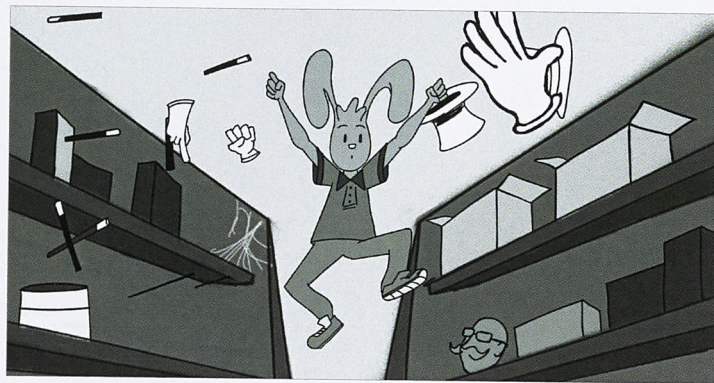
Sue Klebold's *A Mother's Reckoning*: A Call to Action for Mental Health Advocacy

Taylor Hughes

Dr. Elif Guler, faculty advisor

Crimes considered to be the most heinous are those in which the victims are children. Child abuse, neglect, and cases of physical, mental and emotional harm devastate the public. What is even more shocking to the public are those crimes committed by children. Children are seen as the future and we, as a society, are to care for and protect them so that they may prosper. When children deviate from the path laid before them, there is blame to place. Parents are traditionally considered the primary caregivers; actions of children reflect on the quality of parenting they were given. Therefore, when children commit crime, society, usually with guidance from the media, blames the parents. The shooting at Columbine High School in 1999 sparked widespread media attention. It shook the lives of most Americans, especially one mother in particular. *A Mother's Reckoning – Living in the Aftermath of Tragedy* is the story of Sue Klebold, mother of Dylan Klebold—one of the student shooters. Sue Klebold recounts the sixteen years after the day of the shooting, and in exquisite detail, tells her story of confusion, anger, grief and fear and how it influenced her call to action for mental health research and advocacy.

On April 20, 1999, the small town of Littleton, Colorado became the scene of one of the most notorious school shootings in history. Eric Harris (18) and Dylan Klebold (17)—both seniors of Columbine and cloaked in trench coats—would enter their high school, this time, to kill twelve students and one teacher, and injure twenty-four others before taking their own lives—all in a matter of minutes. In her book, Sue Klebold describes her life in the aftermath of the shooting. She unfolds the story of heartache and deception that sent her family into crisis—she directly describes the role of the media and the support of family and friends while bringing to attention the misconceptions society has about parenting. In doing so, Klebold intervenes the widely accepted notion to blame the parents for their children's misbehavior. Instead, she argues that personal aspects such as mental health should be examined—thus, she began her path of mental health advocacy and her call for further research.

In this essay, I will review Sue Klebold's book as a rhetorical artifact of social intervention. Using the notions and ideas of William R. Brown's Rhetoric of Social Intervention model, this analysis will uncover and interpret anomalies and the use of naming that supports Klebold's intervention as enacted throughout her narrative. The implications of this analysis may help audiences of Klebold's intervention further understand how parents whose children commit crimes leading to human tragedy often have very little control over the situation. Klebold's narrative offers a "fly on the wall" perspective into a parent's worst nightmare. This view of tragedy guides her path to mental health advocacy and ultimately, my research into her intervention.

The Rhetoric of
Social Intervention Method
The Rhetoric of Social Intervention (RSI) is a model of "communication that examines how human interactions amongst each other shape interpretations of needs, relationships and experiences" (Opt and Gring 4). Developed by theorist William R. Brown, this model offers an approach to understanding social change

through communication patterns that provide a way to analyze and enact interventions. Using rhetoric, defined as the creation and study of the meaningful symbols that constitute reality, the RSI model seeks to explain why humans react to situations in the ways that they do. Reactions include protests, riots, pieces of legislation, and other artifacts that promote change—otherwise known as interventions. The RSI model identifies three types of interventions: attention, need and power. To help identify the intervention type and address its message, the RSI model makes use of naming, ideology, the apparition of anomalies, expectancies and expectations.

Intervention, Intervener and Audience
Understanding an intervention necessitates learning about and understanding its primary intervener(s). By virtue of authoring

A Mother's Reckoning – Living in the Aftermath of Tragedy, Susan (Sue) Klebold becomes the primary intervener of this intervention under analysis in this essay. Born in 1948, Sue Klebold put her life on a track with the goal of helping others. She attended college and became a counselor for community colleges, specifically helping students with disabilities. Settling down in Colorado, Sue married her husband Tom and started a family. When her youngest son Dylan participated in the tragedy that was Columbine High School, Klebold's narrative began. In her book written sixteen years after the tragedy, she directly addresses misconceptions the public has about the cause of school shootings.

When a school shooting occurs, a massive amount of media attention can be guaranteed to follow. Therefore, the public draws the majority of their information

from what they see on television or online. From the information provided by news outlets, peers, and other indirect sources, the public forms an opinion about the situation. The audience of this particular artifact, at its broadest, is the public. In particular, I argue that this narrative presents itself to those who survived the shooting at Columbine, the families of the victims, parents—specifically mothers—and all others who are interested in picking up the book. Klebold articulates her truth in a way that would appeal to many readers. The shooting at Columbine High School attracted the media and its varying assumptions and opinions. Sue Klebold's narrative is important for readers because it provides her side of the story and attempts to combat differing or false reports from the media. *A Mother's Reckoning* breaks sixteen years of silence and offers to

readers a harrowing story as told by Klebold herself.

The purpose of an intervention is "to promote or prevent change in a social system's interpretations of needs and the events and actions of experience" (Opt and Gring 232). The most common interventions noted in the aftermath of a school shooting are those concerning gun control. The argument goes: if regulations are heavily enforced in regards to who may obtain firearms, then school shootings may be avoided. This very argument was apparent in the 2016 Vice Presidential Debate between Senator Tim Kaine and Governor Mike Pence. Senator Kaine addressed gun violence by using the 2007 shooting of Virginia Tech as an example. He stated, "we're going to work to do things like close background record checks… And if we do, we won't have the tragedies that we did" ("Vice Presidential

Debate Transcript"). However, solely intervening in the access to firearms is not the be-all and end-all solution to gun violence and school shootings. Klebold argues for an alternative view to school shootings; limiting the access to guns does not entirely solve the problem. She recognizes the overwhelming negativity of the public and their need to place blame. Sue Klebold walks the reader through her son's childhood, highlighting his friendships and his participation within the family to communicate that her son's actions were not the fault of her parenting style, nor were his actions solely due to his access to firearms. Dylan Klebold battled internal factors that lead him to commit those devastating crimes. Her story acts as an attention intervention as it strives to promote a change in public opinion and encourages more mental health research to be conducted.

A Mother's Reckoning

Living in the Aftermath of Tragedy

Sue Klebold

INTRODUCTION BY ANDREW SOLOMON
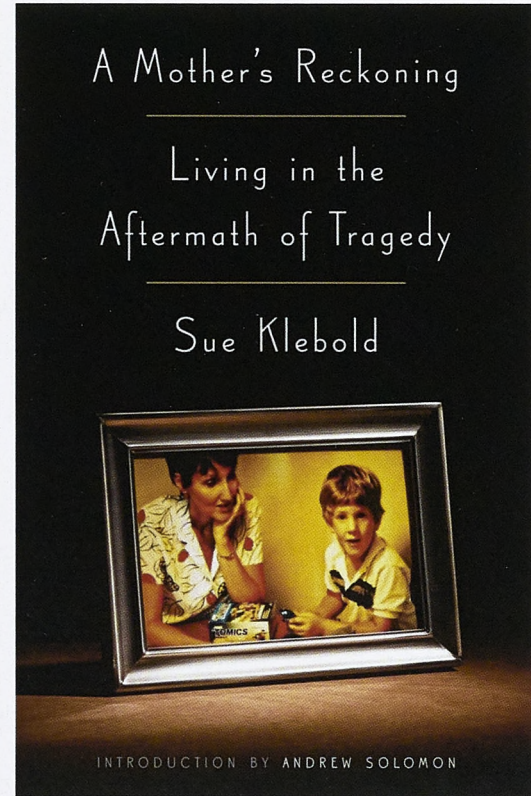
(Left) The author, Sue Klebold. (Right) The cover of *A Mother's Reckoning.*

The Use of Naming

The RSI model calls heavy attention to the idea that humans are naming creatures. Humans use language as a way of communicating with others. Language serves the purpose of conveying what and who is being talked about. Naming, as defined by the RSI model, is the "process by which we transform experience into symbols" and is the most fundamental human activity (Opt and Gring 30). Naming played a key role in the aftershock of Columbine. The manner in which the event, Klebold, her family, her son Dylan, and Eric Harris were named contributed greatly to lasting effects of pain and grief suffered on that day.

The Worst High School Shooting in U.S. History

The massacre at Columbine High School notoriously stands as the worst high school shooting in the history of the United States. Naming it as such commands attention and unfortunately, details about the event portrayed on the news may be utilized by other attackers in future scenarios. Columbine stands as the precursor to the shootings at Virginia Tech and Sandy Hook Elementary. "At least 17 attacks and another 36 alleged plots or serious threats against schools since the assault on Columbine High School can be tied to the 1999 massacre," a 2014 ABC News investigation reported (Klebold 138). Throughout her text, Klebold recognizes the power of the media and the influence it has over an audience. She argues that coverage of such tragic events requires censorship and discretion.

They Were Bullied; They Were Outcasts

Eric Harris and Dylan Klebold were both seniors at Columbine at the time of the shooting. In the years that followed, America began to conjure up reasons as to why the boys committed such an act. There was an overwhelming demand for explanations, and with the help of the media, which was the only source of information available at the time, the public created answers of their own. The general consensus became that the boys were bullied, and therefore, seen as outcasts by their peers. As explained by Sue Klebold,

"Theories abounded, many of them conflicting, and each one of them more perplexing than the one before. The papers reported that Dylan and Eric had been Goths. They'd been members of a death cult. They'd been sworn members of an antisocial clique… the Trench Coat Mafia… They'd been gay. They had been bullied" (Klebold 36).

Klebold recounts her son's image in the media. She describes, "Dylan's face was everywhere: Murderer. Terrorist. Neo-Nazi. Outcast. Scum" (Klebold 84). It comforts the public to label a criminal as a monster because it separates the good from the evil. Naming helps humans to create categories in which people, objects, places and things are organized. In this text, Dylan Klebold was placed into the category of criminal, or murderer, because of the act he committed.

Mother of a Murderer

Days following the shooting on April 20, 1999, the Klebold family had become a household name. Sue Klebold recounts seeing her name on the front of newspapers alongside the words "mother of a murderer." Klebold describes the label of monster in saying, "[the] belief that Dylan was a monster

served a deeper purpose: people needed to believe they would recognize evil in their midst. Monsters are unmistakable; you would know a monster if you saw one, wouldn't you" (Klebold 61). The entire Klebold family was painted as ignorant—incapable of realizing the murderer they were housing. This label attached to them forced the family into a life of seclusion.

It is important to note that Dylan Klebold was not labeled as a mentally ill teenager, nor was Sue Klebold seen as a grieving parent. Dylan and Eric's suicides were backgrounded while the impact of the thirteen lives lost was foregrounded. This is the basis of Sue Klebold's intervening argument. The scope of attention thrust upon Columbine centered on the heinousness of the shooters and the inability of the parents to stop them. Little to no attention focused on the mental state of Dylan and Eric Harris. Highlighting these examples of naming and analyzing them under the Rhetoric of Social Intervention model, support is given to Sue Klebold's intervention. Labeling plays a significant role in how the public reacts to given situations as it praises some and shuns others. The Klebold family was publicly scorned because of Dylan's actions and their inability to recognize that there was a problem. *A Mother's Reckoning* is a prominent attempt of Klebold to combat the pervasive negative media that surrounds her family. She describes how lasting the pain of labels can be as she urges for attention to be shifted onto empirical aspects of information.

Apparent Anomalies

An anomaly, according to the RSI model, is when there is an apparent difference between "symbolically constituted experiences and the actual lived ones" (Opt and Gring 231). In other words, an anomaly represents the disconnect between expectancy and expectation. Expectancy is the anticipation that something, usually good, is going to happen. An expectation is more concrete; it refers to an event that one can guarantee to happen. In other words, anomalies are a disconnection between expectancies and lived experience. When analyzing Klebold's narrative under a rhetorical lens, she addresses a number of anomalies. Klebold's lived experiences did not match her expectancies for her life. The accumulation of disconnections, those both interfamilial and societal, solidifies the argument that nothing is entirely perfect.

School is a Safe Space

The overwhelming expectancy for the American public is that schools are a safe zone. Schools market themselves as drug-free, weapon-free and having zero-tolerance policies to bullying. Schools serve as learning grounds for children—free of distraction, disruption and threat. Education, one of the most prominent social institutions of society, is held to a high standard of excellence. No one expects their son or daughter to go to school to be the victim of peer violence, nor do they fathom their son or daughter to be the victim of a mass shooting. Klebold describes her town of Littleton, Colorado as comprised of "upstanding citizens with nice suburban houses and happy, healthy, well-fed children. We expected our schools to be safe" (Klebold 245). That expectation was shattered on April 20, 1999. Currently, schools across the globe are implementing safety procedures and faculty protocols

in case of threats. These courses of action are a direct result of tragedies such as Columbine.

Attentive, Authoritative Parenting with Unconditional Love Yields Perfect Children

Parents are the primary agents of socialization. Socialization is the process of learning what is right and wrong, how one should act in society, and how to be a productive member of society. Parents are responsible for teaching their children these concepts from birth. When children act out, blame is placed on the parents. In cases of extreme violence, the parents are not only blamed, but also shamed for the improper raising of their children. This was the case for Tom and Sue Klebold. Klebold discusses repeatedly how much her love for Dylan could not, and did not, stop him from harming others. She is quoted in saying, "Tom and I were loving, attentive, and engaged parents, and Dylan was an enthusiastic, affectionate child… [I] loved him with all my soul" (Klebold xx). Dylan's thoughts about his parents would later surface in the "Basement Tapes," a collection of video recordings made by Eric Harris and Dylan in the months before the shooting. In one tape Dylan says, "My parents have been good to me. I don't want to browse there" (Klebold 136). Klebold uses this to intervene in the notion that the actions of children are not necessarily the fault of the parents. Other forces such as an internal chemical imbalance in the brain and/or external peer pressure may influence an individual to behave a certain way.

American Dream

The failure to reach the American Dream is a persistent anomaly individuals face. The American Dream is considered as the highest achievement a person can reach. This ideology consists of freedom, equality, individualism and the pursuit of happiness—some even refer to it as the "nice house, good job, 2.5 kids" ideal (Opt and Gring 16). The expectancy is that if one works hard, then good things shall follow. However, lived experience may not match up to the glorified life that is the American Dream. Sue Klebold describes, "that close-knit, suburban family model was the one Tom and I followed in raising our own children" (62). Tom and Sue Klebold had a nice house and good-paying jobs; they had two children and two cats. However, their lived experience took them down a path that was not included in the American Dream. When Dylan participated in the Columbine shooting, the Klebold family's expectation of their life was shattered. Within 24 hours, their big house and well-paying jobs were shadowed by images of their son's involvement in a massacre. Their lived expectancy became one of isolation and despair.

Suicide

Life expectancy is the average number of years a human is given to live. Ideally, life expectancy is not just a number, but also it is an accumulation of positive moments that are considered fulfilling and joyful. Human's expectancy for life is one that is typically long and healthy. Suicide is particularly shocking because individuals do not expect life to be ended by one's own hand. Klebold describes public opinion of suicide in stating, "suicide is ugly… we believe that they are selfish… if they had cared about their families, they would have found a way to think themselves out… none of this is true… bewilderment, guilt, regret and self-castigation are constant companions for a survivor of

suicide loss" (Klebold 249). Suicide is accompanied by a negative stigma and occurs with much more frequency than the public would like to admit. Dylan Klebold and Eric Harris took their own lives as an end to their rampage at Columbine. The Klebold family was left to handle the burden of loss and grief. They had anticipated much more for Dylan.

Conclusion

According to Klebold, "Two kinds of crime upset us more than any others: crimes in which children are the victims, and crimes in which children are the perpetrators. In the first case, we mourn the innocent; in the second, our misapprehension that children are innocent. School shootings are the most appalling of all, because they involve both problems, and among school shootings Columbine remains something of a gold standard, the ultimate exemplar to which all others are indebted" (xiii). America still mourns the shooting at Columbine High School that occurred in 1991. Families are still mourning their loved ones, including Klebold. The death of her son has been backgrounded, her silence deemed shameful and secretive. Her goal in publishing *A Mother's Reckoning* was a call to action for mental health awareness and advocacy. She states, "by telling my story as faithfully as possible, even when it is unflattering to me, I hope to shine a light that will help other parents see past the faces their children present, so that they can get them help if it is needed " (Klebold xxi). Klebold accepts her failures. Her aim is not just to prevent tragedies like the one at Columbine, but also to more generally end the suffering of any child. By describing in detail the events following Columbine, as well as recounting those before, Sue Klebold undoubtedly exuded bravery. It takes courage to publicly open up about the saddest and scariest portion of one's life. Klebold, with grace and dignity, admitted to her downfalls as a parent and apologized for her son's actions. Unfortunately the answers to the public's questions died with Eric Harris and Dylan Klebold, but the search for answers continues. The actions of her son, she argues, were not the fault of her parenting. Internal and societal factors played a more prominent role. Klebold, instead of becoming paralyzed by grief, has now become a passionate and effective agent working to advance mental health awareness.

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Hillary Clinton's Rhetoric of Gender Inequality: The Past, the Present, and the (Hypothetical) Future

Haley Klepatzki

Dr. Elif Guler, faculty advisor

Introduction

In 1848, Elizabeth Cady Stanton penned "the Declaration of Sentiments" and brought it to the Women's Rights Convention in Seneca Falls, New York. "The Declaration of Sentiments" mirrors Thomas Jefferson's "Declaration of Independence" both in structure and in passion. Stanton's Declaration is at the forefront of the women's rights movement in the United States, demanding that women be seen as equals to men. Despite this groundbreaking document receiving one hundred signatures from both women and men (nps.gov), women did not receive the right to vote until 1920, when the 19th amendment was passed. Moreover, even in contemporary American society, women and men are still not treated as equals. Therefore, expectedly, the issue of gender inequality was at the front and center of US politics during the 2016 presidential campaign; the issue was further emphasized by the fact that for the first time in the US history, we had a major female candidate running for presidency: Hillary Clinton. Additionally, the other major presidential candidate Donald Trump's comments about women throughout the presidential race showed that we may not have come as far regarding women's place in society as we would like to think.

Hillary Clinton has been an advocate of women's rights and gender equality since her introduction to politics in 1975. She constantly worked to address gender equality during her time as a lawyer, senator, First Lady, and presidential candidate. She has made many speeches and worked on multiple pieces of legislature in order to achieve global gender equality. Clinton has made groundbreaking progress, for example, in spreading awareness for the issue of gender equality worldwide with her speech at the 1995 Women's Convention in Beijing, China, and gender equality issues were a large part of her political discourse during her presidential bid.

In this essay, I will discuss Hillary Clinton's rhetoric of gender inequality, drawing upon Clinton's 1995 speech at the Women's Conference in Beijing, her discourse in the third presidential debate, as well as her campaign website. Analyzing Ms. Clinton's rhetoric in these three texts can provide us insight into her past and present discourse on gender equality and her potential civic actions towards bettering the gender equality movement had she been elected the president of the United States of America.

The Rhetorical Framework

Narrative criticism (as outlined by Sonja Foss) and the Toulmin method are combined to guide my analysis of Hillary Clinton's rhetoric on gender inequality. First, I will present the tenets of both methods in order to understand the procedures for analysis. The first step in narrative criticism is selecting an artifact. According to Foss, "any artifact that is a narrative or includes a story within it, is appropriate for the application of narrative criticism if it meets the four criteria for a narrative" (Foss 335). The next step is analyzing the artifact. This is done in two steps as explained by Foss; "(1) identifying the dimensions of the narrative; and (2) discovering an explanation for the narrative" (Foss 335). Identifying the dimensions can be done by exploring setting—what is the setting or scene; character— who are the main characters in

the narrative, how are characters presented in the narration; narrator—is there a direct narrator or is the narrative mediated by a narrator, is the narrator reliable; events—what are the major and minor events in the narrative, how are events presented; temporal relations—what is the relationship between the natural order of the events as they occurred and the order of their presentation; causal relations – what are the cause-and-effect relationships established in the narrative, how are connections between cause and effect made; audience—who is the narrative addressing, is the audience a group or the narrator him/herself, is the audience a participant in the events being recounted; and lastly, theme—what is the general idea illustrated by the narrative. Finally, the last step in narrative criticism is formulating a research question about the narrative.

The second lens guiding my analysis is the Toulmin Method created by Stephen Toulmin and explicated in his book, *The Uses of Argument*. The first step to analyze a rhetorical artifact through this method is to identify the artifact's claim. Toulmin states in his book that "a man who asserts something intends his statement to be taken seriously: and if his statement is understood as an assertion, it will be taken so" (11). The next step is to back up this claim with data. Without this, the claim has no warrant. A claim needs warrant to back up the data and explain how or why an argument is true by using "justificatory arguments brought forward in support of assertions" (Toulmin 12). After an argument has been made and has the proper data and warrant to back it up, it is important to acknowledge the counterclaim. Finally, a rebuttal to the counterclaim is given. This includes evidence that debunks the counterclaim in defense of the claim presented. In the following sections, I will combine these two methods to analyze Clinton's rhetoric of gender equality in three different types of texts—her 1995 speech, her discourse during the third presidential debate of 2016, and her campaign website in support of her 2016 presidential bid.

Analysis

Hillary Clinton's 1995 speech at the Women's Conference in Beijing, China: The Past

I will be analyzing Hillary Clinton's 1995 speech at the Women's Conference in Beijing as First Lady using narrative criticism, which necessitates identifying the purpose of the speech. The *purpose* of Clinton's speech is to inform her audience that there is a considerable disregard of women's rights all around the world. Through this speech, Clinton encourages women and men to make the changes necessary in order to ensure the equal treatment of women in societies worldwide. When viewed as a narrative, one can see that the setting of the speech further enhances the effect of Clinton's message: Beijing, China. Giving this speech in a county with a history of mistreatment and discrimination towards their women makes Clinton's speech all the more powerful. At the time, despite the improvements regarding women's rights that have been going on for centuries, there were still significant gender inequality issues both in the United States and abroad.

Ms. Clinton names the *characters* involved in the narrative contained within her speech as women all around the world who are not treated in the same way as men.

Clinton uses her experience with women around the world to add to her credibility, by saying:

"I have met new mothers in Indonesia, who come together regularly in their village to discuss nutrition, family planning, and baby care. I have met working parents in Denmark who talk about the comfort they feel in knowing that their children can be cared for in safe and nurturing after-school centers. I have met women in South Africa who helped lead the struggle to end apartheid and are now helping to build a new democracy. I have met with the leading women of my own hemisphere who are working every day to promote literacy and better health care for children in their countries. I have met women in India and Bangladesh who are taking out small loans to buy milk cows, or rickshaws, or thread in order to create a livelihood for themselves and their families. I have met the doctors and nurses in Belarus and Ukraine who are trying to keep children alive in the aftermath of Chernobyl ("Remarks to the U.N. 4th World Conference on Women Plenary Session")."

Clinton also names the governments of these foreign countries as additional characters responsible for women's poor treatment, and gives advice on improvements in women's treatment which will also advance these countries in other areas. She is directly speaking to government leaders when she says:

"Our goals for this conference, to strengthen families and societies by empowering women to take greater control over their own destinies, cannot be fully achieved unless all governments—here and around the world—accept their responsibility to protect and promote internationally recognized human rights ("Remarks to the U.N. 4th World Conference on Women Plenary Session").

Clinton is placing the responsibility of the future of women becoming equal to men not on only women themselves, but also on government leaders. Right after discussing the government's role in the women's rights movement, she goes into listing events which have occurred regarding the mistreatment of women around the world.

As the narrator of this speech, Hillary Clinton also describes *events*, which include societies being prejudiced towards women and the cruel violations against human rights that women have to suffer. Then, she addresses people who even question the point of having a Women's Conference, stating: "There are some who question the reason for this conference. Let them listen to the voices of women in their homes, neighborhoods, and workplaces. There are some who wonder whether the lives of women and girls matter to economic and political progress around the globe" ("Remarks to the U.N. 4th World Conference on Women Plenary Session"). Regarding the *temporal relations* of the narrative in this speech, Clinton refers to a number of inhuman acts performed on women in different countries, such as the murder of baby girls, forced abortions and sterilization, rape, and other horrendous practices performed on women over the course of history. By including these in her speech she is not only invoking both logical and emotional appeals to the female audiences listening to the speech, but also addressing the governments of different countries, emphasizing the overall theme of her speech as encouraging women's rights

world-wide and promoting gender equality both in America and throughout the world.

Clinton's speech seems to be an effective one. A few times during her speech, she pauses when the audience applauds her, which proves that her rhetoric is resonating with the audience. She uses logic in a way that also evokes a sense of emotion; both by stating facts and by her tone of voice and diction, what she is saying comes off very passionate and emotional. She brings up the many injustices inflicted upon women and girls as a tactic to evoke emotion from the audience, which is receptive as proven by the applause. To top her efforts to make a verbal case for women's equality around the world, Clinton also makes sure to come off as very feminine in making this speech; for example, the pink suit she is wearing helps to enhance her feminine image and show the audience a softer side of her, especially when discussing issues on women.

Clinton's Discourse in the Third Presidential Debate of 2016: The Present

Next, I will be taking a look at an example of Hillary Clinton's present rhetoric, as seen in the third presidential debate. In this debate, there are six segments that are fifteen minutes each, the entire debate lasting around ninety minutes. During the second segment of the debate, moderator Chris Wallace asked candidates Donald Trump and Hillary Clinton about their opinions on marriage equality and women's rights, particularly on the issue of abortion. The setting of this discussion is the 2016 presidential debate in Las Vegas, Nevada. The characters involved are nominees Donald Trump and Hillary Clinton, moderator Chris Wallace, and the American people tuning in to watch the debate. This debate reveals the opinions of both candidates; for example, Donald Trump would repeal marriage equality and hopes to nominate a pro-life justice to the Supreme Court. On the other side, Hillary Clinton would protect gay marriage and women's rights to have abortions, an opinion that she has held consistently for her entire career in politics.

Temporal relations include Hillary Clinton alluding to the court case *Roe v. Wade* when addressing the issue of abortion. She says, "I feel that at this point in our country's history, it is important that we not reverse marriage equality, that we not reverse *Roe v. Wade,* that we stand up against Citizens United, we stand up for the rights of people in the workplace, that we stand up and basically say, the Supreme Court should represent all of us." In this quote she is appealing to the American people that to reverse marriage equality and *Roe v. Wade* would be to move backwards as a society. Women's rights have come so far, and the fact that taking away those rights is still in question is a problem. Tying into this are the causal relations, which is the reaction of the American people when each candidate talks about these issues. Many viewers disagree with Donald Trump about issues like marriage equality, and many others both agree and disagree with Hillary Clinton's pro-choice opinions. There were also a few times during the debate where Chris Wallace had to remind the audience to remain quiet.

The overall theme of this segment of the presidential debate is that each of the candidates have different views on these issues. For Donald Trump, he believes that abortion is equal to murder and wants to give the ultimate decision to the states. Hillary Clinton is

fighting for women to have the right to abortions and have control over their bodies. Clinton uses the idea of family and children as an emotional appeal to convince voters that she is more feminine. This is a conundrum that most female candidates in politics face: the question of appearing too feminine or too masculine.

In her article, "Feminist For President," Tasha Dubriwney discusses this very issue. Dubriwney writes that Clinton received much criticism over her image. She cites a few of the names Clinton has been called, such as "calculating radical feminist," "Lady Macbeth," "a creature who has been shorn of her claws," and "bitch." Dubriwney talks about how these names are attached to Clinton's assertiveness and independence as a woman in the political sphere. Keeping these things in mind, Clinton has to make a conscious effort during presidential debates not to appear too feminine, but also cannot seem to be too masculine. By the latter she runs the risk of coming off as the aforementioned names.

Clinton's Presidential Campaign Website (2016): The (Hypothetical) Future

For the last artifact, I will be using the Toulmin Model to look at Clinton's website. Clinton's website focuses on a lot of domestic issues, including women's issues. On these issues in her website, Clinton's claim is that she is the candidate that will fight for the rights of the women and will take these issues more seriously than her opponent. She uses data in her website to back up her point that women are not treated equal to men. This includes numbers to show that women are paid less than men, statistics depicting the number of women who are sexually assaulted each year, and showing that Republicans are not interested in women's rights. As a warrant she uses credibility to show her commitment to women's rights by adding a section to her website about how long she has been fighting for gender equality. She also lists her accomplishments, such as attending Yale Law School, helping to start Arkansas Advocates for Children and Families, leading the U.N. Women's Conference in Beijing, China, and "championing the Paycheck Fairness Act and co-sponsoring the Lily Ledbetter Fair Pay Act" (Hillary Clinton.com).

As a counterclaim to Clinton's devotion towards women's rights is that the Clinton Foundation accepts donations from countries that treat their women atrociously. Countries like Saudi Arabia who oppress their women are also large contributors to the Clinton Foundation and Hillary Clinton's campaign. As a rebuttal to this argument, as stated in Valerie Hudson and Patricia Leidl's article "Has Hillary Really Helped the World's Women?," the authors give a reason why Clinton is not furiously trying to fix female oppression in Saudi Arabia. Hudson and Leidl argue that by bombarding Saudi Arabia with demands to create gender equality, the Saudi government would rebel against the United States. In order to achieve gender equality, it must be done slowly and carefully. The authors argue that talks regarding gender equality could be happening in private behind closed doors. They even quoted Clinton saying, "We will continue in private and public to urge all governments to address issues of discrimination and to ensure that women have the equal opportunity to fulfill their own God-given potential" (Hudson & Leidl). This interpretation of Clinton's silence towards the oppression of women in countries like Saudi Arabia could debunk the theory

that Clinton is just using women's rights to appear more feminine and popular among female voters.

Conclusion

Hillary Clinton's true loyalty to the cause of gender equality has been questioned many times due to reasons such as her foundation's ties to countries oppressive to women (e.g., Saudi Arabia). However, Clinton's rhetoric from past-, present-, and future-oriented artifacts shows that Clinton is a strong advocate for gender equality. Her rhetoric in the 1995 U.N. Women's Conference speech is an effective testament to her dedication to ending gender inequality worldwide. In this speech, Clinton presents herself as a feminine figure. She even wears a suit in the color pink—a color that is traditionally associated with femininity and womanhood.

For that particular speech, she perhaps needed to appear feminine in order to truly express her desire for women worldwide to be treated equal. During the third presidential debate, Clinton is still advocating for women's rights and marriage equality. She focused on more domestic issues, relying on the pathos created by bringing up children and single mothers.

And lastly, on Hillary Clinton's campaign website, we looked at the section dedicated to Clinton's plans as president to advance women's rights. She acknowledges that work needs to be done to create equality. Again, here she mentions children and families, relying on people's sympathy for children. As seen in her rhetoric from the past, present, and what she promises to do in the future, Clinton is consistent in her views and desires for gender equality.

There is no question that she has been supporting the advancement of women's rights since her very early days in politics, and will continue to do so even though she was not elected president.

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Against the Grain: Eat Gluten Free
2016-2017

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Maintaining a gluten-free diet on a college campus is especially difficult because the food options are severely limited. As a gluten free student, my senior graphic design project was created around solving the frustrations of finding gluten free food. *Against the Grain* is a campaign which advertises informational materials to both incoming and current students about the gluten-free resources Longwood University provides. The materials also include resources within the town of Farmville, such as gluten-free restaurants and grocery stores, so the students have a range of eating options both on and off campus. These materials make it easy for students with gluten-free diets to find food quickly, and at a variety of locations. *Against the Grain* also has educational materials to inform friends and roommates what is a gluten free diet and how to maintain the safety procedures of the dietary restriction. These materials can start a conversation and increase awareness of harmful foods or cooking processes. Now, students with gluten-free diets can help their friends learn quicker and get back to making food at 3 a.m. that everybody can eat.

Following Judith: a Midrashic Approach to the Book of Judith

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No writing exists in a void, and the Bible is no exception to this rule. Its books have been the source of seemingly endless commentary from antiquity to the present. In "Midrash and Allegory: The Beginnings of Scriptural Interpretation," Gerald Bruns argues that we can improve our understanding of the Bible only by linking Midrash, the Ancient Jewish interpretive tradition, and allegory, a Greco-Roman Christian theory of interpretive levels. In this essay, I apply Bruns's account of Midrash and allegory to the Book of Judith—one of the most violent and contentious representations of conflict between men and women in the Biblical tradition. Using Bruns's argument of the necessity of linking Midrash to allegory, this essay looks at the actions and fates of Holofernes, Judith, and Achior as allegories for the nations and religions they represent, which offers insight into resolving modern day social inequalities.

Before delving into allegory, however, I'd like to provide a general overview of the narrative. Judith is apocryphal, a Biblical text that is excluded from the orthodox canon and often labeled mere fiction owing to historical inaccuracies. The story itself is straightforward: King Nebuchadnezzar of Assyria decides to make everyone in the known world worship him and him alone, so at his command the general Holofernes conquers a good portion of the Levant. All who resist are slaughtered. Many people surrender instead of fighting and are in turn claimed by the empire, losing their religious identity. The Jews, newly returned to Judea from exile, panic at the thought of being forced to worship a man and losing themselves, so they decide to fight. Holofernes besieges the border town Bethulia until the people are ready to surrender. Judith, a virtuous widow from the town, infiltrates Holofernes's camp, wins his confidence, and beheads him with his own sword. The Jews then attack and rout the leaderless Assyrian army. With her people safe, Judith returns to her quiet life as a widow.

Analysis of the book of Judith has often focused on gender. Critics such as George Nickelsburg and Raili Marling frequently compare the work's protagonist to heroines from the canon, especially Deborah and Jael from the book of Judges, typically focusing on Deborah's role as military leader with authority over the male leader Barak (Nickelsburg 85, Marling 3). Helen Efthimiadis-Keith argues that Judith also resembles the historical Judas Maccabeus, famous for his revolt against the Romans as told in the two books of Maccabees (Efthimiadis-Keith 91). Additionally, Efthimiadis-Keith observes that Judith's lengthy genealogy is proof of her place above the men in that book of the Bible (Efthimiadis-Keith 861). In one article, she also connects Judith with Achior, who takes a supporting role in the story.

According to Efthimiadis-Keith, Achior plays the part of foil to the heroine. Pieter Venter concurs with this reading in his analysis of the religious stances present in the book (Venter 1-9). On the other hand, Musa Dube offers an alternative view of Holofernes and Nebuchadnezzar as Judith's foils. In Dube's reading, Holofernes represents masculine imperialist powers that the feminine anti-imperialist Judith resists and overthrows (Dube 145-151). Similarly, Barbara Schmitz develops an analysis of Judith as a representation of gendered conflict.

She suggests that Holofernes begins as a distinctly masculine figure who becomes feminine in order to make room for Judith's violent resistance. As Bruns observes, modern interpretations of the Biblical tradition tend to view these texts—whether canonical or apocryphal—from a distance, as historical artifacts. While analyses of gender in the book of Judith have helped to understand that patriarchy was not as hegemonic in the ancient world as is sometimes imagined, I argue that Judith is not solely of interest as a historical curiosity. I propose that Gerald Bruns's theory regarding Biblical allegory can help us better imagine the use we might make of Judith today, as an example of someone with the courage and cleverness to defy a cruel, corrupt leader and protect everything she knew.

The focal point of Bruns's theory is interpretation. It describes how the Scriptures were rewritten and reinterpreted, to borrow his phrasing, "in order to make them intelligible and applicable to *later* situations" (Alter 626). The Bible, according to Bruns, is aimed toward the future, brought from moment to applicable moment through Midrash. This term comes from a word meaning "to study" or "to investigate," and is the name given to the Rabbinical and scholarly commentary on the Scriptures. Rather than an ossified textual artifact, Midrash views the Scripture as a living, changing thing that must be adapted and brought into each new context, whether in time, culture, or language. For Bruns, Midrash provides a state of mind that pulls scripture into daily life rather than consigning it to the hands of experts. The Book of Judith poses a problem to this midrashic theory in that it is too specific and too exceptional. It depicts not just a woman but a childless widow who beheads a tyrant, who leads a revolution, who stages a festival under her own authority, and who finally retires from public life. While there is a complex history of interpretation of the Book of Judith that time prevents me from discussing in detail, recent secular, scholarly commentators, with a focus in more secular wisdom, seem to have been far more comfortable analyzing this book of the Bible from a distance than applying a midrashic perspective. In order to make use of Judith as something other than a literal example, we need a theory of allegory. Bruns provides one approach to reconciling midrash with allegory.

Allegory is the substitution of one person or thing for a broader concept: an apple for forbidden knowledge or a serpent for deceit. To quote Bruns again, "the logic of allegory is the same as in metaphor as regards the truth of statements or propositions" (Alter 640). If a statement on its own is false, metaphor encourages us to find a situation, a "context of interpretation," where it becomes true (Alter 626). By recognizing Judith as an allegory, then, we can find many applicable moments to make use of her story even today.

While Nebuchadnezzar's role in Judith is historically inaccurate at virtually every level, he serves an important allegorical function, somewhat reminiscent of the rampaging goat from Daniel who throws down the stars and steals the sacrifices from the altars of the Lord (Efthimiadis-Keith 862). He is a universal enemy who combines the traits of several ancient foes and attempts to either destroy Israel or turn it away from its faith, which often amounted to the same thing in the ancient world.

Religion and cultural identity were tightly interwoven. However, Nebuchadnezzar does not directly influence the story beyond the first chapter, so he can't really be counted as the primary allegorical representation of oppression in the text. That dubious honor belongs to his general, Holofernes.

Holofernes is a tyrant. He allegorizes arbitrary power and cruelty, and in him we see the reward of tyranny. He is the catalyst of the plot. Everything that happens after the first chapter until his death in the twelfth is in response to Holofernes. Within the first seven chapters of the book he conquers a good portion of the Levant, as I mentioned before. The people who do surrender are conscripted, taking some strain off his army for supplies and reinforcements that would have normally given it trouble so far from home. When he arrives at Judea, instead of open battle in tactically disadvantaged territory around Bethulia, where the numbers of his army would be useless because of the narrowness of the mountain pass it occupies, he blocks the people's access to water for over a month with the intention of letting them all die of thirst before taking the city in revenge for their insult in rejecting his demands to surrender. These two scenes showcase both his intelligence and his cruelty. The tyrant is a parasite. He strengthens his own forces by feeding off those weaker than them. In broader terms, he represents the imbalance of power and its destructive results.

But as the focus of the book shifts from Holofernes to Judith, what he signifies shifts too. When Judith is brought before him, he is not shown as a mighty conqueror, the man who holds the full military power of Assyria. Instead, he reclines on his bed beneath a rather magnificent canopy decorated with purples, gold, and all manner of precious gems, surrounded by servants to carry out his every whim. Considering the general sparseness of description elsewhere in the book, the opulence of Holofernes's tent stands out as garish. This Holofernes appears almost effeminate, as noted previously by Barbara Schmitz in her essay centered on the canopy itself (Schmitz 74). The passiveness of his pose, being waited on by servants, surrounding himself with pretty trinkets—this is the image of a great man drunk on overindulgence in his own success, an allegory of complacency. Judith takes full advantage of his love of comfort when she presents herself as a thing to be desired, like his gold and servants. The description of how she adorns herself with fine linens, jewels, and perfumes complements the rich description of Holofernes's tent. From the moment he lays eyes on her, this man who had intended to make all of Judea captive is instead captivated. Holofernes is stripped of his tactical cunning. He gets drunk and passes out in the company of a woman who belongs to an enemy nation, with none of his loyal servants or soldiers around to intervene. To borrow Judith's own words from her song of victory, "Her sandal ravished his eyes, her beauty captivated his mind, and the sword severed his neck!" (Judith 16:9).

When one remembers Bruns's theory, though, to look for the story that is behind the written one, Holofernes's actions make sense. He is not acting just as the general of Assyria. As I mentioned previously, Holofernes is an allegory for tyranny, he signifies the empire that crushes everything around it. His powerful beginning and the following inglorious demise are reminiscent of numerous past

empires, from Babylon to Rome. Power, in the Book of Judith, brings a price when abused. Though "fear and dread of him fell upon all the people of the seacoast," he forgets that he is still mortal and vulnerable (Judith 2:28). His position far above Judith renders him blind to any threat she poses and allows for his inevitable fall.

As for Judith herself, the first important detail is that she is not entirely unusual in Biblical tradition. As Nickelsburg stated in in the work I mentioned previously, she is a composite character of several heroes in the Old Testament, especially from the Book of Judges. Her ability to take command over the wavering men and lead the Jews to victory is, as I mentioned before, reminiscent of Deborah, while her solo assassination of an enemy leader brings Jael or Ehud to mind. They were known for winning the confidence of a threatening general and king, respectively, and slaying him when they managed to catch him alone.

Judith allegorizes both the societal imbalance she lives in and the courage that can change it. Though she does not make an appearance until halfway through the book, Judith is the most influential character. The author spared no details in assuring the reader how pious she is, a childless widow who remains unmarried after her husband's untimely death years before. She lives quietly in mourning, not even staying within her husband's house, occupying a liminal position in society. However, unlike anyone else in the story, Judith is the living representative of a long and illustrious ancestry stretching back more than a dozen generations, all the way to Israel himself. This runs counter to her outcast situation, creating a tension between her marginal status in the life of her community and her position in its history. The rest of the characters in the book are lucky to get one generation.

Her liminal position extends beyond just the words on the page. Judith occupies the gray area between the fearful people of Bethulia and mighty Holofernes. She is a woman, a childless widow, and therefore one of the weak and forsaken, but her lineage grants her implicit authority over the other characters, as does her piety. Despite her status as widow, she is commanding. The male leaders of the town come to her home when she calls them there. When she hears of how the town's leaders offered compromise to the people of the city who wanted to surrender, she berates them for trying to give God an ultimatum, and they acknowledge her words as correct and wise. The leaders ask her only to pray for rain, since such a faithful woman's words are sure to be answered, but Judith moves to direct action instead and assassinates Holofernes herself. She then takes military command after she returns home with Holofernes' head in her bag. At her orders, the entire army of Judea drives the Assyrians into a panic and destroys them. Judith even travels to Jerusalem to lead the revels that follow. "She went before all the people in the dance, leading all the women, while all the men of Israel followed" (Judith 15:13).

Had the book ended here, this would be a suggestion of matriarchy replacing patriarchy. Judith's potential for leadership is clearly seen, and she raises up the women around her as leaders as well. But after the celebrations, Judith retreats from public life. She gives up the silver and jewels that belonged to Holofernes, which

the victorious army gave her, as temple offerings. This most beautiful, famous, and powerful woman in all of Judea, "honored throughout the whole country," leaves Jerusalem and goes home (Judith 16:21). She frees her maid, who had accompanied her through the Assyrian camp. She refuses remarriage, and lives out her life as a widow until she dies and is buried beside her husband. There is no clinging to power. Judith simply returns to her quiet life.

Unlike Holofernes, Judith does not seek dominion. Her words after she declares her intentions to the leaders of Bethulia are a message to the readers as much as they are a prayer. They are a reminder that there is balance. "For your strength does not depend on numbers, nor your might on the powerful. But you are the God of the lowly, helper of the oppressed, upholder of the weak, protector of the forsaken,

savior of those without hope" (Judith 9:11). The strong have their own power. The weak have God behind them, but not passively. Judith does not ask God to correct the wrongs for her. She asks for the "strong hand" to accomplish it herself, the ability to topple the overpowering (Judith 9:9). When she gives the spoils as an offering, she is attributing her success to divine guidance. Her actions bring women to stand beside the men in honor and prestige, not above them. Each takes their turn to lead. Under God, Judith shows, both should be equal.

This equalization is not restricted to gender. It also extends to religion. Achior, leader of all the Ammonites who surrendered to Holofernes during the first half of the book, is the best example of this. He first appears when Holofernes calls for his captains to offer advice on how to deal with

defiant Bethulia. Achior is the only one who advises against troubling the town at first. He warns Holofernes not to attack unless the Jews have offended their God, or else "their Lord and God will defend them, and [the Assyrian army] will become the laughingstock of the whole world" (Judith 5:21). If the people have given offense, however, he says it would be safe to wage war with them. Breaking the Law forfeits their protection. As with Judith's actions, Achior's words place the divine above both strong and weak. In response to this, Achior is promptly dragged outside Bethulia and left there so he will die with them when Holofernes invades. It is his warning, when he is brought into the city, which allows the defenders to prepare themselves in time to meet the assault. If Holofernes is the great tyrant, then the allegory behind Achior is that of the sympathizers,

those who do not share the Jewish faith but share their suffering under the tyrant's heel.

Judith herself calls Achior to see the tyrant's fate when she returns, and he converts to Judaism after seeing their God's strength for himself. As she raises the women to equality with the men, she raises the outsider to equality within their faith. This is likely the best ending the author could have imagined for him, redemption into following the true God, and traditionally such a thing was unheard of. Conversion is beyond rare in the Old Testament, appearing almost exclusively in later Isaiah. Furthermore, Achior is an Ammonite. The Book of Deuteronomy insists that Judaism is closed to them: "No Ammonite or Moabite or any of their descendants may enter the assembly of the Lord" (Deuteronomy 23:3). Yet he seems to know the story of the Jewish people better than even

the townsfolk of Bethulia, who are willing to surrender without considering the consequences of abandoning faith: the deuteronomistic cycle of warning, ignorance, punishment, and repentance. While Achior is the outsider, he is in the end welcomed and made part of the people. Though the history he recites is in line with the Deuteronomist tradition, his conversion and acceptance are not. The use of the older tradition in the history and the focus later on Judith's piety mean this is not a call to reject the Law. It is a reinterpretation: accepting outsiders into the faith if they are wise enough to understand it. Again, this is equality under God. Man stands beside Woman, Jew stands beside Ammonite, the strong is brought down as the weak is raised up.

So, when read as allegory, the Book of Judith speaks of an outcast overthrowing a tyrant not for selfish reasons, but in defense of those societally above her when they falter. Judith fills the gap left by the men in her story when she shows the courage to act. In taking action, she also raises the others of outsider status to stand as equals. Speech, too, has a part to play beside action. Had Achior not spoken in defense of the weaker nation, had he not understood their faith and history, either he would have died with the Assyrian army, or Bethulia would have had no warning and been overcome. He was punished for speaking in support of the oppressed, but he endured and was welcomed beside them. However, allegory is only one half of the point. The Book of Judith is reduced to a dusty curio if we ignore the midrashic perspective of how it can be applied today.

Judith is a book about removing barriers. The social outcast makes an active effort against tyranny, not for her own sake, but for the sake of her people, and is rewarded by being raised up to equal with them. She in turn raises the women around her, but does not seek to reverse the roles completely, does not become a tyrant who rules by the sword. When the war is done, she chooses peace. And it is not just Judith's actions that made her a hero. Even before she takes Holofernes's sword, her faith and courage win her respect. Achior, too, earns his place through speech as he defends the Jews who have just returned from exile. He was willing to understand their culture and speak against Holofernes's efforts to destroy it. Today, there are methods beyond blade and bloodshed, but there are still tyrants like Holofernes. Whether we stand as the outcast and minority, or at the tyrant's side, the courage to speak and act in defense of one another can help foster a greater unity and equality between cultures in the modern day. Judith's story still applies to us, whether we choose her path and lead by example, or follow Achior's and be a voice for the voiceless.

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Identity and Dialect Adaptation: The Effect of Geography and Community on Dialect

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INTRODUCTION

If you put ten college students in the same room, odds are that they would speak ten different dialects or variations of dialects. These differences in dialect will include phonological and morphological differences as well as lexical features. These dialect differences are caused by geography and variations in speech communities among other things that could include sex and age. For example, I am from Chesapeake, Virginia, but since my mother and her mother are from Pittsburgh, Pennsylvania, I have acquired some aspects of Pittsburghese, including words and phrases such as *over street* (for *across the street*), *gumbands* (for *rubberbands*), and *dahn nair* (for *down there*). This study used an online survey and interviews with two participants who speak the Pittsburghese dialect to see what effect geography and other factors had on a speaker's dialect.

REVIEW OF LITERATURE
Dialect Formation

According to linguists Curzan and Adams (2012), dialect is "a variation of a language spoken by a group of people that is systematically different from other variations of the language" (p. 347). Some dialects are regional variations; other dialects are connected to social groups. Regional dialects may or may not change when speakers are introduced to dialects from another region because of migration. Whether geographic or social, dialects include phonological changes in pitch, rate, volume, use of pauses, constructions, and pronunciation—what we call accent. Morphological, syntactic, and lexical features also distinguish the variations in dialect. Curzan and Adams give examples of these characteristics in *How English Works*:

·Phonological differences— Dropping the letter *r* in words like *car* in the Northeast

·Morphological differences— Using second-person plural forms such as *youse* (Boston), *y'all* (Southern American English), or *yinz* (Pittsburgh)

·Syntactic differences—Using the habitual <u>be</u> in African American English (e.g., "He be working at school these days.")

·Lexical differences—*Fireflies* vs. *firebugs* vs. *lightning bugs*. (p. 348).

Dialect can be formed through three processes: retention, reallocation, and diffusion and transmission. Retention is the process in which "speakers bring features of their original dialects/languages with them at emigration/migration" (Curzan & Adams, 2012, p. 387). Another common process that forms dialect is reallocation, which can be a result of retention. If the speaker does not keep the original dialect after moving to a different region, the speaker will go through the process of reallocation. The process includes two variants of dialect mixing to make up a new variant (Britain & Trudgill, 1999, p. 247). *Dialect retention* is the term used when features of the original dialect are still present in a speaker's speech during or after the process of emigration/migration. Regardless of whom the speaker comes into contact with during relocation, the person's dialect is not altered in any way. The opposite of dialect retention is reallocation, which is the formation of a dialect by taking two dialects and mixing them to create a new dialect. The last practice is diffusion and transmission, which is a two-step process. Transmission

is the unbroken sequence in which children acquire native language. If the sequence is broken, the process of diffusion takes over. Diffusion is the loss of a language pattern; this could range from a pronunciation difference to loss of structural features of a language (Labov, 2007, pp. 346-8).

Dr. Payne of Howard University conducted a study of children ages nine and ten acquiring language in a suburb of Philadelphia. The results of the study revealed that early exposure to a particular dialect may be needed for full acquisition of some parts of a certain dialect to occur (Bowie, 2000, p. 4). This can be related to the critical period hypothesis (CPH) which ends right around puberty. Like other species, humans find it difficult if not impossible to acquire native fluency in new languages the older they get. Before puberty is the optimal age for learning new languages, including dialects of a language (Curzan & Adams, 2012, pp. 332-333). Dr. Snow of the University of Amsterdam elaborated on the CPH in her article "The Critical Period for Language Acquisition: Evidence from Second Language Learning": "A strong implication of this hypothesis is that the processes involved in any language acquisition which takes place after the age of puberty will be qualitatively different from those involved in first language acquisition" (Snow, 1978, p. 1114). Dialect does not have a critical period; however, the earlier a child is exposed to certain phonetic features of a language, the more complete acquisition will be. According to the study, the critical period is not a permanent restriction on acquiring dialect: "there is some malleability built into the system for unconscious linguistic change in response to social pressures." (Bowie, 2000, p. 7) After one has reached adolescence, there is still a chance that there may be a change in dialect, regardless of age, in response to outside variables.

Sociolinguist Peter Trudgill (1974) broke down a study by Swedish geographer Torsten Hägerstrand, who postulated that interpersonal contact has a much greater influence on speech than mass media does:

"The media [does] play a part in the dissemination of new vocabulary and fashionable idioms, they have almost no effect at all in phonological or grammatical change. This is because they require only passive understanding on the part of the hearer or reader, and involve no interaction between innovator and potential receptors. (p. 223)

However, features of a native dialect may also stay the same regardless of the how many social factors or how much exposure is received.

The Effect of Geography on Dialect
Isaac Newton's first law of motion states that objects in motion will stay in motion unless acted upon by an outside force. As Newton's first law predicts, Dialect 1, the native dialect (D1), will remain a person's dialect unless acted upon by Dialect 2, a foreign dialect (D2). In general, if a speaker is exposed to an outside dialect or accent, that person will change the way he or she talks. If a dialect is "not already in a state of change in the native dialect, [dialect speakers will be more] resistant to change upon constant exposure to a new dialect than those [speakers who] are in a state of change" (Bowie, 2000, p. 125). Canadian linguist Jack K. Chambers (2000) discussed how geography plays a huge part in

the way people maintain or change their dialect in his article "Region and Language Variation": Although "geographical separation is still the most general force in linguistic diversity," moving does not necessarily have a bigger impact on dialect variation than just meeting new people (p. 4).

Reallocation is a process where two or more variants in the process of mixing dialects can produce a new social or linguistic function that ends in the creation a new dialect. Mixing dialects can be complicated since there are people from the same region with different dialects who can barely understand one another. "Interlopers arriving fresh in the community may fail to recognize that the indigenous local variant is different from the variant they grew up with or they may recognize it but feel less pressure to change their usage when their own usage is tolerated in the community" (Chambers, 2000, p. 21). Even if a dialect from New York is tolerated in Chicago, the mixture of the dialects will end up affecting one if not both of the speakers.

Diffusion, the "cumulative result of change in pronunciation and lexical borrowing," also has an effect on dialect (Labov, 2007, p. 348). Diffusion is the secondary process to transmission, which is the unbroken sequence of native language (Labov, 2007, p. 346). When one language moves regions, transmission is broken, and the process of diffusion takes over. Moving across isoglosses (language borders) brings about communication between people of one place to people of another.

The Effect of Social Pressure on Dialect
The phonological, morphological, syntactic, and lexical differences that make up a dialect can be traced back to a region or a specific city, but the characteristics of language also help in the making up of an individual's identity. Some major factors that play a part in language variation include "age, gender, socioeconomic class, race, ethnicity, and social networks, [which] can all have an effect on how you speak" (Curzan & Adams, 2012, p. 360). How we talk reflects our "understanding of the community's identity" (Curzan & Adams, 2012, p. 358). Our speech is both part of personal identity and community identity: "most of us adapt our speech toward the standard dialect or toward the local dialect where we find ourselves, because it's useful to do so, not because we speak it naturally or all of the time" (Curzan & Adams, 2006, p. 391).

People may feel inferior to others in the community if their dialect is not accepted; this issue carries more weight the younger a speaker is. Specific patterns in speech can contribute to personal identity. Education scholar Dr. Jesse L. Colquit (1974) discussed the importance of dialect identity in his article "Oral Language Activities for Promoting an Understanding and Appreciation of Dialect Differences": Dialect identity "serves as one of the major barriers [between interpersonal communication because it] can destroy confidence," and deter speakers from holding onto their identities because they may feel that it's wrong to speak a certain way (p. 71). A particular stereotype may be present in a speaker's dialect that people may make fun of, or the dialect may not be widely accepted in that certain area. Speakers may adjust their dialect in order to fit in with the community dialect.

Speech Accommodation Theory

The speech accommodation theory adopted by Howard Giles, a professor at the University of California, has two parts: (1) speakers must have some motivation to adjust their speech for a particular listener; and (2) speakers must evaluate how the adjusted speech will be perceived by the listener (Putman, 1984, p. 97). Speakers socially identify with their listeners by making their speech style similar.

The speech accommodation theory states that people accommodate automatically with no conscious choice for convergence or divergence. While the speech accommodation theory states that people adjust their speech unconsciously, opponents of the theory object, stating that people consciously pick apart others' languages because they do not mirror their own. It could be something as broad as their entire dialect to something as specific as the way others pronounce the word out. Opponents believe that speakers will consciously either convert their speech to imitate that of the listener or keep their speech from sounding anything like their listener. A second objection lies in how speech is modified during performance. Instead of paying attention to the "competence (intelligence, expertness, confidence) and the social attractiveness (benevolence, likeability, trustworthiness, sociability)" of the listener's speech, speakers will adjust their speech to the stereotypical level (Putman, 1984, p. 98). Doing this can be dangerous because speakers may end up insulting their listeners. While the speech accommodation occurs almost automatically with little to no awareness, these speech shifts "are conceivably related to communicators' intentions for social integration or dissociaɑʊn" (Putman, 1984, p. ɑ̃9). The theory showcases the unconscious process of modifying or keeping our speech patterns in a particular social setting based on our identity.

Phonological and Lexical Features of the Pittsburghese Dialect

Pittsburghese was voted the world's ugliest dialect two years ago; nonnative speakers associate that dialect with laziness and improper English (Batz, 2014, n.p.). Pittsburgh was a melting pot for European culture and picked up on the pronunciation of words from people of German and Irish descent. Words such as _out_ and _house_ have double vowels, meaning two vowels placed next to one another, usually in the middle of a word. The / / sound becomes a / / sound, so the words look more like _aht_ and _hass_ (McCool, 1982, p. 1). It sounds like a dragged on _a_ sound, sort of like the style of valley girl. Another word that has similar phonological sounds is the word _ahia_ (Ohio) (McCool, 1982, p.1). Instead of getting the low /o/ sound at the end similar to the /o/ in _boat_, you get / / such as the sound in _about_. For most Americans, one-syllable words and short phrases are easy to understand—unless most of the language's vowels are pronounced differently than the listener expects.

Pittsburghese includes specific vocabulary: _sweeper_ for vacuum, _nebby_ for someone who is nosey, _pop_ for soda, _yinz_ for y'all, and _gumband_ for rubberband (McCool, 1982, pp. 13-39). The Pittsburghese dialect includes these words and many others as a part of its distinguishing variation of Standard American English.

Search Terms: dialect retention, dialect transmission,

language change and dialect and geographical, geographical diffusion and language, language and dialect and geographical displacement, second dialect acquisition, dialect contact, koineization and reallocation, dialect accommodation, speech accommodation theory, and dialect diversification.

METHODOLOGY
Research Design
For my primary research, I used two methods to answer the following questions:

· How does geography affect the acquisition of or changes in dialect?

· What other factors go into the process of acquiring dialect?

I chose to do both an online survey and interviews to reach out to more people with the survey while getting more in-depth responses from two participants in the interviews. Asking a larger audience the question, "What affects your dialect?" helped identify four factors that participants felt truly affect dialect.

Participants
For the interview, I had two participants. One is a 76-year-old female who lives in Pittsburgh, Pennsylvania. The other is a 46-year-old male who was born in Pittsburgh but now lives in Holladay, Tennessee. The participant who lives in Tennessee moved from Pittsburgh at 22. I selected these two participants because both spoke the Pittsburghese dialect but one had had other later geographic influences. I had 76 participants take my survey. I did not ask demographic information on gender, age, or geographic location.

(at right) Appendix A

Words/Phrases in "Pittsburghese" with English translation	Second Generation Participant— Lives in Holladay, Tennessee	First Generation Participant—Lives in Pittsburgh, Pennsylvania
LEXICAL FEATURES		
Gumband (rubberband)		
Over Street (to cross the street)		
Pop (soda)		
Spicket (tap of a sink)		
Yins or Yinz (y'all)		
PHONOLOGICAL FEATURES		
Aht (out)		
Jeetiet? (did you eat yet?)		
Picksburgh (another pronunciation of PA)		
Sammitch (chipped Ham or Jumbo)		
Stiller (Steelers)		
Worsh (to cleanse with soap)		
Wuter (another pronunciation of water)		

To generate a conversation, ask these questions:
How was football this week?
Did you visit anyone?
Did you call anyone this week? (Work related?)
What chores did you do around the house?
Did something really interesting happen to you this week?
What adaptations do you make in your speech when you move or meet new people?

About your dialect

* Required

Do your parents speak a different dialect than you do? *

☐ Yes
☐ No

Were your parents brought up in a different state or region than you were? *
(Example answer: Father-Texas, Mother-Pennsylvania)

☐ Yes
☐ No

To what degree has each had an effect on the way you talk? *

	None	Little	Some	A lot
Parents	○	○	○	○
Home town	○	○	○	○
Peers (Social)	○	○	○	○
Media	○	○	○	○

Using the above question, rank the four choices 1-4 on which affected your dialect the most. *
(1 being no effect; 4 being the most effect; Please mark one number per category)

	1	2	3	4
Parents	○	○	○	○
Home town	○	○	○	○
Peers(Social)	○	○	○	○
Media	○	○	○	○

Regardless of where you got your dialect and how you acquired it, do you adapt it based on whom you talk to? *
(Meaning do you change the talk based on who you are conversing with?)

☐ Yes
☐ No

Is there anything else I should know in order to understand the diversity at which you acquire language? *

[   ]

[Submit]

Never submit passwords through Google Forms.

(top) Appendix B1, (below) Appendix B2

Instruments

For the interview, I used a chart that was separated into two parts: lexical features and phonological features. (See Appendix A.) The sheet used to conduct interviews included questions about how moving to different states or meeting new people affected dialect.

For the survey, I used a Google Form survey shared on social media to contact as many participants as possible. (See Appendix B.) I deliberately did not share the survey on my college's webpage because I did not want my entire survey to be college students. I wanted adults, who had a higher probability of having traveled or lived in a variety of different regions. All six questions on the survey were required, and directions asked participants to answer the questions to the best of their ability.

Procedures

Data collection.

I scheduled phone interviews at participants' convenience. I posted the link to my online survey on Facebook on my personal page in November 2015 and again a few days later. A friend and two former teachers also shared the link on their Facebook pages. (See Appendices C & D.)

Data analysis.

I analyzed interview responses by comparing participants' answers to each question, looking for variations in responses from the participant who had lived in various areas and the one who was a life-long resident of Pittsburgh. I analyzed the data for the survey using the data analysis feature in Google Forms; this produced charts and an Excel spreadsheet.

The validity and reliability of my research is limited because my interviews included only two participants. The survey had only 76 participants and did not ask for demographic information such as age and geographic locations. The survey's main point was to see how geography and other outside variables played a part in the acquisition of dialect; the survey research design did not gather the data needed to answer these questions, so my results have very limited reliability and validity.

FINDINGS

Research Question 1: How does geography affect the acquisition of or changes in dialect?

Through my findings it became clear that the more people move and the more contact they have with other dialects, the more their dialects mix. The 46-year-old-year Participant 1, who has lived in three different states and is a truck driver, has come into contact with many dialects. His speech has both Pittsburghese and non-Pittsburghese features. The participant used variations of the word *water* during the hour–long conversation; variations included the usage of the word *wutter* three times, *wooter* once, and *water* six times. Additionally, he used different terms, depending on the word. One example is the word *pop*, which means soda in Pittsburghese; however, the participant used *Coke* as a generalized term for any kind of soda. Participant 1 also said *faucet* instead of *spicket* for a sink tap, but he did explain that sometimes his word choice depended on his audience.

The 74-year-old Participant 2, who has lived in Pittsburgh all of her life and traveled little, speaks only Pittsburghese. The participant discussed her week with me, and throughout the conversation she said particular phrases that are only used in the Pittsburghese dialect:

"Well this week I went *over street* to the neighbors to give news about your mother, and they were happy to know she was doing okay. I then had to *redup* the house before Morgan and Robert came over for supper. I *sweepered* the house, *worshed* the dishes, and made supper. I made *chipped ham* barbeque and served it with Schneider's tea."

The underlined words/phrases used in the quote are some examples of lexical and phonological variations of the Pittsburghese dialect used by Participant 2.

Research Question 2: What other factors go into the process of acquiring dialect?

In my analysis of the survey, it was clear that all of the outside

Appendix C

Appendix D

61 responses

Summary

Do your parents speak a different dialect than you do?

| | Yes | 18 | 29.5% |
| | No | 43 | 70.5% |

Were your parents brought up in a different state or region than you were?

| | Yes | 36 | 59% |
| | No | 26 | 42.6% |

Parents [To what degree has each had an effect on the way you talk?]

	None	3	4.9%
	Little	7	11.5%
	Some	28	45.9%
	A lot	23	37.7%
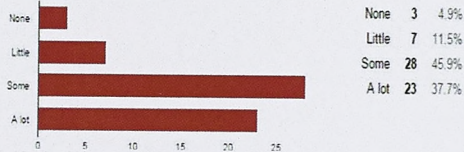
Appendix E1

variables listed affected some participants in some way. (See Appendix E1-E4.) I used a Likert scale of 1-4 with 1 being the least effective outside variable and 4 being the most effective outside variable. The top two factors that influenced participants' dialect were parents (42.6%) and hometown (27.9%). The next most effective variables were peers (24.6 %) and media (4.9%). This conflicted with my hypothesis that media has the most effect on the way we talk.

DISCUSSION

Research Question 1: How does geography affect the acquisition of or changes in dialect?

It was impossible to tell from this study whether geography had an effect on dialect because of the design of the study. I would have been able to answer this question better if I had added variables to

the survey such as age, gender, birthplace, movement patterns, travel, and participation in code-switching between two or more dialects. These suggestions could help form a more accurate conclusion on how much outside variables affect dialect.

Research Question 2: What other factors go into the process of acquiring dialect?

People unconsciously accommodate their speech in a particular social setting. Some are more conscious than others, but many people change the way they talk to please others. The way we speak is malleable, responding to outside variables. Some factors that could affect dialect include media, parents, and peers.

My survey research hypothesis stated that mass media would be the outside variable with the largest effect; however, my research does not support this hypothesis.

Home town [To what degree has each had an effect on the way you talk?]
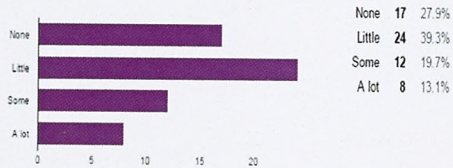
None	7	11.5%
Little	15	24.6%
Some	21	34.4%
A lot	18	29.5%
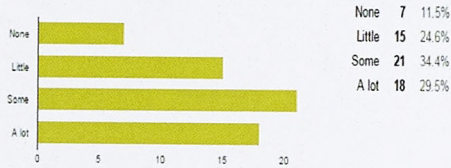
Peers (Social) [To what degree has each had an effect on the way you talk?]

None	3	4.9%
Little	7	11.5%
Some	30	49.2%
A lot	21	34.4%

Media [To what degree has each had an effect on the way you talk?]

None	17	27.9%
Little	24	39.3%
Some	12	19.7%
A lot	8	13.1%

Appendix E2

Parents [Using the above question, rank the four choices 1-4 on which affected your dialect the most.]

1	7	11.5%
2	12	19.7%
3	16	26.2%
4	26	42.6%

Home town [Using the above question, rank the four choices 1-4 on which affected your dialect the most.]

1	13	21.3%
2	11	18%
3	20	32.8%
4	17	27.9%
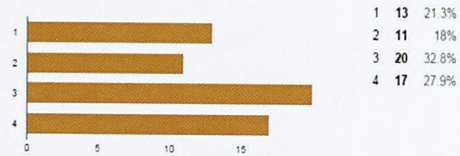
Peers(Social) [Using the above question, rank the four choices 1-4 on which affected your dialect the most.]

1	5	8.2%
2	19	31.1%
3	22	36.1%
4	15	24.6%

Appendix E3

Media [Using the above question, rank the four choices 1-4 on which affected your dialect the most.]

1	36	59%
2	14	23%
3	8	13.1%
4	3	4.9%

Regardless of where you got your dialect and how you acquired it, do you adapt it based on whom you talk to?

Yes	46	75.4%
No	15	24.6%

Is there anything else I should know in order to understand the diversity at which you acquire language?

n/a

I was an Air Force kid, grew up all over the country so my dialect is kind of a mish-mash

.

I moved from the Midwest to Virginia 20 years ago. My dialect has changed based on the area I live in. This is especially true of certain words used in VA such as pop vs soda.

My parents grew up in California but I was raised in VA, so I learned to say "ya'll" and "ma'am" and "sir" from my peers and hometown and not my parents

Social pressure to avoid a local accent to avoid the appearance of poor education.

Im a military kid, so I move all over. I dont really have a dialect due to that because it changes so often

Appendix E4

During the analysis of my research, I found out that mass media has limited effect while personal interaction has a much greater effect. My findings are in agreement with Trudgill's (1974) analysis of Hägerstrand's study, in which he found that interpersonal contact had a much greater influence on speech than that of mass media (p. 223). Coming into dialect contact makes the listener unconsciously adapt to the speaker's dialect, thus making parents and hometown have a larger impact on dialect than media and peers.

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"These are the Gardens of the Desert": The Revolutionary Impact of Bryant's "The Prairies" on American Literature

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Romanticism was a movement centered in emotion, and William Cullen Bryant's poem, "The Prairies," was one of the first literary works of the romantic revolution. The poem was unique because it rejected neoclassicism while simultaneously helping to propel romanticism into the public eye. The poem dismissed the once-favored neoclassical traits, such as the belief that society is greater than the individual, the emphasis on logic and reason, and the importance of science. In contrast, the poem celebrated romantic traits such as the belief in the individual, the emphasis on imagination and mysticism, and the importance of nature as a source of wisdom and inspiration. "The Prairies" is considered a romantic work, but it is revolutionary because it was one of the first works to reject neoclassical traits. The rejection of neoclassicism pushed towards the romantic movement.

In order to understand how "The Prairies" rejected neoclassic traits, there needs to be at least a broad understanding of neoclassicism. Neoclassicism was an extensive intellectual movement which began in Europe and transitioned to the Americas in 1765. The Stamp Act, a tax on printed paper imposed on the British colonies in the New World and signed in 1765, instigated America's neoclassical period. After the Stamp Act, the colonies in the New World were charged with political awareness, which made them more receptive to other logical and important theories of the movement. Deism and utilitarianism, for example, are two components of neoclassicism. Deism was the belief in a supreme creator that does not intervene in the universe. Utilitarianism is a doctrine that defines good actions as those that promote happiness for the greatest number of people possible. These two theories were created because society was progressing into the Age of Reason; people were craving for the universe to be explained in an intellectual style. Three works that exemplify this intellectual movement were J. Hector St. John de Crèvecoeur's "Letter Three" from *Letters from an American Farmer*, *The Autobiography of Benjamin Franklin*, and *James Madison's Federalist Paper No. 01*. All of these works illustrate the significance neoclassicism placed upon society, science, and reason.

Society is a significant trait in neoclassicism, and, specifically, the belief that society as a whole is more important than any one individual. Since the individual's happiness is valued less than the happiness of society, this trait directly correlates to the doctrine of utilitarianism. Benjamin Franklin wrote about a lesson he learned concerning utilitarianism: "My Proposal was to build a wharf [and] I show'd my Comrades a large Heap of Stones which were intended for a new House [and] The next morning the Workmen were surprised at Missing the Stones; we were discovered and complain'd of; several of us were corrected by our Fathers; and tho' I pleaded the Usefulness of the Work, mine convinc'd me that nothing was useful which was not honest." (Franklin 253)

Franklin was just a child at the time and did not understand that even though his intentions were not malicious, they were not good because they were dishonest and did not benefit the greater number of people. Valuing the happiness of a larger number of people is mathematically logical and demonstrates the sound logic and

reason used throughout the movement.

Sound expression of logic and reason is demonstrated in most neoclassical literary works. An example of reasoning is found in Madison's *Federalist Paper* No. 10: "No man is allowed to be a judge in his own cause, because his interest would certainly bias his judgement and, not improbably, corrupt his integrity" (350). The argument that a man cannot judge himself because it would be a biased judgement is rational and logical. Simple and intelligent arguments characterize the logical reflections of neoclassical authors. The emphasis on logic and reason is similar to the importance of science, because to think scientifically is to think logically.

The logical emphasis of science, during the neoclassical period, was strengthened by the ideas of Isaac Newton's Laws of Motions and Francis Bacon's scientific method. Science was also utilized to detail connections between science and man. In "Letter Three" De Crèvecoeur connected man to plants: "Men are like plants: the goodness and flavor of the fruit proceeds from the peculiar soil and exposition in which they grow" (312). The comparison of men and plants is science based but also simple enough to convey the idea that goodness of man stems from his environment and how he was raised. This neoclassical trait, just as the others, has a related opposite trait in romanticism.

Romanticism was a revolutionary movement because it was the parallel of neoclassicism. The romantic period began in America in 1820 at the end of the neoclassical movement. This new movement was characterized by emotion, expression, imagination, and finding wisdom in nature, to name a few ideals. Romanticism's free expression is a reaction to the strict nature of neoclassical logic and reason. Similar to neoclassicism, there were several themes that were cultivated in the romantic movement such as primitivism, exoticism, and individualism. Primitivism is a philosophy of life that believes what is simple and unsophisticated is valuable. Societal norms shifted to the need for life to be simple instead of logical. Exoticism is a romantic theme that is used to present different and possibly exotic cultures to society. People no longer craved tradition because they desired exotic fantasies of far-off lands. Individualism is the principle of self-reliance and the belief that individuals have a freedom over their own actions. This principle is the exact opposite of the neoclassical trait which emphasizes the needs of society over the needs of the individual. These ideas and other romantic traits are shown through most literary works of the time. A few substantial works are Walt Whitman's "Song of Myself," Edgar Allen Poe's "Tell-Tale Heart," and another of William Bryant's poems "To a Waterfowl." These classics were unique when first written and are now excellent examples of romantic traits such as individualism, expressed imagination, and nature as an educator.

Independence, self-reliance, and individuality were qualities admired and strived for in the romantic era. Society's importance lessened greatly and the value of the individual rose substantially. Walt Whitman's "Song of Myself," a great romantic poem, eloquently expressed the idea of individualism when Whitman wrote, "Clear and sweet is my soul, and clear and sweet is all that is not my soul" (l. 52). Whitman clearly believed in himself as an individual and expresses as

much in one simple line. Different expressive themes were popular in romantic writing—for instance, individuality and imagination.

Authors of the romantic movement endeavored to evoke the reader's imagination. Imagery and mysticism were tools utilized to create an emotional experience. Mysticism is a theme that uses mysterious characteristics to create a dreamy confusion. Edgar Allen Poe was an expert in mysticism and imagery. In his short story "The Tell-Tale Heart," Poe wrote, "He had the eye of a vulture—a pale blue eye, with a film over it. Whenever it fell upon me, my blood ran cold; and so, by degrees—very gradually—I made up my mind to take the life of the old man, and thus rid myself of the eye forever" (Poe 715). In this one passage alone, Poe employed descriptive imagery and mystery to awaken the imagination. One of the key traits of romanticism is an increased emphasis on imagination and another is nature and the lessons it teaches.

Nature was important during the romantic period not only because it was beautiful but also because God was seen in nature; this religious aspect propelled a societal belief that wisdom is found in nature. William Bryant's poem, "To a Waterfowl," is a short poem that was written about a man observing a bird. Bryant wrote, "Thou'rt gone, the abyss of heaven / Heath swallowed up the form; yet, on my heart / Deeply hath sunk the lesson thou has given, / And shall not soon depart" (l. 25-28). The character in the poem learned the lesson that he might have to go through parts of life alone, but being alone is not without its meaning. "To a Waterfowl" shows a few romantic traits but it is a precursor to the extremely romantic poem, "The Prairies," to come.

Romantic traits oppose neoclassical traits, and in romanticism imagination is held to a high standard and seen as truth. William Bryant's "The Prairies" opens with the narrator describing, from his imagination, the lush beauty of prairie land. The narrator is imagining the prairies as they were before man tainted them with civilization. Bryant wrote, "And fresh as the young earth, ere man had sinned -/ The Prairies. I beheld them for the first, / And my heart swells" (l. 3-5). This passage conveys faith in imagination as a source of truth. The narrator is making up his visions but sincerely believes in his images. Credit for this magnificent creation is given to God and Bryant explained, "Man hath no part in all this glorious work:" (l. 24). The prairies are an enchanting scene and in order for the land to be so wonderful it must have come from God. To create such beauty, mundane limits must have been transcended. As the poem develops, description gives way to an active portrayal of a man in the prairies.

In section two of the "The Prairies" the narrator is on his horse gently wading through grass and contemplating the previous civilization that dwelled there, demonstrating the romantic trait of sympathizing with the past. He then goes on to tell a sorrowful tale of red men coming to the land and the cultures of the hunter tribes and mound builders subsequently vanishing. All that can be found of the civilizations before the red man is what was left to the land such as their bones and barriers of soil they had made. Bryant wrote, "I think of those/ Upon whose rest he tramples. Are they here-/ The dead of other days!" (l. 38-40). Bryant created his character to respect the dead, which was characteristically

romantic. The changing of civilizations theme is carried over into the next section of the poem.

Section three, arguably the most important section of the poem, emphasizes the fact that nature and the universe are always changing. The narrator described how the red men fell out of power and how bison, who once roamed plentifully and freely, can barely be found. In the opening of section three, Bryant said, "Thus change the forms of being. Thus arise/ Races of living things, glorious in strength,/ And perish, as the quickening breath of God/ Fills them" (l. 85-88). This is a very important idea in the poem and in romanticism; nothing will last forever. Nothing will last forever in nature and nothing man made, but you can leave a footprint, some trace of evidence, to prove your existence. Nature may be spontaneous but it is also a wise teacher.

Bryant reverts to the less action-packed and more descriptive style of section one. He has the narrator characterize what he sees in his mind's eye, which is many animals and even children laughing while men and women worship the Sabbath. Nature, in his imagination of the prairies, teaches him a lesson in the end; the last line of the poem is, "All at once/ A fresher wind sweeps by, and breaks my dream,/ And I am in the wilderness alone" (l. 122-124). It took an outside influence, the wind, to wake him from his dream. The narrator imagined the prairies in beautiful and sorrowful times but nature stops his daydreaming and forces him to realize he is alone.

In a personal letter Bryant wrote, "To the northwest the prairies were seen swelling up again in the smoothest slopes to their usual height, and stretching away to a distance so vast that is seemed

boldness in the eye to follow them" (Bryant 340). Bryant observed an ordinary part of the world, the prairies, and possessed the creativity to sculpt words in a way that expressed emotion instead of logic. In the first line of "The Prairies" Bryant wrote, "These are the Gardens of the Desert" (l. 1). Immediately the poem alludes to the romantic style that became an American literary revolution. Immediately the poem rejects neoclassicism. Bryant understood the time needed for great romantic works, such as "The Prairies," that would capture the reader in an imaginative state and evoke an emotional experience.

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Beauty is Pain: Eating Disorders, Gender, and the Lies We Feed Young Women

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In the past decade, it has become widely accepted that the ideals of beauty and femininity promoted by Western culture harm women. One way this has become apparent is because research on eating disorders has shown that women are at a higher risk to develop this illness than men. Scholars have reasoned that this may be the case because of expectations placed on young girls by society and the media (Alonso et al., 2005). Yet removing these expectations and improving the way the media represents women is not an easy task. In what follows I provide a literature review of research done on the connections between eating disorders and gender, then offer a response that suggests how we can use this information to fight this illness. If we look at recent studies on how gender roles influence eating disorders, we will see that this is an intricate problem. By connecting recent research on eating disorders with traditional representations of femininity, this essay argues that we can begin to improve the health of young women by entering a conversation about the harm of gender roles.

Piecing the Puzzle: Fitting Gender into Eating Disorders
According to the Mental Health Foundation, eating disorders are among those mental illnesses that are often stigmatized because, unlike a physical illness, they cannot be identified outwardly. Therefore, they are often misunderstood (Mental Health, 2016). While eating disorders may not be obvious, the stakes can be as fatal as any physical ailment. The National Institute of Mental Health (NIMH) notes that eating disorders can sometimes be a fatal illness that causes extreme damage to a person's eating habits. They report that the most common eating disorders are anorexia nervosa, bulimia nervosa, and binge-eating. Those suffering with anorexia often see themselves as overweight, even if they are extremely underweight. Bulimic patients eat large amounts of food and then feel extreme remorse, causing themselves to do things such as vomit, use laxatives or diuretics, or excessively exercise to compensate for overeating. Meanwhile, binge-eating, the most common eating disorder in the United States, involves consuming large amounts of food in single sittings as a response to emotional and physical conditions. Though many treat binge-eating as a harmless response to a stressful day, researchers at NIMH observe that this behavior often results in becoming overweight and can possibly lead to obesity (NIMH, 2016). The NIMH writes, "Adequate nutrition, reducing excessive exercise, and stopping purging behaviors are the foundations of treatment [for eating disorders]. Treatment plans are tailored to individual needs and may include one or more of the following: individual, group, and/or family psychotherapy, medical care and monitoring, nutritional counseling, and medications" (NIMH, 2016). NIMH explains that the treatment of eating disorders requires both medical and behavioral approaches, stressing that individual needs necessitate individually tailored treatment plans. While treatment is different for every patient, there is a widely-held consensus on how to help patients recover from eating disorders. However, this is obviously not a way to prevent eating disorders, but only to treat them. To begin to understand how to lower the number of people affected by this illness, we must first look at the causes.

Much of the research on eating disorders has focused on how demographics can help us understand risk. In other words, who suffers from eating disorders and how might this help us understand what leads to these conditions? One recent study on the demographic profile of patients suffering from eating disorders found that girls between the age of 12 and 13 are the most susceptible to these diseases. This study also discovered that feeling overweight or underweight and frequently reading magazines directed at adolescents increased girls' vulnerability to eating disorders. This study connects a girl's poor body image with the "slimming culture" present in the media which plays a huge part in this public health problem (Alonso et al., 2005). Unfortunately, some scholars believe this vulnerability does not end with maturity. Maite Garaigordobil and Carmen Maganto hypothesize that because women's body satisfaction decreases with age, the risk of developing an eating disorder may not decrease substantially. (Garaigordobil and Maganto, 2013). Though women are 2 ½ times more likely to develop an eating disorder, men are also affected. They may develop muscle dysmorphia or an obsession with having a muscular physique (National Institute of Mental Health, 2005). While this is an example of how gender roles can negatively affect men as well as women, it remains the case that women suffer disproportionately more from these diseases, necessitating attention to how societal gender norms promote them.

One connection that research on eating disorders consistently brings to the surface in all these conditions is low self-esteem. Marrie Bekker and Kirsten Boselie found evidence that a powerful threat to self-esteem arises when women feel that their bodies do not reflect the "ideal" body image promoted across the media. Whether women are at a healthy weight or not, these impressions can result in poor body image, body distortion, and low self-esteem. Bekker and Boselie report an "inverse connection between femininity and self-esteem" (Bekker and Boselie, 2002). In other words, they saw that highly feminine women frequently experienced low self-esteem, which caused them to be much more susceptible to these illnesses. This means that those who stick to the female gender role are faced with the stress of being perceived as unattractive. But while Bekker and Boselie find strong correlation between some disordered eating behaviors, they add that other symptoms, such as over-eating, a characteristic of bulimia and binge-eating, may not be directly connected to gender role stress. Rather, they argue that these behaviors represent a means of dealing with negative emotions (Bekker and Boselie, 2002). In this sense, Bekker and Boselie emphasize that self-esteem is not a silver bullet for preventing eating disorders.

Untangling the Knots: Straightening Out Gender Norms
One of my earliest memories is detesting when my mom insisted I let her brush my hair every night after I had bathed. When she had finally coerced me into letting her, by letting me sit with her on the couch and watch TV, I would exclaim about how it hurt. While she was running the brush through my matted wet strands of hair, she would respond: "Beauty

is pain." I could tell by her tone she wasn't entirely serious, but I also recognized that neither she nor my father ever said anything remotely of the sort to my older brother. Without realizing it, my mother was teaching me that being a girl was different than being a boy. She was sending the message that as a girl I needed to take the necessary steps to be "beautiful," even if they were unpleasant. Yet my brother and other boys did not. In her teasing, my mother did not anticipate that she might harm my self-esteem. I believe she saw it as taking care of me and she believed boys and girls need care that is special to each gender.

My painful experience having my hair brushed is representative of the tangled problem we confront when it comes to gender norms and beauty. There cannot be a single solution to these complex issues. Many tactics will need to be collectively tried. Parents should be conscious of how teaching their children gender roles could negatively affect them in the future. I believe this would be a tremendous help for boosting the confidence of young girls and in turn, lower the effect of these illnesses that stem from a poor body image. This would also free men from the traditional idea of masculinity. While I suspect that Garaigordobil and Maganto overstate the risk of developing an eating disorder late in a woman's life, I do agree that women become more dissatisfied with their bodies as they age. Still, the demographic evidence is clear; young girls are at the highest risk, per Alonso et al. and the National Institute of Mental Health. Consequently, young women ought to be the focus of efforts to prevent these diseases.

It is also clear from recent research that the media has an enormous influence in the spread of these diseases This might seem to suggest a straightforward solution: change the way media represents women and change the way women think of themselves. If only it were so simple. Efforts have been made, but the problem has proven itself difficult to correct. For instance, when the clothing chain Lane Bryant began an ad campaign promoting body positivity for plus-sized women, TMZ reported both NBC and ABC declined to air the ad in March 2016. The commercial includes numerous barely-clothed, plus-sized women being openly proud of their bodies. Matt Adams reported on this and included that both networks do not have problems with Victoria's Secret advertisements being shown (Adams, 2016). This ad was probably not aired by these networks because society sees being overweight as being unattractive, but the larger problem still remains. Though all women should feel beautiful and love their bodies, sexualizing plus-sized women too will not solve the problem. Companies are using women's bodies to sell their products, and we are buying them. Therefore, the issue does not just lay in the media but in our society. We must work together to stop sexualizing women and cause the media to represent all body types by supporting brands and campaigns that feature a diverse set of women. If we accomplish this, it will help benefit those that would develop eating disorders because they do not see themselves as having the one "ideal" body type.

Although my mother unknowingly taught me that girls should be regarded as pretty, she also taught me that being a girl doesn't mean you cannot be strong, competitive, and smart. This is what has made

me realize that I deserve to be regarded in the same way as a man because I should be valued for my character, not for my body. Observing her unapologetic nature has given me the courage to stand up for what is right. Men and women are different, but men and women should not have different standards. However, it is because of these double standards, women are without a doubt more likely to become anorexic and bulimic than men. Researchers concur that this is a consequence of gender role stress. Because young girls are easily affected by the media and other influences, it is crucial that researchers continue to look for effective ways to reduce negative influence, and that society becomes aware of the harm these norms are causing. In conclusion, gender roles can cause damage to the self-esteem of young women and there should be more discussion on what it is that can be done to prevent girls from falling prey to eating disorders.

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Be a Man: The Eradication of Gender in *Y: The Last Man*

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Brian K. Vaughan and Pia Guerra's *Y: The Last Man* is a graphic novel about a pandemic that kills all men save one. In the aftermath, Yorick, the titular last man, must unite with women of the world to help save humanity from extinction. This essay states that we can use Judith Butler's analysis of gender as a performative act to better understand how post-apocalyptic fiction reflects the conditions of gender in everyday life. If one examines the constantly changing roles and interpretations of gender in post-apocalyptic fiction, most specifically within *Y: The Last Man,* they will see a reoccurring decline of common gender politics and procedures, thus creating a uniquely complicated portrayal of gender as a performative tool used by women in this post-apocalyptic setting. The women of *Y: The Last Man* utilize gender as a device to better protect themselves in what appears to be a harsh, ungoverned environment.

While it was once necessary to justify scholarly attention to comics, consensus has come to accept that graphic novels merit serious analysis. Among others, work by Scott McCloud, Hillary Chute, and Kristen Møllegaard emphasizes that comics represent a distinct literary form with its own formal conventions, tropes, and traditions. Thanks to comics surpassing their long-standing reputation as cheap and infantile entertainment concerned mostly with superheroes, the critical discussion of this medium has been especially productive on questions of gender. In *Graphic Women: Life Narrative and Contemporary Comics*, Hillary Chute asserts that comics hold the potential to successfully produce interesting and provocative discussions on gender. "There is literally no other place," she said, "besides comics where you can find women speaking the truth and using their pictures to show you, in vivid detail, what it means to live life outside of the stereotypes and delusions" (4). Chute states that the medium of contemporary comics creates a unique and productive setting where gender can be discussed and debated in a literary sense. Analyses of Vaughan and Guerra's revolutionary graphic novel reflect this understanding of comics as a productive site for conversations about gender. For instance, Diana Mafe praises Vaughan and Guerra for their complicated, unstereotypical portrayals of women characters, particularly Yorick's bodyguard and companion Agent 355. "Powerful but vulnerable, intelligent but unassuming, sexual but not hypersexual, familiar but enigmatic, and a black woman who is never defined by her race, gender, or class," Mafe judges that "355 is unusual, especially as a comic book figure" (Mafe, 48). This essay supports Mafe's assessment that 355 is an unusual character in our culture and in adventure comics geared toward young men, due to the complex gender roles and actions she frequently displays throughout *Y: The Last Man*. This essay will argue that we can use Judith Butler's account of gender as a performance that resembles drag in order to analyze how Guerra and Vaughan depict women who protect themselves by adopting men's clothing, formerly male-dominated professions, and phallic-shaped weapons. The women throughout the graphic series continually perform and adopt various gender-traits in order to survive in this post-apocalyptic setting.

In *Y: The Last Man,* a woman's place is everywhere but the home. In this sense, the series

challenges arguments like those of Carlton Smith and Deborah Paes de Barros concerning the ways that post-apocalyptic fiction destabilizes familiar notions of domesticity. The home, Smith and de Barros argue, "is the dissonant site where warped nostalgia is confused with disconnected and disconcerting affections" ("Singing in the (Post-Apocalyptic) Rain: Some High/Low Notes on Post/ Postmodernism and Contemporary American Fiction," 3). In contrast, Vaughan and Guerra use the post-apocalyptic setting of their series to thrust women out of the home and into the fullest possible range of occupations and pursuits. The binary opposition between women and men, between home and abroad vanishes in the series. Indeed, the series implies that the simultaneous death of every mammal with a Y chromosome wouldn't have been so catastrophic if there were more gender parity in the work place. What's more, the series suggests that women are capable of filling those once masculine positions surprisingly quickly and efficiently. Whereas critics like Smith and Paes de Barros argue that the apocalypse thrusts us back on a nostalgic and warped desire for some lost version of the home straight out of postwar American fantasy, *Y: The Last Man* suggests that in a post-gendercide world surprisingly little has changed. Violence, radicalism, sexuality, inequality, and religion all continue in Vaughan and Guerra's vision of a world without men. To put it simply, the world is scary, but always has been.

Butler's account of gender as drag can help clarify why so little changes in terms of society at large and why the women in the graphic novel are able to adopt what once were exclusively masculine roles within that society. Part of the enjoyment one experiences from post-apocalyptic narratives involves the speculation that he or she indulges in, the delight of contemplating various "What if?" questions. Vaughan and Guerra fulfill this pleasure with their efforts to imagine how women would cope in a world without men. They envision a world populated by different societies of women that quickly fill the gap left by a vanished patriarchy. These range from the radical Amazons, who believe God killed all men as punishment and who seek to eliminate all remaining vestiges of masculinity in the world, to the community of Marrisville, where a band of ex-prisoners has decided to take advantage of this plague and live a life reminiscent of the pre-gendercide era. Timothy Arner, in his article "Teaching Theory through *Y: The Last Man*," discusses this wide range of gender employment within Vaughan and Guerra's graphic novel. "The stories of how individual women and the small communities that form after the plague cope with and exploit their new circumstances not only speaks to the broadly defined notion of feminism as a mode of critical inquiry and call to political action but it also highlights competing schools of thought in feminist theory" (2). Arner's suggestion that the conflicting communities of women that form in *Y: The Last Man* represent competing areas of feminist theory in turn suggests a broader point that goes unremarked in his essay: if the Amazons represent second wave feminists and the Marrisville community resembles Third Wave Feminists, within the larger context of the series the abiding critical spirit is not that of feminism in one or another of its configurations, but rather queer theory, specifically the

crucial insights of Judith Butler concerning the performative nature of both sex and gender.

In *Gender Trouble*, Butler applies a Derridean lens to deconstruct gender and exposes the gender binary as a performative construct. Butler delves into the instability of common understandings of gender and the binary between men and women. "What configuration of power," she asks, "constructs the subject and the Other, that binary relation between 'men' and 'women,' and the internal stability of those terms?"(Butler, 1). Notice how Butler places quotations around the words *men* and *women*. She does so to emphasize her argument that these definitions, these signifiers for both genders, are unstable and provisional in nature. Butler challenges frequent assumptions that sex and gender are distinct, that the former is biological and objective while the latter is

cultural. Instead, she argues, both are as arbitrary and performative as drag itself. The body, according to Butler, is unstable. It identifies someone in their entirety, and not only their physical form. Gender, within each individual, is always a performative action.

When applying the theory to post-apocalyptic fiction, specifically *Y: The Last Man*, this instability of the body emerges as a major factor within the genre, both physically and mentally. The Daughters of the Amazons mark their members by surgically removing a breast, mutilating the body. These Amazons also use the physical body to motivate their radical anti-masculine agenda. When Hero, Yorick's older sister, aides Victoria, the leader of the Amazons, she discovers that the man they have been chasing is her brother. Victoria quickly attempts to continue brainwashing Hero.

(at right)
Cycles, 53

(at left)
Cycles, 52

"'Do you remember the first time you saw his penis, Hero? The last of the men, assuming he really is your blood relation, I imagine you were exposed to his sex organ? Do you remember how you felt when he showed it to you, love? You were disgusted, weren't you?'"(*Cycles*, 53).

Victoria's language here is essentialist. It makes Yorick's penis the physical evidence of undeniable difference. Guerra's imagery tells a more complex story that recalls some of Butler's crucial insights concerning gender. In this panel we see Victoria domineering over a frightened Hero, in ways that are familiarly evocative of patriarchal authority. Victoria claims to defend womanhood by combating the remnants of masculinity and exposing how men spent their existence abusing and using women as servants. The irony, however, is in Victoria's clear use of and reliance on Hero as a tool. She objectifies Hero. In this way, her physical interaction with Hero conflicts with her argument that men are solely responsible for objectifying women.

In addition to this striking sense of visual irony, notice that Guerra renders Victoria's face obscure by ominous shadows. The darkness exposes Victoria as an authoritarian yearning for power. In a similar vein, her army jacket conveys an air of military authority, which undercuts her insistence that she wants to rid the world of any trace of patriarchy.

In contradiction of Victoria's false ideology, she drapes herself in a clichéd symbol of patriarchy. Victoria imagines herself as a general leading the Amazons, but her hatred of men is not really feminism, but a craving for power. Victoria's patriarchal dominance and control over her

soldiers challenge her own faulty statements of gender. The manner in which Victoria commands her followers destabilizes the concept of gender entirely, due to her own use of what was once labeled as sexist domination. Victoria and the Amazons' view of the male body, although radical, could be a possible rise in unstable thought under the circumstances of the narrative, according to Vaughan and Guerra. The Amazons' outlook is only another interpretation differing from our common view of gender—which, again, is merely an interpretation.

To delve further into Butler's criticism of gender as a performance, and how the women of *Y: The Last Man* utilize gender as a tool, one must thoroughly examine drag and analyze the binary of inside and outside. The inside, or the identity of someone, can be feminine in nature, and

their outside body, their physical appearance, could be either feminine dressed or masculine in appearance, in the case of drag. The outside appearance of the body is always a performance. This leads Butler to state that gender itself is in fact a performative act, saying, "Such acts, gestures, enactments, generally construed, are *performative* in the sense that the essence or identity that they otherwise purport to express are *fabrications* manufactured and sustained through corporeal signs and other discursive means" (Butler 9). Butler states that gender is a performative, abstract institution that is fabricated by culture and discourse. A biological body is undisputed—Butler does not deny this—but gender is an unstable manifestation that we are all taught by society. When applied to *Y: The Last Man*, the performative role of gender is

manifested greatly. Careers and jobs that were once dominated by men are now replaced with women in *Y: The Last Man*. Priests, captains, combat soldiers, and pilots are now all women. With their new jobs, once generally perceived as masculine, these women also tend to act more "manly" than they did before the gendercide. Prostitutes now present themselves as men by growing facial hair and dressing in men's attire. They are performing, per Butler, the role of masculinity, although it should technically, according to common societal views on gender, be non-existent due to the absence of the male sex. This act fortifies Butler's theory that gender is a non-biological element, separate from sex. Gender is instead an unstable performance. This cultural shift is necessary for these remaining women to survive in a constructed sense of normality.

Many of the female characters also brandish phallic weapons, further intensifying a felt need for what was once a masculine display of violence and power. The cover art of *Cycles* shows a passionate Yorick and Sonia engaging in a romantic, sexual embrace (50). Overshadowing their lower bodies is a reddened axe stuck in a tree trunk. Its handle is thrust upward, shaped like an erect phallus just in front of Yorick's pelvis.

This axe in the cover art foreshadows the death and despair that will soon follow this moment of passion, with the blood-red paint on the sharp edge of the axe acting as a visual cue. Once Victoria and her band of Amazons raid the peaceful town of Marrisville where Yorick has spent the day, violence immediately ensues. Before Victoria has the chance to execute Yorick, Sonia intervenes by throwing the same axe we saw on the cover

into Victoria's face, killing her instantly (90). Yorick's sister, Hero, immediately responds by sending a distinctly phallic arrow into Sonia's chest, killing her as well. The competing desires to murder or to save the last surviving man results in the death of both of these women from phallic weapons wielded by other women. With both women's deaths, their motivations expire as well. Victoria and Sonia, notwithstanding their obvious differences, are both preoccupied with possessing Yorick—either through violence or sex. In this sense, their single-minded focus on Yorick is a version of what Jacques Lacan describes as the desire for the phallus. Not a literal penis, but rather the signifier of the desire of the other, the phallus is both the object of their desire and the implement of their demise. This

(at left) *Cycles*, 50 (at right) *Safeword*, 114

Lacanian notion of the phallus as a figure rather than a literal object is actually a potentially fruitful way of illuminating how the series uses a creative and varied repertoire of vulgarity, frequently naming a sexual organ that has all but disappeared from the world these characters inhabit.

Phallic weaponry is another way in which multiple characters express themselves within *Y: The Last Man*, and there's certainly an astonishing amount of phallic weaponry in the series. Sometimes it's used to evoke famous works of art such as an issue that depicts one of the characters as if she were St. Sebastian. At other times these objects seem intimately linked to characters' identity. This use of phallic weaponry as an element of characterization is perhaps nowhere better exemplified than in Agent 355's baton.

She extends the baton in action, brandishing an object of masculinity in use of intimidation and force when other options or weapons may be available. The brandishing of the baton, therefore with repetition, proves to be a Butlerian, performative act made by 355. The application of masculinity is merely implemented into this female-controlled culture as a performative action and choice, thus diminishing gender as ever being a real or factual order within humanity. Masculinity, although be it a manifested and artificial masculinity, proves to be essential for certain women to thrive in their new roles.

One character who might seem to challenge gender norms prior to the gendercide is the freewheeling, globe-trotting Beth DeVille, Yorick's love interest. Beth's independent character and adventurousness might seem very
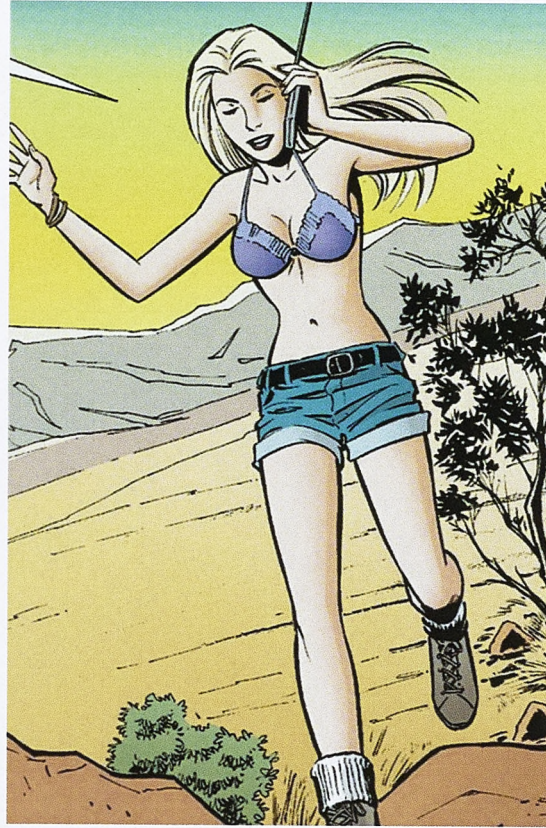
(at Left)
Unmanned, 6

much in keeping with Vaughan and Guerra's depiction of Agent 355, Colonel Alter, and the many other women whose agency the series explores. However, it can be suggested that Beth complicates our understanding of gender in *Y: The Last Man*.

When Beth is first introduced, her body is almost entirely exposed as she talks to Yorick on the phone (*Unmanned*, 6). The artistic portrayal of Beth reveals sexual features that seem almost entirely inhuman. One of her breasts is about as large as her head while her waist is as thin as one of her thighs. Beth is depicted by Guerra and Vaughan as a hypersexualized object for Yorick to desire and chase throughout the series. Beth is never fully developed as a character, and remains to be a shallow, plastic object for Yorick to lust after. The application of Beth undercuts many of the three-dimensional women in *Y: The Last Man*, who stand as developed, realistic people. Even in a work of fiction as manifestly invested in affirming women's ability to do anything men can do, Beth is evidence of how difficult it is for us to escape the snares of a culture that objectifies women.

Y: The Last Man, by Brian K. Vaughan and Pia Guerra, is a graphic novel which plays with and destabilizes the binary of gender by utilizing Judith Butler's performative theory of gender and drag. Through numerous examples of performance, the women of *Y: The Last Man* utilize their own manifested masculinity, through the application of men's clothing, the pursuit of what were once masculine occupations, and the bearing of phallic weaponry in order to protect themselves in Vaughan and Guerra's post-apocalyptic world. This assigning of a forced masculinity confirms Butler's argument that gender is merely an artificial performance. In addition to confirming Butler's theory, this complicated portrayal of genders produces characters that are relatable and interesting, with the lone exception of Yorick's distant girlfriend, Beth DeVille. The women in this graphic novel are complicated sexually, physically, and personally. Vaughan and Guerra's series takes risks by presenting gender in a newly complicated way never seen before. *Y: The Last Man* nevertheless succeeds in pushing the performative concept of gender into play in an entertaining manner, thus creating a narrative that is striking, eye-opening, and intelligent.

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A Computational Study of Molecular Electronics: The Role of Molecular Structure

John Brumfield

Dr. Benjamin Topham, faculty advisor
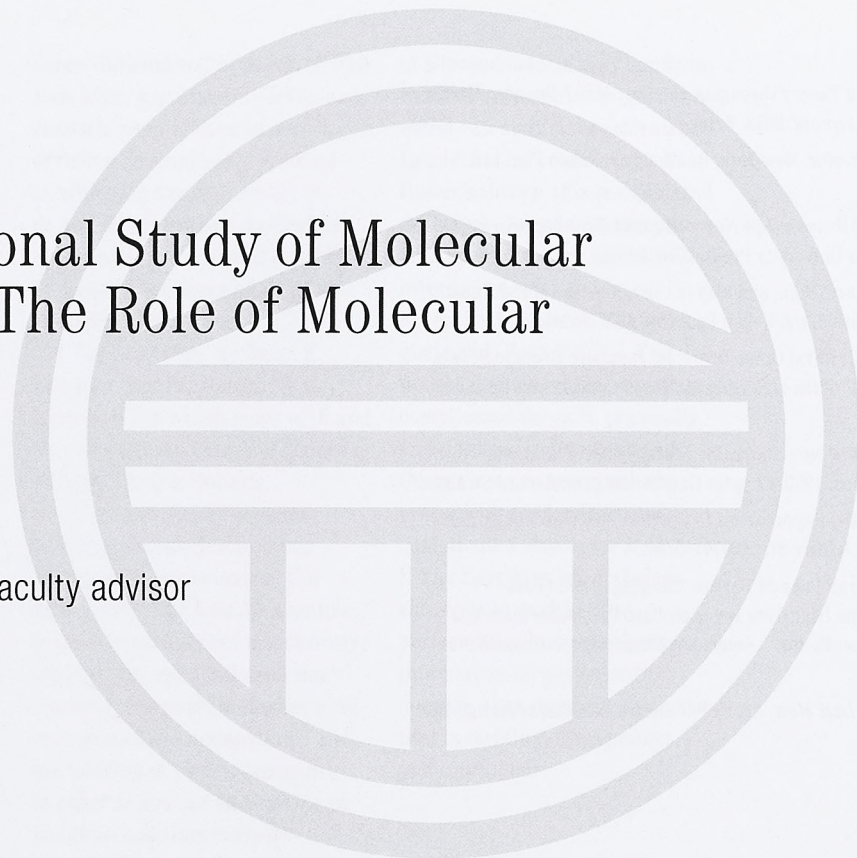
Introduction

The electronics industry is always pushing for innovations to produce smaller and more cost effective products. Traditionally, electronics have relied on device components such as transistors and diodes made of inorganic materials such as silicon, gallium arsenide, and other similar materials. These devices are made up of layers of these inorganic materials. Recently, interest has surfaced in organic electronics. Organic electronics has some potential benefits, such as the possibility of flexible devices, and may prove to be more cost effective than traditional electronics.[1] Even with these advantages, there is still much interest in shrinking the size of individual components. To miniaturize these components, an interest has risen in single molecule electronics. The goal of molecular electronics is to reduce the size of the organic electronic

devices into single molecules that can still control current flow, functioning as transistors, diodes, or other devices.[2][3] The development of molecular electronics will allow for smaller, more powerful devices, which can provide many new applications in the field of chemistry and electronics.

The main goal of molecular electronics is to understand the current that flows through a molecular device so that it can be controlled. Electron transmission in single molecule electronics takes place through the frontier molecular orbitals (MOs) of conjugated molecules. These MOs include the highest energy MOs that are occupied and the lowest energy MOs that are unoccupied. MOs describe the energy and position of electrons throughout a molecule, and MOs that extend throughout the entire molecule offer an optimal conduction pathway. The current

conducted through a molecule can be related to structural features and energies of MOs. The effect of small changes to molecular structure and linker conformation on the current through a series of single-molecule junctions was studied. The main goal was to investigate how small structural changes affect the function of molecules as electronic devices, in order to improve their efficiency.

Computational Details

All molecular calculations have been performed with QChem 4.2 software. The molecules of interest are terminated with sulfur-gold bonds to facilitate comparison to systems attached to gold electrodes. For electron transmission calculations, gold electrodes are modeled with a single gold atom bonded to the molecule, followed by a layer of
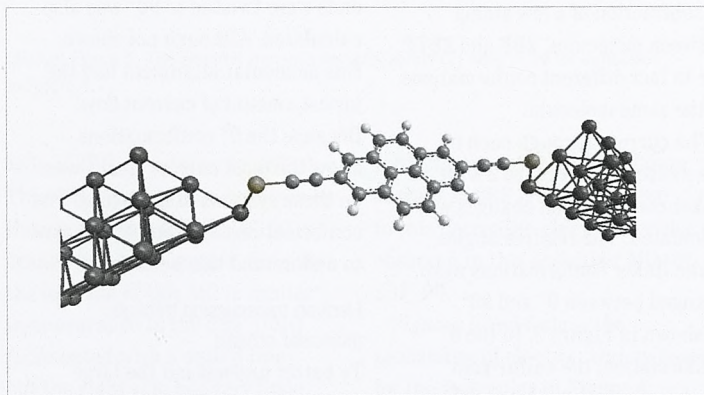
(Above) Figure 1. A typical molecular junction.

three gold atoms, followed by repeating layers of six gold atoms. A typical molecular junction is shown in Figure 1. Electron transmission is then determined near the Fermi energy with a scattering-based picture of molecular conductance.

Structural Effects on Current

The molecules studied are shown in Figure 2. Note that the molecules are all related structurally, with small changes, such as the addition or subtraction of a few atoms between molecules. 2BF and 2BTF are in fact different conformations of the same molecule.

The current through each of the molecules in Figure 2 with linker conformation changes was calculated. The relative angles of the linker conformations were changed between 0° and 90°, as shown in Figure 3. In the 0° conformation, the sulfur-gold bonds are aligned, while in the 90° conformation, the sulfur-gold bond on one end of the molecule is twisted by 90°. Molecules that had a 0° conformation allowed a higher current, while the current dropped significantly for those with a 90° conformation. Although not pictured in Figure 3, molecules with a 180° linker conformation had current that was between these two extreme conformations. The current through 2BF when both ends were twisted to 90° was also calculated. Although not shown, this molecular alignment had the lowest amount of current flow. Because the 0° conformations allow the most current, focus was on these systems in this study. The conformations are compared below to understand this behavior.
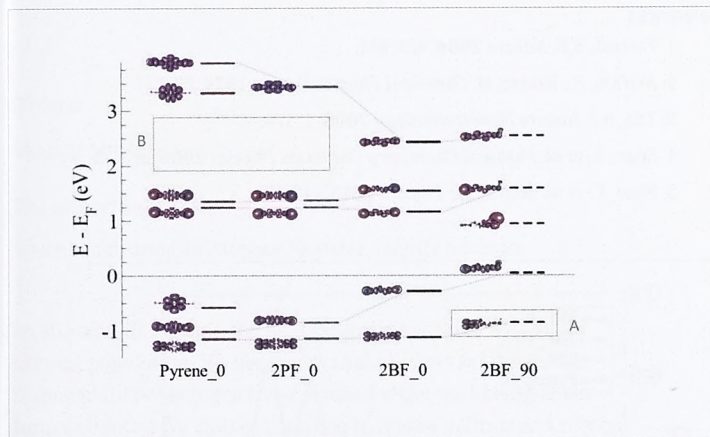
Electron transmission through molecular orbitals

To better understand the large variations in current due to the
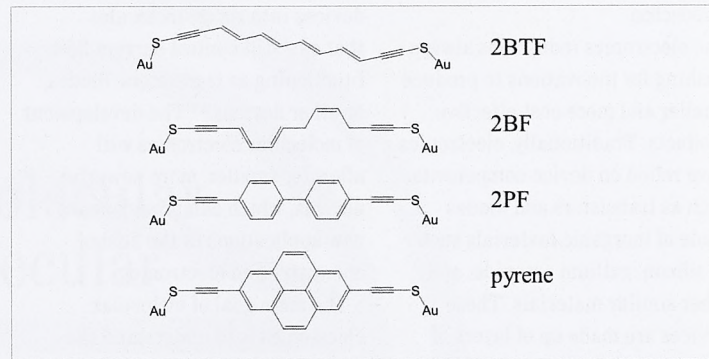
(Above) Figure 2 The molecules used in this study.
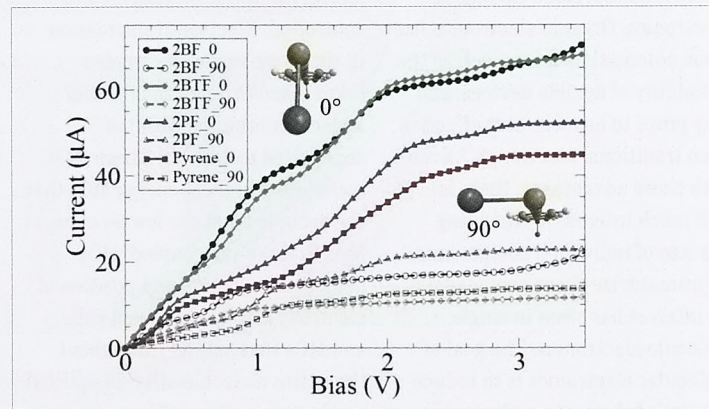
(Above) Figure 3. The calculated current through each molecule for 0° and 90° linker orientation.
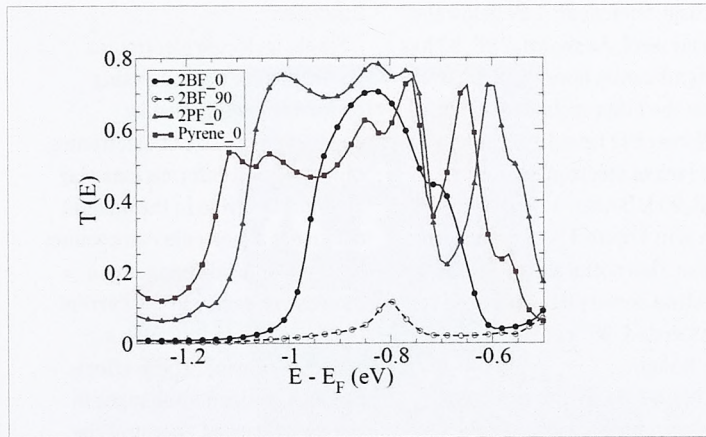
(Above) Figure 4. The molecular orbital structures and energies for selected molecules. Dotted lines connect molecular orbitals of similar appearance. Orange boxes A and B are discussed in the text.

(Above) Figure 5. The electron transmission probability (T) near -1 eV for molecules in Figure 4.

structural changes discussed above, the MOs for these molecules were examined. Figure 4 shows the MOs for some of the molecules that were tested. The MO energy, with respect to the Fermi level, and the distribution of the electron density are shown. Dotted lines connect MOs of similar appearance.

From these MOs, it is apparent that there are many similarities between the different molecules. Here, differences are highlighted to explain the varied currents in Figure 3.

A visual inspection of the MOs for 2BF in Figure 4 reveals a significant decrease in electron density for the

MOs of 2BF_90 relative to 2BF_0. This difference is best captured by the asymmetric MO of 2BF_90 in orange box A of Figure 4. Note that the left side of this MO is similar in appearance to the 2BF_0 MO (connected with a dotted line), but the right side has very little density. This is caused by the 90°

conformation of the linker. Lower current in 2BF_90 is attributed to this decreased electron density observed in this and other MOs of 2BF_90.

Figures 5 and 6 show the probability of electron transmission for the molecules in Figure 4. Figure 5 shows the electron

transmission near -1 eV below the Fermi level. As shown, 2BF_90 has a significantly lower transmission than the other molecules. This difference is most likely due to the lack of electron density of the 2BF_90 MO near -1 eV (see orange box A in Figure 4). As described above, this noticeable decrease in electron density can be traced to the twisted, 90° conformation of the linker.

Figure 6 shows the probability of electron transmission near 2 eV above the Fermi level. As shown, the transmission through 2BF_90 has risen to the same level as 2BF_0, while 2_PF_0 and Pyrene_0 have almost no transmission at all. This difference is likely because there are no MOs in this energy region for Pyrene_0 and 2PF_0 (see orange box B in Figure 4). This may help explain why 2PF_0 and Pyrene_0 also have reduced current relative to 2PF_0.

Conclusion

Single molecule electronics are important in progressing technological function by decreasing the size of electronics. Linker angle conformations play an important role in the amount of current a molecule can conduct. Small structural changes can increase or decrease the current that is conducted through a molecular device. These effects can be explained by changes in the structure and energy of the MOs. In the future, this research can be extended by using these results to design single molecule device components such as wires, transistors, and diodes for use in electronic devices. This technology can improve current devices such as televisions and other household electronics, as well as opening up new areas of study in bioelectronics and nanoelectronics.

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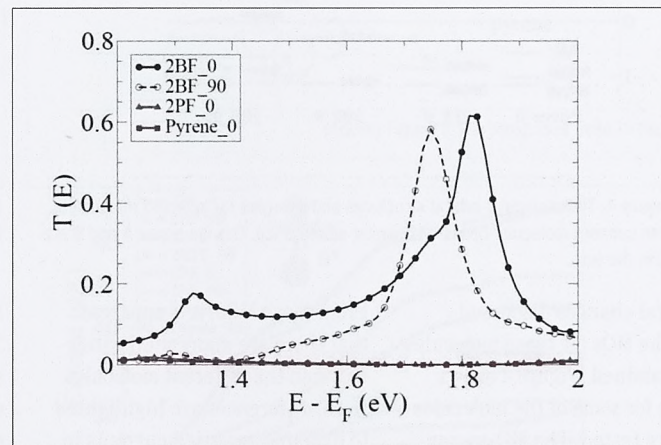
(Above) Figure 6. The electron transmission probability (T) near 2 eV for molecules in Figure 4.

Designer:

Monica McGraw

The Importance of Voting

Wade Lough and Christopher Register, faculty advisors

As Millennials become the next largest generation within our current population, it's necessary that we start taking on the responsibility of being active citizens for the well-being of our future country. We cannot continue to ignore politics and rely on the older generations to take control if we want the government to reflect our own wants and needs. As an attempt to solve this problem, I have created a campaign that specifically calls on those Millennials that slack as active citizens.

Unfortunately, there's a stigma that politics require a serious attitude with traditional fonts and colors, but that doesn't have to be true. With this campaign, my main goal was to make politics interesting again for the younger generation through new designs, shocking facts, and simplified information all presented in a modern and relatable way.

The Importance of Voting print collateral

VOTING SLACKERS OF AMERICA

MILLENNIALS: ANYONE BORN BETWEEN 1981 AND 1998

THERE IS AN ESTIMATED **324.8 MILLION** PEOPLE IN THE UNITED STATES

75.3 MILLION OF THOSE PEOPLE ARE MILLENNIALS THAT ARE ELIGIBLE TO VOTE

ELIGIBLE MILLENNIALS VS. ALL GENERATIONS

WITH THE MILLENNIAL POPULATION BEING ON THE VERGE OF SURPASSING THE BABY BOOMERS, IMAGINE THE IMPACT WE COULD MAKE

- MILLENNIALS 30.9%
- BABY BOOMERS 31.1%
- GEN X 26%
- SILENT 12.5%
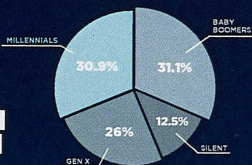
YET **ONLY 32%** SAID THEY VOTED IN THE 2016 ELECTION

"EVERYBODY IS SO FRUSTRATED WITH WASHINGTON, BUT THE REASON WASHINGTON DOESN'T WORK IS BECAUSE TWO THIRDS OF US WHO SHOULD BE ACTIVE, AREN'T ACTIVE."
— BARACK OBAMA

VISIT WWW.EFFINGPOLITICS.COM

Infographic

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1 YOUR NEIGHBOR, DR. HARPER, MAKES A SEVEN FIGURE SALARY. HOW MUCH TAXES SHOULD THEY BE PAYING?
- (A) More than me
- (B) Everyone should pay the same amount
- (C) We shouldn't have to pay taxes at all
- (D) I don't care

2 YOUR BUDDY, DAVE, JUST BOUGHT A GUN AND INVITED YOU TO COME SHOOT WITH HIM. HOW DO YOU FEEL ABOUT THIS?
- (A) We really need stricter gun control laws
- (B) Shoutout to the 2nd Amendment
- (C) The government shouldn't control gun laws
- (D) I don't care

3 THE GOVERNMENT WANTS TO TAKE AWAY THE OPTION TO CHOOSE WHERE YOUR KID IS EDUCATED. WHAT'S YOUR RESPONSE?
- (A) That's fine, just give us more funding
- (B) Heck no! That's our choice
- (C) Education should be separate from government
- (D) I don't care

4 A EUROPEAN COUNTRY IS IN DIRE NEED FOR SUPPLIES AFTER A BOMBING. SHOULD WE HELP?
- (A) Yes, we should support everyone
- (B) As long as they're not a terrorist country
- (C) No aid, just peace
- (D) I don't care

5 YOU'RE ON A DATE WITH A GIRL YOU REALLY LIKE WHEN SHE ASKS YOU ABOUT YOUR VIEWS ON ABORTION. WHAT DO YOU SAY?
- (A) Pro-choice all the way
- (B) Pro-life with few exceptions
- (C) Pro-choice, without financial aid
- (D) I don't care

6 ON YOUR WAY TO WORK, YOU NOTICE SMOKE COMING FROM A POWER PLANT. HOW SHOULD OUR RESOURCES BE HANDLED?
- (A) We need environmentally friendly solutions
- (B) We should promote energy production
- (C) Private landowners should maintain resources
- (D) I don't care

7 A WOMAN AND HER TWO CHILDREN FROM RUSSIA WANT TO COME TO AMERICA FOR A BETTER LIFE. IS THIS ACCEPTABLE?
- (A) Of course! We should give everyone a chance
- (B) As long as they're not terrorists
- (C) People can go wherever they please
- (D) I don't care

8 DO YOU BELIEVE THE HEALTH CARE SYSTEM SHOULD BE ACCESSIBLE TO EVERYONE, NO MATTER THE INCOME?
- (A) Yes! Everyone is entitled to health care
- (B) The Affordable Care Act will ruin our economy
- (C) The government should not interfere
- (D) I don't care

9 YOUR FRIEND, SOPHIA, JUST ANNOUNCED SHE PROPOSED TO HER GIRLFRIEND AND INVITED YOU TO THE WEDDING. HOW WILL YOU RSVP?
- (A) I can't wait!
- (B) Decline: marriage is meant for man and woman
- (C) Gladly accept: marry whomever you choose
- (D) I don't care

10 A LOCAL VETERAN WAS JUST CONVICTED ON FIRST DEGREE MURDER. WHAT SHOULD HIS SENTENCE BE?
- (A) Life in prison, no violence needed
- (B) Death penalty, no question about it
- (C) Capital punishment is flawed
- (D) I don't care

IF YOU CHOSE MOSTLY A'S, THEN YOU SHOULD BE GOING TO...
DEMOCRATIC KICKBACKS

Democrats tend to think that our government should be progressing along with the modern views of society. You disagree with most of the traditional views of Republicans and think this nation would improve with acceptance and equality throughout our community. However, unlike Libertarians, you believe strongly in government involvement. The government should be ensuring the same privileges for every person, especially those that are less fortunate.

IF YOU CHOSE MOSTLY B'S, THEN YOU SHOULD BE GOING TO...
REPUBLICAN RAGERS

Republicans tend to be more conservative, supporting the traditional views of government. Unlike the Libertarians, you think you should keep the government close, with only occasional interference in order to secure our rights as citizens. Yet, unlike the Democrats, you believe that the government should not be responsible for ensuring that everyone receives the same privileges. Instead, each citizen should be earning them fairly. Republicans are very invested in the success of our country. You stand up for your beliefs and refuse to let anyone take advantage of you or your family.

IF YOU CHOSE MOSTLY C'S, THEN YOU SHOULD BE GOING TO...
LIBERTARIAN PREGAMES

Overall, Libertarians oppose government involvement. You tend to be somewhere in the middle of Democrat and Republican, believing in individual liberty. Unlike the Democrats, you prefer very limited government and maximum freedom. Yet, unlike the Republicans, you believe less in traditional views and more in the modern views of equality. The government should only interfere when it comes to protecting citizens from fraud and force. We should be allowed to make our own decisions in order to lead our best lives.

IF YOU CHOSE MOSTLY D'S, THEN YOU SHOULD BE GOING TO...
WWW.EFFINGPOLITICS.COM

Political Party Voting Quiz

THE FIRST STEP IS ACCEPTING THAT THE MAJORITY OF US ARE VOTING SLACKERS

IN 2017, ALL MILLENNIALS WILL FINALLY BE OLD ENOUGH TO VOTE

THERE IS AN ESTIMATED 324.8 MILLION PEOPLE IN THE UNITED STATES

75.3 MILLION OF THOSE PEOPLE ARE MILLENNIALS THAT ARE ELIGIBLE TO VOTE

ELIGIBLE MILLENNIALS VS. ALL CURRENT GENERATIONS

MILLENNIALS

30.9%   31.1%   BABY BOOMERS

26%   12.5%

WITH THE MILLENNIAL POPULATION BEING ON THE VERGE OF SURPASSING THE BABY BOOMERS, IMAGINE THE IMPACT WE COULD MAKE

YET ONLY 32% SAID THEY VOTED IN THE 2016 ELECTION

HOWEVER IF 75% OF MILLENNIALS VOTED

POLITICIANS WOULD PUT MORE FOCUS ON THE ISSUES THAT ACTUALLY AFFECT US, LIKE THE STUDENT DEBT CRISIS, SO IT'S TIME TO...

GIVE A $H!T ABOUT VOTING

CHECK OUT OUR REFRESHER COURSE AND PARTY QUIZ TO LEARN MORE

Method for the Detection and Removal of Antibiotics in Bottled Water

Jayden Metzger

Dr. Sarah Porter, faculty advisor

Specific Aims

Pharmaceuticals have become a hot topic of discussion in the field of environmental chemistry due to their increasing presence in aquatic environments.[1] Because of this increase, pharmaceuticals are becoming a threat to drinking water. Most drugs are not completely degraded in the human body.[2] These drugs are excreted after only slight transformations or in an unchanged form. In addition, studies have shown that many pharmaceutical substances are not eliminated in water treatment processes. Specifically, antibiotics in drinking water can potentially lead to antibiotic resistance, which is very dangerous for society.[3] There is still much to be learned about the effect of pharmaceutical residues in drinking water, but it is important to have methods to detect for said substances.[4] According to current literature, the water samples that are typically analyzed are ground or surface water. There is little information about whether or not pharmaceuticals are present in bottled water. Therefore, a method using liquid phase microextraction followed by ultra performance liquid chromatography tandem mass spectrometry (UPLC-MS/MS) will be developed in the determination of four nonsteroidal anti-inflammatory drugs, along with two antibiotics in three different bottled water brands. The pharmaceuticals that will be determined are nabumetone, ibuprofen, naproxen, diclofenac, trimethoprim and sulfamethoxazole, while the bottled water brands to be tested are Dasani, Aquafina and Nestle Pure Life.

Review of Literature

In an extensive study, a method for the analysis of 53 pharmaceuticals in surface and drinking water using solid-phase extraction (SPE) and ultra-performance liquid chromatography tandem mass spectrometry detection (LC–MS/MS) was developed.[5] The pharmaceuticals that were tested consisted of analgesics, anti-inflammatories, antibiotics, lipid regulating agents, cholesterol lowering statin agents, gastric drugs, X-ray, and miscellaneous compounds such as sildenafil, prednisone, triclosan, chlorhexidine and miconazole. Water samples were collected and then extracted and analyzed using the developed method. Solid phase extraction was carried out on a Zymark Rapid Trace SPE Workstation using Oasis HLB SPE cartridges that were preconditioned with methanol followed by ultrapure water. A Waters Acquity ultra-performance liquid chromatograph system equipped with a quaternary pump system was used for chromatographic separation. Limits of detection ranged from 0.2–40 ng/L in surface water and 0.2–30 ng/L in drinking water. In addition, the recoveries at 100 ng/L were >80% for 72% and 79% of the target compounds in surface and drinking waters, respectively. This method was very successful in the determination of pharmaceuticals at trace levels in water.

In another study, a specific multi-residue analytical method using on-line preconcentration-liquid chromatography–tandem mass spectrometry for the detection of 40 multi-class pharmaceuticals and metabolites in tap and surface water was developed.[6] An on-line SPE method was used as opposed to a classical off-line SPE method because of its shorter total run time including sample preparation and smaller sample volume. The types of pharmaceuticals that were tested for included lipid regulators,

antibiotics, beta-blockers, non-steroidal anti-inflammatories, and antineoplastic. The chromatographic separations were carried out with Hypersil Gold C18 columns. The detection was then achieved with a triple quadrupole tandem mass spectrometer. The limits of detection were between 0.7 and 15 ng/L for drinking waters and 2 to 15 ng/L for surface waters and the precision values were below 20% for both. In conclusion, a verified method for the determination of pharmaceuticals in tap water was developed.

Instead of using solid phase extraction, a new method using liquid–liquid microextraction was developed in the determination of four non-steroidal anti-inflammatory drugs (NSAIDs) in tap water and other drinks.[7] The complete method used was ultrasound-assisted ionic liquid dispersive liquid–liquid microextraction (US-IL-DLLME) followed by ultra high performance supercritical fluid chromatography (UHPSFC) coupled to a photo-diode array detector (PDA). The four NSAIDs that were tested for were nabumetone, ibuprofen, naproxen and diclofenac. The extraction solvents used for the DLLME procedure were 1-octyl-3 methylimidazolium hexafluorophosphate and methanol. Plackett–Burman design (PBD) was used to determine the significant experimental variables in DLLME for the extraction of drugs from the water samples, such as sample pH and ionic strength. After determining the variables that affect the extraction process, Box–Behnken design (BBD) was performed to identify the optimum conditions in the separation process. The four NSAIDs were separated and determined in 2.1 minutes. The limits of detection for nabumetone, ibuprofen, naproxen, and diclofenac were found to be 1.56, 7.69, 0.62, and 7.37 ng/mL. In conclusion, a novel analytical method that is both efficient and precise was developed and can successfully be used to detect NSAIDs in tap water and other drinks.

In a different study, a method was developed using liquid phase extraction in an innovative way. Two-phase hollow fiber liquid-phase microextraction (HF-LPME) coupling with ultra-performance liquid chromatography tandem mass spectrometry (UPLC-MS/MS) was used for the determination of four non-steroidal anti-inflammatory drugs (NSAIDs) in water samples.[8] The four drugs tested for were salicylic acid, ibuprofen, naproxen, and diclofenac. Ultra-high performance liquid chromatography and triple quadruple spectrometer equipped with an electrospray ion source were used in this study. Hollow fibers were used that consisted of a donor phase (pH of sample solution) and an acceptor phase (organic solvents). The acceptor phase was extracted by a HPLC syringe and analyzed with the UPLC/MS system. The extraction time was optimized at 30 minutes. The average recoveries of the four drugs were between 98–115% with relative standard deviation values less than 12%. The limits of detection of salicylic acid, naproxen, diclofenac, and ibuprofen in water were found to be 0.5, 0.5, 1.0, and 1.25 mg/L, respectively. All in all an effective method was developed in the determination of four NSAIDs in water. This method can also be applied to other samples such as juice and soda.

Another study was done in which two non-traditional methods were

used in the determination of nonsteroidal anti-inflammatory drugs (NSAIDs) in water.[9] These methods included stir bar sorptive extraction (SBSE) and passive sampling, followed by electro-spray ionization liquid chromatography-tandem mass spectrometry. This SBSE method was developed by comparing EG-Silicone and PDMS stir bars and optimizing parameters to attain high preconcentration. Quantitative analysis was carried out by mass spectrometry in negative ionization mode and multiple reaction monitoring. The SBSE-LC-MS/MS method provided satisfactory limits of detection which ranged from 7.5 to 71 ng/L for the NSAIDs. The passive sampling approach was carried out by a Polar Organic Chemical Integrative Sampler (POCIS). The samplers were deployed for 15 days in river and tap water,

allowing to detect analytes at ultra-trace levels. Time-Weighted Average concentration of NSAIDs in tap water was estimated in the range of 0.33-0.46 ng/L. This new method of detection was successful, however it was not time efficient and did not produce desirable results.

All of the above methods focus on the determination of pharmaceuticals in water, whether it be surface or tap water however, none of them test for the presence of pharmaceuticals in bottled water. Research shows that very few pharmaceuticals are removed in the water treatment process. Therefore, bottled water could potentially contain unwanted pharmaceuticals. Due to this lack of knowledge, we propose a study where four nonsteroidal anti-inflammatory drugs (NSAIDs) and two antibiotics will be determined in different brands of bottled water.

Methods

The four nonsteroidal anti-inflammatory drugs nabumetone, ibuprofen, naproxen, and diclofenac, along with two antibiotics, trimethoprim and sulfamethoxazole, will be determined in bottled water samples using the method developed by Ji, Du, Zhang, and Zhang, with slight modifications.[7] Based on recent literature, these pharmaceuticals are the most likely to be present in drinking water because of their large consumption.[10] The pharmaceutical standard solutions will be prepared in methanol. The samples to be tested are Dasani, Aquafina and Nestle Pure Life, because they are the most widely purchased filtered, bottled water brands. The bottled water samples will be put into an ultrasonic bath for 20 minutes and will have the pH adjusted

to 1.53 with formic acid. The Plackett Burman design (PBD) will be used to define the specific experimental variables such as volume of the ionic liquid, volume of the disperser solvent, sample pH, and ionic strength, which are important for the extraction of drugs from the water samples. This design is typically used when complete knowledge about the system under investigation is unavailable, which is the case when testing for pharmaceuticals in bottled water. Once the relevant experimental variables are determined, Box–Behnken design (BBD) will be performed to determine the optimum conditions in the separation process. The six pharmaceuticals will then be analyzed for using liquid phase microextraction followed by ultra-performance liquid chromatography tandem mass spectrometry (UPLC-MS/MS).

Goals and Future Direction

Based on current research, we hypothesize that if there are any pharmaceuticals in these water bottle brands, they will fall under the category of nonsteroidal anti-inflammatory drugs. This is due to the fact these pharmaceutics are easily purchased over-the-counter and are widely used among millions of people. In addition, they are not typically filtered out in normal water treatment processes. However, we don't expect levels to be as high as they have been found to be in recent literature in analysis of ground or surface water. If significant data is found, future projects could include the analysis of more brands of bottled water to compare the amount of pharmaceuticals present between different popular brands. Also, local bottled water brands could be compared to see how the bottled water treatment process compares between different regions in the United States.

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Maddy Small, *Chimpanzee on Yellow and Blue*
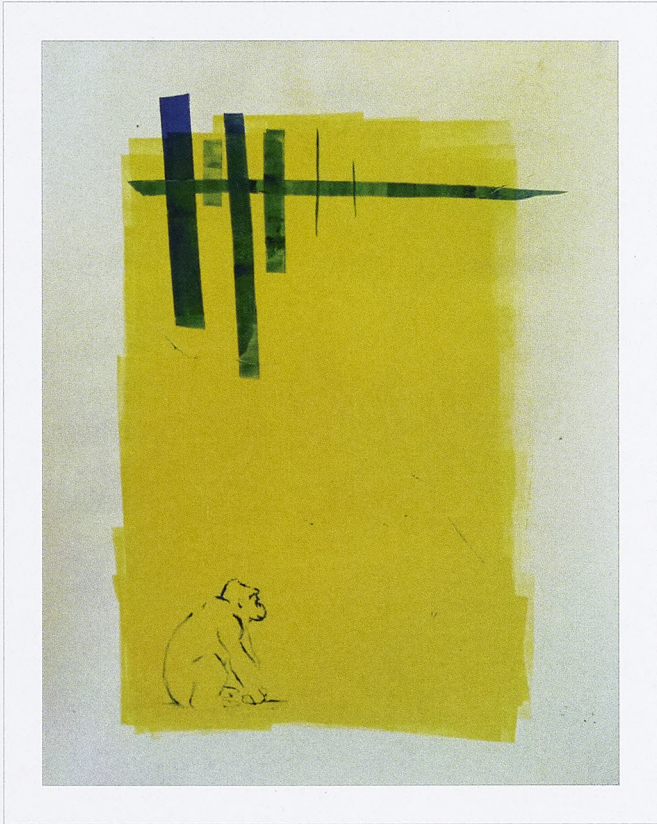
Artist:

Maddy Small

Chimpanzee on Yellow and Blue

Dr. Terri Sabatos, faculty advisor

This piece was made as an experimental mono print with multicolored ink on plexiglass which was put through a press and fixed onto BFK paper. I am always interested in dichotomies and how they might fit together in any given space. In this piece there are three stark dichotomies; filled space and empty space, organic vs. geometric shapes, and the two nearly complimentary colors, yellow and blue. I find that placement and quantity of these three elements creates an interesting balance and a cheerful, yet lonely feeling aesthetic.

Mental Health Impairments in Rural Communities

Lyndsey Swinhart

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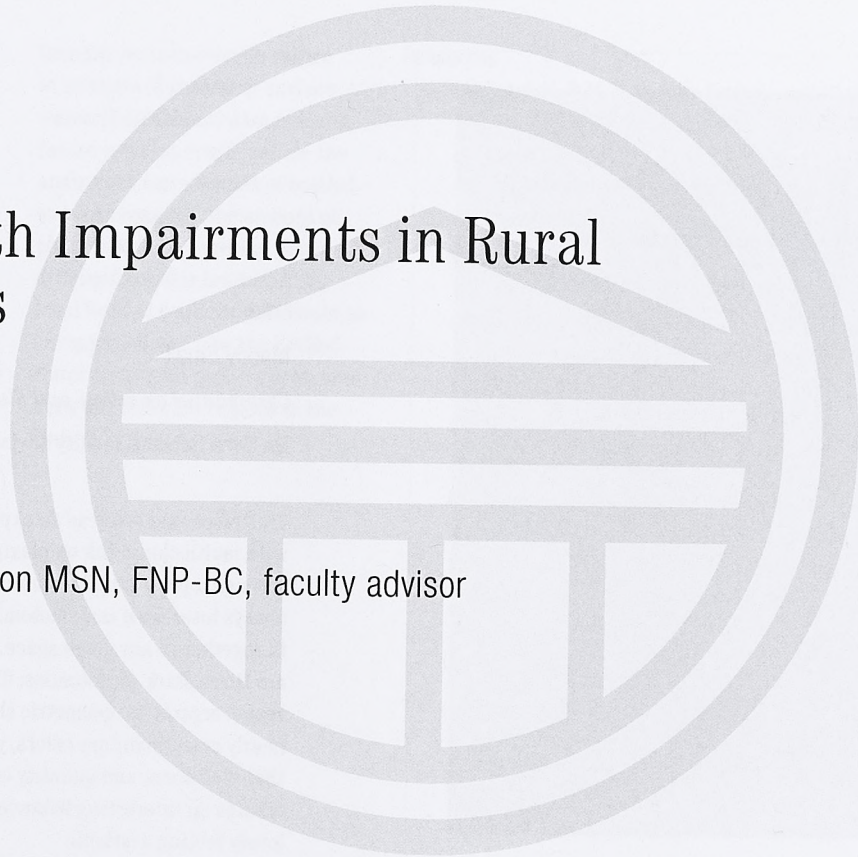
Abstract

Despite the vast research on mental health impairments, little is known about how living alone in a rural low-income community impacts the ability of aging residents to receive medical care for their mental health impairments. The proposed study would use ground theory research to emerge issues concerning medical care for mental health impairments for this specific population. Research shows that living with another adult can be financially beneficial for these residents, as well as have a positive impact on one's health and behaviors (Kirkevold et al., 2013). Research suggests that there is a stigma concerning mental health, especially for females living in rural communities due to individuals in rural communities believing that mental health should not be talked about and due to the caregiver role making them more susceptible to mental health impairments (Colon-Gonzalez et al., 2013). Many health care providers in rural communities are inexperienced with mental health impairments, resulting in these residents having to travel to other towns or having to wait long periods of time to see a specialist (Colon-Gonzalez et al., 2013). Unfortunately, many of the residents have limited medical insurance coverage which often prevents them from being able to travel to seek care (Colon-Gonzalez et al., 2013) This proposed study would be conducted to examine how living alone in a rural low-income community impacts an elderly person with mental health impairments, ability to seek proper medical care.

Impact of Living Alone in Rural Communities

Recently, there has been an increase in the number of adults that are living alone (Klinenberg, 2016). Currently, the number of people living alone accounts for one quarter of all households in the United States (Klinenberg, 2016). Elderly that live alone are considered vulnerable due to their risk of social isolation and loneliness (Kirkevold et al., 2013). Forty percent of people 65 and older consider themselves to be lonely (Kirkevold, et al. 2013). As people age, many individuals find that their body is not as resilient as it once was (Kirkevold et al., 2013) They find that they are losing their balance and strength, which causes them to stay home more often than they did before (Kirkevold et al., 2013). They find that this impacts their social networks, and find that this network decreases as their friends and loved ones

die (Kirkevold et al., 2013). Those that perceive this as a normal progression of aging often cope better than those that do not (Kirkevold et al., 2013). Staying connected to other people can help to prevent loneliness (Kirkevold et al., 2013). Individuals that are lonely often do not receive social interactions and telephone calls from their families as often as those that are considered not lonely (Kirkevold et al., 2013). These individuals often lose hope waiting for their family members to contact them (Kirkevold et al., 2013). The lack of interactions with others eventually causes them to feel isolated (Kirkevold et al., 2013). Individuals that are not lonely found that conversations over the telephone are the simplest way to stay connected and feel happy after the phone call has ended (Kirkevold et al., 2013). Having another adult living in the home can decrease loneliness by increasing social communication and encourages healthy behaviors such as keeping each other accountable for complying with medical recommendations and appointments (Beckett et al., 2015). Having another adult in the home can also be financially beneficial, but living with another adult may possibly benefit a man's health more than a woman's (Beckett et al., 2015). Men are more likely to benefit from living with another adult due to men being less likely to use preventive services and less likely to successfully advocate for themselves in a healthcare setting (Beckett et al., 2015).

Perceptions of Mental Health in Rural Communities

Where an individual lives can place them at risk for social isolation (Klinenberg, 2016). Individuals that live in poor areas with thriving assets such as schools have less fatalities than individuals that live in poor areas that have depleted assets (Klinenberg, 2016). When specifically looking at mental health impairments in rural communities, studies have shown that people in poor communities often have an inadequate support system (Colon-Gonzalez et al., 2013). Mental health impairments can range from mild depression to chronic conditions such as schizophrenia. Elderly individuals are less likely than young adults to use psychiatric services (Cuijpers, 1998). In rural communities, there is often a stigma that the individual will be judged by others for having a mental health disorder (Colon-Gonzalez et al., 2013). Women in rural communities are more vulnerable to mental health disorders than women who live in urban communities (Colon-Gonzalez et al., 2013). This is often due to women taking on the caregiver roles, which causes women to become isolated at home (Colon-Gonzalez et al., 2013). Women in these communities also more often than women in urban communities have a low income and low education, which can cause stress and have a negative impact on their mental health (Colon-Gonzalez et al., 2013). Also, women are coming home from war with post-traumatic stress disorders and not being diagnosed because it is often thought to only occur in men (Colon-Gonzalez et al., 2013). Residents in rural communities often seek care from resources in the community such as faith- based organizations (Colon-Gonzalez et al., 2013). Many of these residents are also more likely to be independent and do not seek care until they absolutely need it (Colon-Gonzalez et al., 2013). Confidentiality is also more of a concern in rural communities than in urban communities (Colon-Gonzalez et al., 2013). Many of the residents in these rural

communities fear being judged by their family and friends, and some are even in denial about their mental health (Colon-Gonzalez et al., 2013). In rural communities, there are often fewer mental health specialists, and the residents have a longer distance to travel to see a specialist (Colon-Gonzalez et al., 2013). There are also increased waiting time for an appointment with a specialist (Colon-Gonzalez et al., 2013). This causes many residents to seek care from their primary care providers for their mental health impairment even if they are advised to see a specialist (Colon-Gonzalez et al., 2013). The patients in these communities are often presenting with symptoms that are poorly defined along with multiple diseases and chronic conditions, and since they are often not seeking care until it is absolutely needed, this makes it hard for the physicians to diagnose the mental health impairment

(Colon-Gonzalez et al., 2013). Physicians in rural communities are often inexperienced with mental health impairments and they have a lack of resources that these patients need (Colon-Gonzalez et al., 2013). Mental health impairments in rural communities are not just a concern for the United States. In the rural communities of other countries, such as Australia, there are not enough available mental health professionals to treat mental health impairments (Black, Roberts, & Li-Leng, 2012). These residents also wait long periods of time before seeing a mental health specialist (Black et al., 2012). Mental health impairments do not just impact the elderly, they impact all age groups. A study conducted in Australia found that there is a high prevalence of mental health impairments among adolescents living in low-socioeconomic families (Black et al., 2012).

The study also found that if the adolescents believed that there was a long waiting list, they were less likely to seek care (Black et al., 2012). As in a study that was conducted in the United States, the study also found that females with mental health impairments are more negatively influenced in these rural communities (Black et al., 2012).

Mental Health Care in Rural Communities

Unfortunately, in rural communities, medical insurance coverage limits the ability of primary care providers to provide care to those that need it (Colon-Gonzalez et al., 2013). Many of these patients have insurance plans that do not pay for mental health care or are underinsured (Colon-Gonzalez et al., 2013). A study found that patients with dementia, which is classified as a mental health impairment, were often less

educated, had lower incomes and high higher unmet needs (Black et al., 2013). If a patient with dementia has care needs that are not met and there is a lack of support, they are at an increased risk of undesirable health outcomes (Black et al., 2013) This is not just a concern for patients with dementia, it is a concern for anyone with a mental health impairment. Many people that live in rural communities are not able to access the healthcare that they need, especially for their mental health. This is a concern for the residents in these communities that needs to be addressed because these residents are not receiving the care that they need. It is important that primary care providers in rural communities are using valid standardized instruments and are properly educated in the recognition of mental health impairments (Colon-Gonzalez et al., 2013).

The Study

The proposed study will examine how living alone in a rural low-income community impacts an aging person with mental health impairments. This would be a qualitative study that used nonprobability and purposive sampling. The target population would be those that live alone with mental health impairments in rural communities. A total of 100 participants would be interviewed from the following facilities: Piedmont Psychiatric Center, The Woodlands, Centra Southside Community Hospital, and Central PACE. I am proposing the use of ground theory research. Interview scripts along with closed and open-ended questions would be used to collect qualitative data. Questions would be developed from literature and clinical experiences and would be screened by an expert in qualitative research. I will be using participant observation, informal interviewing, and formal interviewing. This gap in literature has been partially acknowledged by some researchers; however, many published reports do not focus on rural communities or elderly that live alone with mental health impairments. This important new approach from a grounded perspective would allow one to consider how living in a rural low-income community impacts the elderly with mental health impairments, especially if this person lives alone. Interview data would be obtained using a research-design along with a semi-structured interview guide. The interview guide provides structure to potentially sensitive questions concerning mental health. Interview questions would be read to each participant, and each participant would be given ample time to respond. Questions would include:

· How do you believe living in a rural low-income community impacts your ability to receive mental health care?

· Do you live in a rural or urban community?

· Do you consider yourself to have a mental health impairment, which is defined as any psychological or mental disorder which can range from mild depression to chronic schizophrenia?

· Do you seek medical care for your mental health impairment, if so where?

· Do you believe that if you lived in an urban community, it would be easier to access health care for your mental health impairment?

· Do you believe that living alone impacts your ability to receive medical care for your mental health impairment and how do you believe your community perceives your mental health impairment?

The theoretical sample was chosen to specifically include elderly diagnosed with mental health impairments living in rural communities. Data collection and qualitative analysis would occur simultaneously from the beginning of the study. Data would be analyzed using constant comparative analysis beginning with the first audio-taped interview. Interviews would be compared with written field notes by researchers and would be transcribed by an expert. Confidentiality would be ensured and approximately 30 codes would be identified. Interrelationships would be noted and linked to subcategories by codes.

Discussion

Due to many of these residents seeking care from faith-based organizations and fear of seeking care due to the stigma associated with mental health, this may impact the data and ultimately impact the results of the study. Residents

in rural communities do not have proper access concerning their mental health, which is a concern that needs to be addressed. As nurses, we can decrease the stigma and encourage individuals in the community to seek care concerning mental health early. If the stigma is gone, mental health becomes a topic that the whole community can talk about and the residents may begin to be willing to receive education on the topic. We can then work on getting these residents the help that they need if they are willing to seek specialty care. The research conducted can potentially open new topics of research concerning the ability of residents to receive any kind of specialty care that is needed concerning their mental health.

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F@#* That: The Effects of Swearing and Influence of Authority on Stress Level

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F@#* That: The Effects of Swearing and Influence of Authority on Stress Level

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Abstract

The purpose of this study is to determine how inappropriate language and perceptions of authority influence stress levels. We predicted that participants who said an inappropriate word out loud in front of a higher perceived authority figure would experience the most stress. Participants read a list of words out loud in front of researchers who either wore casual clothes or lab coats, as this is how we manipulated our authority. The first word on the list was either inappropriate or neutral. The researchers recorded how long it took for each participant to say the first word on the list in seconds and recorded a pre and post measure of heart rate. Participants took longer to say the inappropriate word than participants who said a neutral word. Our findings suggest people still adhere to social norms for swearing behavior, despite the popular belief that today's college students are more accepting of taboos. Future research will allow us to compare swearing behavior of different generations.

Key words: inappropriate language, authority, social norms, reaction time

Background

- Manipulating perceptions of authority
    - The white coat effect: high blood pressure resulting from authoritative perception of doctor's white lab coat (Manning, Rushton, Millar-Craig, 1999)
- Theory of stress and swearing
    - Catharsis: a strong release of emotions (Coyne, Callister, Stockdale, Nelson, & Wells, 2012)
- Many researchers have studied inappropriate language to find differences between sexes with reactions to dirty jokes, ability to recall dirty words, and if they felt judged when cursing (Jay, 1980)
- This study was based on McGinnies' original study on dirty words in 1949
    - He found gender differences in emotional responses to saying dirty words out loud and in general, dirty words took longer to say than neutral words

Rationale/Purpose

We were inspired by McGinnies' dirty words research study. We wanted to see if people have similar reactions to saying curse words out loud in front of someone with higher perceived authority over 70 years after his original study. There has been little current research on stress reactions to swearing since then.

Method

Participants

- 176 total (137 females, 39 males)
- 16 seniors, 40 juniors, 35 sophomores, 85 Freshmen
- Age range: 17-27 (*M* = 19.09, *SD* = 1.27)
- Cases excluded: 3 participants

Materials and Procedure

IV: Presence or absence of inappropriate word and appearance of researchers
DV: Time in seconds to say first word on list and pre/ post heart rate
• Participants tested individually, read a list of words out loud
• Researchers recorded time in seconds to say first word on list and took heart rate before and after task

Bad word present, casual clothes	Neutral word present, casual clothes
N= 44	N= 44
Bitch	Trade
Bad word present, lab coats	**Neutral word present, lab coats**
N= 45	N=44
Bitch	Trade

Do you consider yourself_____? Circle a word below
(Your personality, not political affiliation).

| Liberal | Conservative | Both | Neither | Other |

| Bitch	Trade
Apple	Apple
Dance	Dance
River	River
Sleep	Sleep
Music	Music
Clear	Clear

Results

Two-way Analysis of Variance

- Participants who said an inappropriate word took longer than the participants who said a neutral word, $F(1, 172) = 8.439$, $p = .004$, partial $\eta^2 = .047$
- Participants took longer to say the first word on the list when researchers were wearing casual clothes, $F(1, 172) = 3.771$, $p = .054$, partial $\eta^2 = .021$
- No significant interaction between inappropriate word and appearance of researchers, $F(1, 172) = .122$, $p = .728$, partial $\eta^2 = .001$
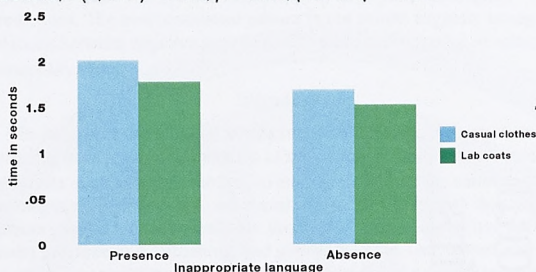
Two-way Analysis of Variance

- Participants did not experience a significant change in heart rate, regardless of which word they said, $F(1, 172) = .038$, $p = .846$, partial $\eta^2 < .001$
- Participants did not experience a significant change in heart rate, regardless of researchers appearance, $F(1, 172) = .166$, $p = .685$, partial $\eta^2 = .001$
- No significant interaction between inappropriate word and appearance of researchers, $F(1, 172) = .152$, $p = .697$, partial $\eta^2 = .001$
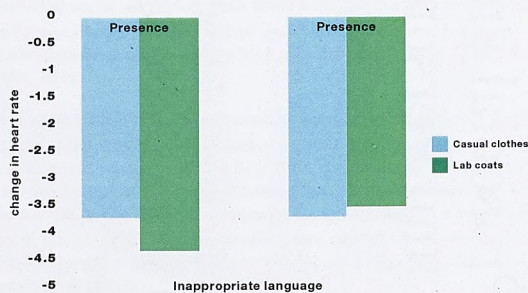
Discussion

- People continue to adhere to social norms for appropriate behavior in front of unfamiliar person and in certain settings
- Cannot say cathartic effect or white coat effect occurred
- Future research: More deceptive title, older research proctor, change lists
- Allows us to compare swearing behavior of different generations

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Friend or Faux? Prosocial and Antisocial Social Media Use and Personality Traits

Samantha Burgess, Heather Dunbar, Briana Hackett, Jackie McMillion, Kiana Simpkins, and Ta'Miya Vanhook-Davis

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Friend or Faux? Prosocial and Antisocial Social Media Use and Personality Traits

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Abstract

In the present study we constructed scales intended to capture positive and negative uses of social media such as Facebook and Snapchat, and explore their relations with well-known personality traits. Our results demonstrate a high level of success in capturing positive and negative uses of social media, and our original scales correlate with positive and negative personality traits in ways that confirmed, in large part, our original predictions. The most consistent pattern in our results suggests strong relations between negative uses of social media and negative or antisocial personality traits.

Introduction

The pervasive use of social media such as Facebook, Instagram, and Snapchat beckons the examination of the variety of reasons users interact online. As such, our first aim was to attempt to capture the common positive and negative reasons people use social media. To accomplish this, the authors created four new scales for this study, measuring positive social media use, creeping, catfishing, and gossip/shaming. Our second aim was to examine how social media use relates to positive and negative personality traits and obsessive or addictive use of social media. To this end, we included measures of cell phone and social media addiction, phubbing, and measures of the Big Five personality traits (openness, conscientiousness, extraversion, agreeableness, and neuroticism) and the Dark Triad (Machiavellianism, Psychopathy, and Narcissism).

Previous research related to our study has shown that both high and low extroversion are related to higher social media use, but for different reasons. Those with high extroversion used social media frequently in order to enhance their social networks, while those with low extroversion use social media to compensate for their lack of social networks in real life. Low conscientiousness is also related to higher social media usage. (Kuss & Griffiths, 2011).

Other studies have shown that creating a false identity on social media (a.k.a. catfishing) may be more common among social media users with an anxious or avoidant attachment style (Gil-Or, Levi-Belz & Turiel, 2015) as well as high levels of narcissism (Mehdizadeh, 2010). Recent research also shows that males and females are equally likely to gossip on social media (Loflin & Barry, 2016). Further, gender seems to play a moderate role in the relationship between phubbing and mobile phone and internet addiction (Karadağ, et al., 2015).

Methods

Volunteers were recruited through Psychology classes at Longwood University and on Facebook. All participants completed an online questionnaire comprised of 136 items, including demographics and the following scales. Cronbach's alpha reliability scores obtained in this study are included below.

Four original scales created by the authors:

Positive Social Media Use (original scale) (e.g., Using social media has a positive effect on my relationships with my friends; Using social media helps me feel I am important to other people and that I matter to them; Whatever I'm doing, using social media usually improves my mood.) Reliability = .84.

Creeping (original scale; browsing someone's social media sites without their knowledge) (e.g., I creep on people I don't know in order to decide if I want to contact them or become friends; I creep on people on social media if I am suspicious of their actions; I creep on people to find things out about them they might not tell me on their own.) Reliability = .91.

(Methods continued)

Catfishing (original scale; posting information or photos on social media that alter one's identity) (e.g., I pretend to have a different personality on social media so people will like me; I only post things that make me seem fun or cool; I alter pictures of myself to post on social media in order to make myself more interesting/attractive to others.) Reliability = .78.

Gossip/Shaming (original scale) (e.g., I sometimes use social media to spread rumors about others that makes them look bad; I have taken screenshots of other people's posts/photos and shared them online to make them look bad; I have tagged people to embarrassing articles/stories they wouldn't want to be connected to.) Reliability = .72.

Previously published scales:

Social Media Addiction (Karadag et al., 2015) (e.g., I check over my social media (e.g. Twitter, Facebook) accounts even if I have something else to do; I wonder whether or not my friends read my posts.) Reliability = .77.

Phubbing (phone snubbing, modified from Roberts & David, 2016) (e.g., I glance at my cell phone when others are talking to me; When my cell phone rings or beeps, I pull it out even if I am in the middle of a conversation with someone else.) Reliability = .86.

Cell Phone Usage Addiction Scale (Roberts et al., 2014) (e.g., I get agitated when my cell phone is not in sight.) Reliability = .81.

BFI 44 (measure of the Big Five personality traits: Openness, Conscientiousness, Extraversion, Agreeableness, Neuroticism) (John & Srivastava, 1999) Reliability is well-established.

The Dirty Dozen (measure of the "Dark Triad" personality traits: Machiavellianism, Psychopathy, Narcissism) (Jonason & Webster, 2010) Reliability is well-established.
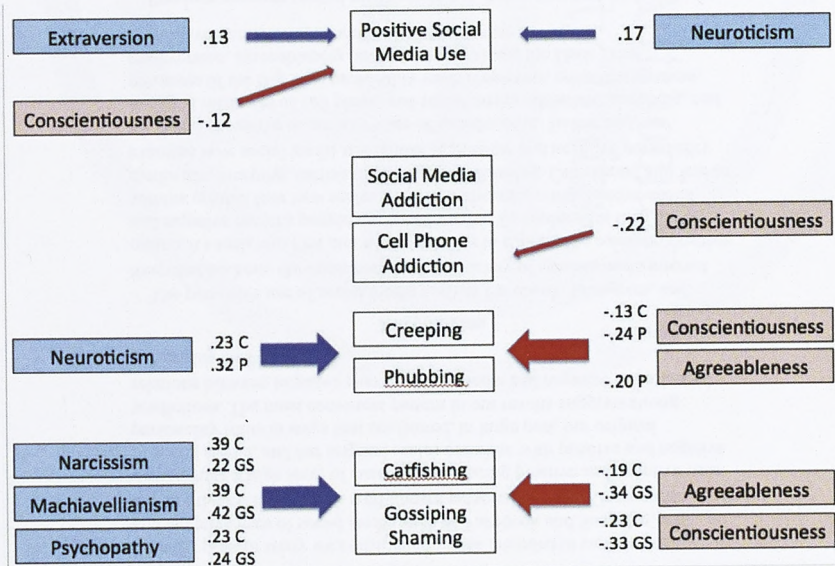

Figure 1. Associations between social media use and personality traits.

Completed questionnaires were obtained from 261 participants (46 males, 215 females) between 18 – 71 years of age. They spent an average of just over 4 hours per day on social media (M = 243.87 minutes, SD = 162.82), and used social media an average of just over 22 times per day (M = 22.08, SD = 33.41).

The first aim of the study, to capture positive and negative uses of social media, was strongly supported by the results of reliability analyses (Cronbach's alpha) on the scales constructed for this study. Reliability coefficients for our original measures are noted in the description of each measure in the Methods section, and ranged from .72 (acceptable) to .91 (excellent).
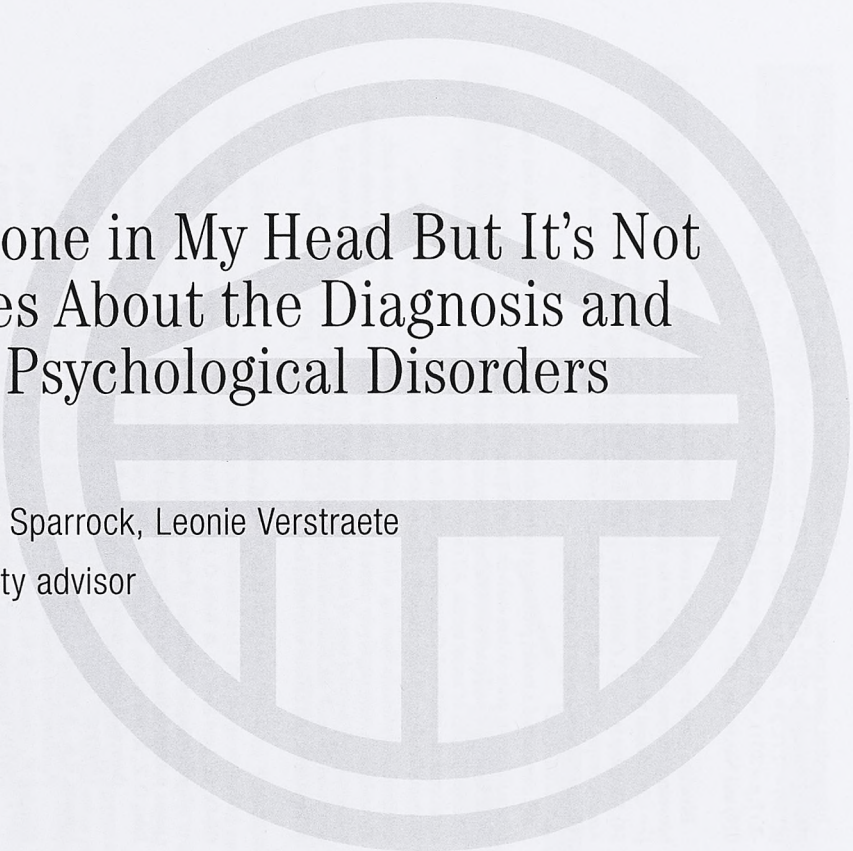
Independent t-test analyses revealed that females reported significantly higher levels of Social Media Addiction ($t(259)$ = -2.99, p = .003), Creeping ($t(259)$ = -3.10, p = .002), Extraversion ($t(259)$ = -2.11, p = .036), Agreeableness ($t(259)$ = -2.09, p = .038), and Neuroticism ($t(259)$ = -2.17, p = .031), while males scored significantly higher on Psychopathy ($t(259)$ = 2.24, p = .029) and Narcissism ($t(259)$ = 2.55, p = .011).

Bivariate correlational analyses revealed that there was a significant negative correlation between participant age and all of the measures of social media use: Positive Social Media Use (r = -.29), Social Media Addiction (r = -.37), Phubbing (r = -.31), Cell Phone Addiction (r = -.34), Creeping (r = -.51), Catfishing (r = -.22), and Gossip/Shaming (r = -.20) (all p < .001). Among people between the ages of 18 to 71, younger participants engaged in social media use of all types more than older participants.

We constructed a model predicting the hypothesized relations between social media use and personality traits prior to data analysis. The majority of our predictions were confirmed, and the predictions were supported more strongly regarding the relations between personality traits and the negative uses of social media. All correlation coefficients in the Figure 1 are statistically significant. As predicted, the negative personality traits Neuroticism, Narcissism, Machiavellianism, and Psychopathy were positively correlated with Creeping, Phubbing, Catfishing, and Gossip/Shaming, while the positive personality traits Conscientiousness and Agreeableness were negatively related to the same social media use scales. These results indicate that invasive or harmful uses of social media are significantly more likely to be practiced by users who are more anxious/depressed/hostile and those who are more self-centered, manipulative, and callous in relation to others.

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"There's Someone in My Head But It's Not Me.": Attitudes About the Diagnosis and Treatment of Psychological Disorders

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"There's Someone in My Head But It's Not Me." Attitudes About the Diagnosis and Treatment of Psychological Disorders

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Abstract

Data was collected from 213 participants to assess attitudes toward psychological disorders and treatments, and associations with personality traits. Results demonstrate a mixed endorsement of traditional and nontraditional treatments. The findings support a view, among a sizeable percentage of respondents, that medication is not necessary to recover from a disorder, and that many people are diagnosed who do not have a real illness.

Introduction

In 2013, the American Psychiatric Association published the fifth version of the Diagnostic and Statistical Manual (DSM), which lists all recognized psychological disorders and the criteria used to diagnose them. In the same year, the chairperson of the committee that produced the DSM 4, psychiatrist Allen Frances, argued against the rampant overdiagnosis of, and medication of, psychological disorders in the U.S., demonstrating that the pharmaceutical industry has increasingly influenced the field of psychiatry in a way that contributes to the relaxed criteria that appeared in DSM 5, which make it easier to diagnose, and hence medicate more and more people who are simply what Dr. Frances calls the "worried well" (Frances, 2013). Fully 69% of the committee members who created the DSM 5 had financial ties to the pharmaceutical industry (Cosgrove & Krimsky, 2012). Many psychiatrists, psychologists, and scientists have provided evidence regarding the misleading and potentially harmful effects the now "standard" response to symptoms of psychological disorders – medicate them – creates (Gøtzsche, 2013; Greenberg, 2013; Whitaker & Cosgrove, 2015). A primary example of this dilemma is the evidence that commonly-prescribed antidepressant drugs may primarily function as placebos, rather than effecting changes in brain chemistry that have been falsely promoted by the pharmaceutical industry and many doctors as the cause of depression (Ioannidis, 2008; Kirsch, 2014; Lacasse & Leo, 2005). According to Allen Frances, most people who are diagnosed in the U.S. today will likely recover on their own, as they have throughout history, as the mind reestablishes its own homeostasis and responds to what he calls "the tincture of time." In fact, there is substantial evidence that medications actually prevent the ability of the brain to reestablish homeostasis after prolonged exposure (Gøtzsche, 2015; Whitaker & Cosgrove, 2015).

Table 1
Correlations Between Attitudes About Disorders and Personality Traits

	age	knowledge	experience	acceptance	disorders are real	counseling	medication	time	without medication	should not diagnose
Age										
Knowledge of disorders										
Personal experience with disorders										
Acceptance of people with disorders			.45***							
Disorders are real and require counseling or medication			.16***							
Best treatment is counseling					.36***					
Best treatment is medication						.27***	.33***			
Best treatment is time										
People can overcome disorders without medication				.23***			-.29***	.24***		
Many people should not have Been diagnosed						-.26***			.17*	
Openness	.16*		.14*	20*.						
Conscientiousness			-.19**							
Extraversion	.16*									
Agreeableness									.14*	
Neuroticism	-.20**		.36***	.14*						

*p<.05   **p<.01   ***p<.001

Methods

Volunteers were recruited through Psychology classes at Longwood University and on Facebook. All participants completed an online questionnaire comprised of 86 items, including demographics and the following measures and scales. Other than the demographic items and the BFI, the authors created all measure and scale items employed in the current study.

Original Scales and Items by Authors:

Knowledge of Disorders (original 5-item measure) (e.g., Which of the following do you think are official criteria used to diagnose ADHD/Bipolar Disorder/Depression/Generalized Anxiety Disorder/Schizophrenia?) Items scored incorrect (0), partially correct (1), or correct (2). A mean score across all items was computed.

Personal Experience with Disorders (original 11-item measure) (e.g., I have experienced symptoms of a psychological disorder; I have taken medication prescribed by a psychiatrist for a psychological disorder.) Total score calculated by summing affirmative answers to all 11 items.

Acceptance of People with Disorders (original 9-item scale) (e.g., I would become friends with someone with a psychological disorder; I would respect someone with a psychological disorder.) Reliability = .89.

Individual Items (original items)
I believe that all psychological disorders are real and require counseling or medical treatment.
I believe that the best thing for people with a psychological disorder is for them to receive counseling.
I believe that the best thing for people with a psychological disorder is for them to receive medication.
I believe that the best thing for people with a psychological disorder is to give people time to work their problems out on their own.
I think people can overcome a psychological disorder without the use of medication.
I believe many people are diagnosed with a psychological disorder who should not have been diagnosed, or who do not have a "real" psychological disorder.

Previously published scale:

BFI 44 (published measure of the Big Five personality traits: Openness, Conscientiousness, Extraversion, Agreeableness, Neuroticism) (John & Srivastava, 1999) Reliability is well-established.
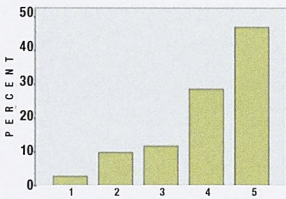

Figure 1. All psychological disorders are real and require counseling or medical treatment.
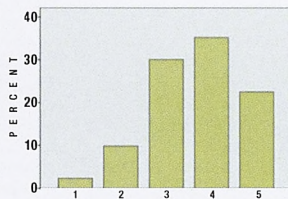

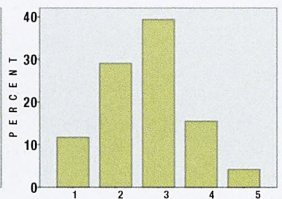*Figure 2.* The best thing for people with a psychological disorder is for them to receive counseling.

Figure 3. The best thing for people with a psychological disorder is for them to receive medication.
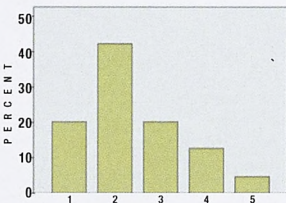

Figure 4. The best thing for people with a psychological disorder is to give people time to work their problems out on their own.
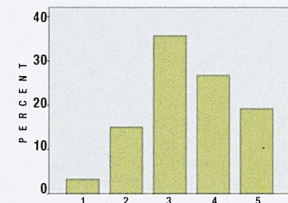

Figure 5. I think people can overcome a psychological disorder without the use of medication.
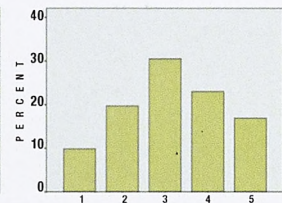

Figure 6. Many people are diagnosed with a psychological disorder who should not have been diagnosed or who do not have a real disorder.

Results and Discussion

Completed questionnaires were obtained from 213 participants (Ps) between 18 – 78 years of age ($M = 21.98$, $SD = 8.39$). Scores on the Knowledge of Disorders were strongly skewed toward the upper end of the range for this measure (range = 0 - 2.0, $M = 1.76$, $SD = .35$) and failed to distinguish between scores on other measures. Personal Experiences with Disorders scores ranged from 0 – 11 ($M = 2.81$, $SD = .84$). Acceptance of Persons with Disorders ranged from 1.55 – 5.00 ($M = 3.99$, $SD = .76$). The following scores were obtained for the Big Five traits: Openness ($M = 3.56$, $SD = .69$), Conscientiousness ($M = 3.77$, $SD = .57$), Extraversion ($M = 3.17$, $SD = .85$), Agreeableness ($M = 3.99$, $SD = .59$), Neuroticism ($M = 3.25$, $SD = .96$).

To a large degree, Ps tended to endorse statements (by answering 4 or 5 on items) that supported the view that psychological problems are best addressed with counseling or can remit equally well with or without medication. The majority (75.5%, Fig. 1) endorsed the view that all disorders are real and require treatment. Most (57.7%, Fig. 2) endorsed counseling as the best treatment. While 19.7% (Fig. 3) endorsed medication as the best treatment, almost as many (17.4%, Fig. 4) endorsed giving people time to work their problems out on their own. Most importantly, 46% (Fig. 5) endorsed the view that people can overcome a disorder without the use of medication, and 39.9% (Fig. 6) endorsed the view that many people are diagnosed with a disorder who should not have been diagnosed or do not have a real disorder.

Results of bivariate correlation analyses between the original measures and Big Five traits (Table 1) further demonstrate the "mixed" views of Ps. Personal experience with a psychological disorder was positively correlated with acceptance of people with a disorder, and with a belief that disorders are real and require counseling or medical treatment. Further, believing that disorders are real was, not surprisingly, positively correlated with the views that the best treatments for people with a disorder were counseling and medical treatment. We interpret these findings to indicate that the more experience people have with a personal diagnosis and treatment, the more they endorsed their own experiences as correct or appropriate.

The results highlighted in blue in Table 1 provide a contrasting set of associations. Believing that people can overcome disorders without medication was positively correlated with acceptance of people with a disorder, the belief that the best treatment for a disorder is to give people time to work out their problems on their own, and many people are wrongly diagnosed, and was negatively correlated with the belief that medication is the best treatment. Further, the positive correlations between openness and acceptance, as well as agreeableness and the belief that people can overcome disorders without relying on medication, suggest that having tendencies toward open-mindedness and getting along with others is related to a view of disorders that deemphasizes "professional" treatment and supports a more "natural" approach to problems that are typically identified in modern culture as mental illness.

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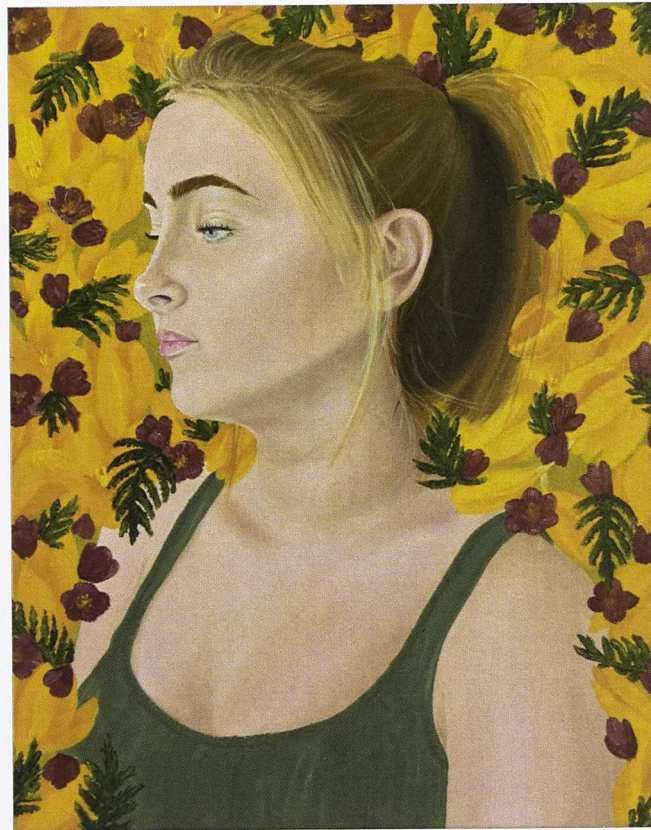
Artist:

Kristen Melton

Efflorescent Bonds

Lauren Rice, faculty advisor

I've combined portraiture with my fascination of flower symbolism.
My subjects are individuals I have close interpersonal relationships with
and all have different, eccentric personalities. The flowers in each portrait
have a specific meaning that relates to the person and further reflects
parts of their unique personalities. In my portraits, I have combined ideas
of faithlessness, nobility, and eternal love through the beauty emulated in
flowers and plants.

Eternal Bonds

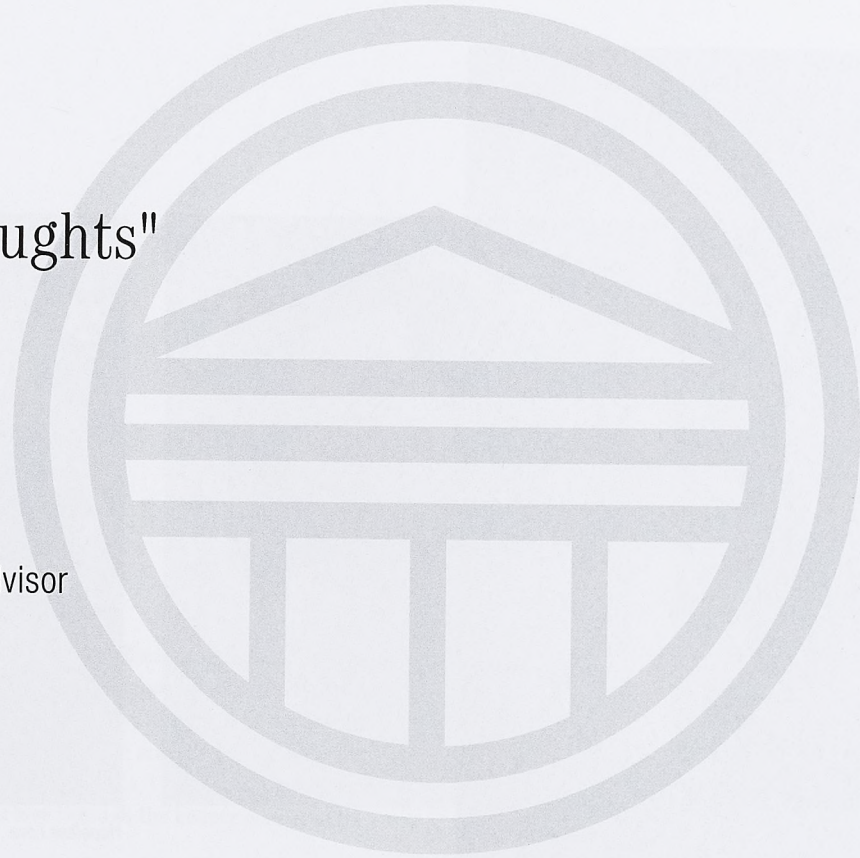*Purity and Nobility*

Protection and Rebirth

Hopeless Love

"Shower Thoughts"

Ryan Bultrowicz

Bruce Speas, faculty advisor

Artist Statement

As an artist, I seek to explore the depth of relationships and what people will do for those they love. "Shower Thoughts" is the story of two young people in a relationship struggling with a moment familiar to many writers: a lack of inspiration. The play puts an emphasis on the importance of inspiration and where artists get it from. I've noticed throughout my life that if you surround yourself with people you care about, the inspiration will come, and this play attempts to exemplify that.

If I was directing a performance of this piece, my vision for it would be a minimalistic one. The focus of the story is the relationship shared between a young couple; any eccentric choices would merely be for spectacle, and would distract from the true point of the play.

The play would be performed in a black box setting, as this limits distraction for audience members. The walls are black, the floor is black, and the curtains are black. The color in the room would be coming from what's taking place on stage. A black box performance also allows for the audience to have a more intimate relationship with the actors, as there is less a focus on technical elements and more a focus on the actors performing directly in front of the audience. The audience should have a sense that they're witnessing a very private moment of frustration that we are all familiar with.

The stage should be empty aside from a wooden table with a laptop on it and two chairs. The table and chair would be placed upstage right, so that the physical comedy that comes into the play can take place downstage center and left. Choosing to have the more physical moments downstage and closer to the audience allows for the audience members to better feel the urgency and high emotions of this instant of creative obstruction. Bringing the intimate physical moments closer to the audience also presents them a glimpse at the couple's devotion towards each other as their relationship grows even more physical as the man's writing problems are beginning to resolve.

Due to the focus of the play being on the relationship, I want to cut out as much distraction as possible. My vision for the lighting would be it limited to the table and chairs, perhaps extending a bit past center stage. This is important because I have less of a concern for the reality of the world but want to be more focused on the actions taking place within it, specifically near the table.

Finally, I would direct my actors to have strong points of view within their characters. The most interesting relationships on stage either have a base of love or hate, and the two characters in this play definitely feel a strong love towards one another. One of the most important moments in the play is when the revelation that Kate is Robert's inspiration is made. Ideally, as the actor came to this discovery, his voice would speed up and his eyes would light up with the excitement of inspiration. The entire moment would have to be getting faster to symbolize the pace his brain can think when he's inspired by the woman he loves. This is emphasized in a comedic manner when Robert speaks in slow motion as it appears he is running out of ideas, and then Kate kisses him and the action speeds up again. By the end of the play, both the characters and audience will have learned that human connection is the most essential inspiration when it comes to creating art.

Lights up on ROBERT *who is at a table in his house; he is wearing a
bathrobe, rubbing his temples, and is staring intensely at his laptop
screen.* KATE *sits at the table with him.*

KATE

Any luck yet?

ROBERT

(*Frustrated*) No, Kate. I have writers block.

KATE

Ok, well, just take your time.

ROBERT

I don't have time! My editor is expecting a completed manuscript by tomorrow morning.

KATE

It looks like you've got a lot done though, that's good!

ROBERT

I haven't typed a single word in the past three hours.

KATE

Do you want a cup of coffee or...?

ROBERT

I think I need another shower.

ROBERT *stands up.*

KATE

No! Sit!

ROBERT

But-

KATE

Sit!

ROBERT *sits back down.*

Robert, you've already taken *four* showers today.

ROBERT

I get my best ideas in the shower! It's where I got the idea to write this story in the first place.

KATE

Look at your fingers! They look like prunes!

ROBERT

That's a sacrifice I'm willing to make!

KATE

No, look, I'll help you. What are you stuck on?

Beat.

ROBERT

The ending, I have everything else. I just need the ending.

KATE

Ok, that should be easy. What was your story about again?

ROBERT

I've told you this before, Kate. It's the coming-of-age story of a high school janitor.

KATE

Right…how could I forget?

ROBERT

I am the worst writer! Seriously, what kind of writer can't even come up with a decent ending?

KATE
Don't say that. You're a great author. You're smart and you're talented and I love you.
You'll get this finished and we'll be laughing about it tomorrow. Don't worry. Just focus.
                ROBERT
You're right. Thanks, I love you too.
                KATE
Oh! What if it was all a dream?
                ROBERT
What?
                KATE
The ending, for your book!
                ROBERT
What if the coming-of-age story of a high school janitor…was just a dream?
                KATE
I guess that doesn't really work…
                ROBERT
No. It really doesn't.
                              Beat.
Um, I'm just going to run to the bathroom real fast and splash some water on my face.
                              He stands up and starts heading towards the bathroom, offstage.
                KATE
Robert.
                              He stops, but does not turn to face her.
                ROBERT
Yes, love?

KATE

Do you think I'm stupid?

ROBERT

I don't know what you're talking about.

KATE

You're going to get into that bathroom, lock the door, and then you're going to
take a shower. Aren't you?

Beat.

ROBERT

You can't stop me, Kate! I need my inspiration!

*He makes a break for it, but she quickly grabs him by his bathrobe and
pulls him back.*

KATE

Oh, no you don't!

She bear hugs him, and in the struggle they end up on the ground. She has him pinned down.

ROBERT

Please! I just need one more! I know it!

KATE

No! You don't need it! It's all in your head! Now…you're going to get up right now, and
you're going to sit back down. Or else.

ROBERT

Or else what…?

KATE

You don't want to find out.

ROBERT

(*Terrified.*) Okay.

She lets him up, and he hesitantly walks back to his seat.

KATE
Oh, Robert! Don't look so mopey. It may be tough love, but I really am here to help you!
                He groans and hits his head against his keyboard.
                She slowly walks up to him and begins to whisper in his ear.
Drip…Drip…Drip…
                ROBERT
What are you doing?
                KATE
I'm helping you.
                ROBERT
How?
                KATE
I'm mimicking the shower. Maybe it's the pitter patter of the water against the tiles
that helps you think.
                ROBERT
Well, that's not what the "pitter patter" sounds like.
                KATE
Splishy splashy, splishy splashy…
                ROBERT
That's…even worse. Why would I be splashing?
                KATE
Ok, then what did it sound like? You would know! You're the one who's been
in the shower *four* times today!
                ROBERT
It's more of a…plip plop, plip plop, plip plop.

KATE

How is that different from what I was doing? Splishy, splashy, splishy splashy, splishy-

ROBERT

No! Plip plop, plip plop!

> *They both start making "shower" noises at each other.*
> *Until eventually they stop, stare at each other for a second, and*
> *then burst out laughing.*

KATE

I'm sorry you can't think of anything.

ROBERT

Ah, it's okay. You're just going to have to get used to us being homeless.

KATE

I could always just find a sugar daddy to be with.

ROBERT

No, you're going to sit on a street corner with me and we're going to eat rats.

KATE

Ew, rats?

ROBERT

Yeah, rats!

> *He stands up and goes over to her and grabs her waist.*

Don't worry. I'll make sure you get the biggest, greasiest, most tantalizing rat.

> *Laughing, she jokingly pushes him off her.*

KATE

You're such an idiot. With your rats…and your showers.

ROBERT

Okay, but there is some real science behind the reason I get so inspired in the shower.

KATE

Oh, really? What might that *science* be?

ROBERT

I mean, I don't know. I'm a writer, Kate, not a scientist!

KATE

I thought we established you were an idiot?

ROBERT

I guess, I'm an idiot and a writer...and a good kisser.

He grabs her by the waist again and they kiss.

Wow.

KATE

What?

ROBERT

I am so stupid.

KATE

Well...

ROBERT

Kate, I suddenly feel very inspired.

KATE

Really? But you-

ROBERT

Didn't need a shower. I didn't need a shower, Kate! I needed you!

KATE

Me?

ROBERT

Yes! You are my inspiration, Kate! That kiss reminded me why I do this. I've got so many ideas running through my head now! I know the perfect way to end my book!

KATE

Well, get writing then!

>*He runs back to his laptop and starts vigorously typing.*

Wow!

ROBERT

Look at me go, Kate!

KATE

I'm looking, babe! You're the best writer out there!

ROBERT

I'm the best!

KATE

You're better than Stephen King!

ROBERT

He doesn't deserve that last name!

KATE

You're the real king!

ROBERT

I'm the king of writing manuscripts!

KATE

You're a modern day Shakespeare!

ROBERT

I'm better than that British degenerate!

KATE

Yeah, what a stupid British degenerate! Come on, babe! Keep on going! Woo! You've got this.

>ROBERT *begins to slow down his typing.*

ROBERT
(In slow motion talk) Oh, no! Kate, I'm running out of fuel…
        KATE
Don't worry! I'm here to help! Inspiration on its way!
                She runs over to him, grabs his face, and gives him a kiss.
        ROBERT
Now we're cooking!
                He starts vigorously typing again.
        KATE
Woohoo!
        ROBERT
I'm almost done!
        KATE
Just a little more!
        ROBERT
Putting the finishing touches on it now!
        KATE
You're in the home stretch now! Come on! Come on! Come on!
        ROBERT
And…
                He raises one hand in the air and slams his finger down on a key.
Finished!
                He stands up and goes to hug her.
        KATE
Good job, babe.

ROBERT

I owe it all to you. My manuscript is more than just the coming-of-age story of a high school janitor, it's my love letter to you.

They share a kiss.

KATE

I love you.

ROBERT

I love you too…and I promise to never take another shower again.

KATE

Actually…I was thinking, maybe, WE could go take a shower right now.

ROBERT

I call loofah!

He runs offstage towards the bathroom. KATE smiles and follows.

BLACKOUT

INCITE

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