



# INCITE

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

# INCITE

*The Journal of Undergraduate Scholarship*

*The Cook–Cole College of Arts and Sciences*

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Hayley Wilson

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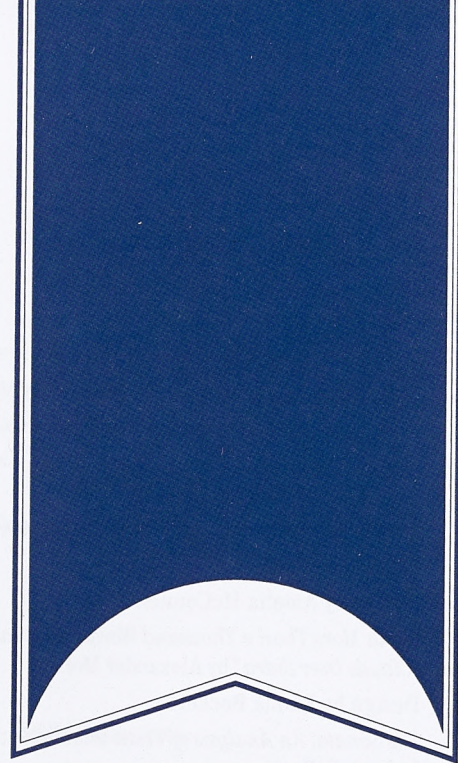
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Our cover: *Joan of Arc* by Anna Vaughn Hyatt Huntington (1876-1973), one of the foremost American sculptors of the early 20th century. Popularly known as "Joanie on the Pony," Longwood's copy, based on a casting of that monument in New York City, was given by Huntington to the college in 1927 at the request of the students. "The monument is considered one of the finest equestrian monuments in the United States," said Robin Salmon, vice president and curator of collections at Brookgreen Gardens, Huntington's summer home. "It's the first equestrian monument of a woman by a woman." Huntington's Joan has traditionally been on display in the Colonnades. (source: Longwood Center for the Visual Arts website: <http://lcva.longwood.edu/exhibitions/joan-arc>)



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Dr. Jennifer Apperson, Interim Dean,  
Cook-Cole College of Arts and Sciences

## Introduction from the Interim Dean

It is my pleasure to present you with the eighth edition of *Incite*. In this journal you will find carefully selected examples of undergraduate research and creative works from students in the Cook–Cole College of Arts and Sciences at Longwood University. The cover designs, magazine layout and most of the copy editing are the result of student efforts. I am very proud of the professional quality work they have produced. The faculty mentors and I are very pleased to be able to share these works with you.

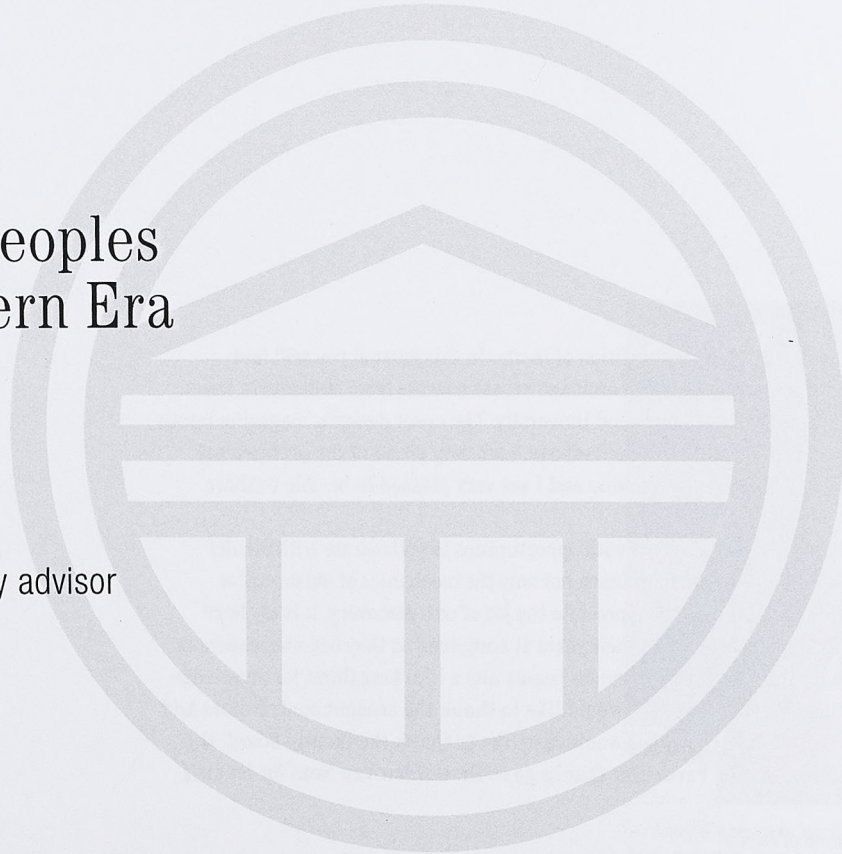
Longwood University values providing students with opportunities to collaborate with faculty on research and creative projects so that students learn not only the mechanics of music, art or research design and execution but also come to appreciate the joy of new discovery. It is my hope that this joy of discovery will follow them beyond their years at Longwood as they become leaders in their communities, taking with them an appreciation for beauty and a life–long thirst for knowledge. Thank you for taking the time to peruse *Incite*. I would like to thank the student contributors and their faculty mentors for all of their hard work. I would also like to thank the faculty board, the students of Design Lab and our editors. Particular thanks go to Dr. Gordon Van Ness for leading this project.

I hope you enjoy this volume of *Incite*!

# Indigenous Peoples and the Modern Era

Meghan Enzinna

Dr. Laura Farrell, faculty advisor





Much has been accomplished since the industrial revolution. Transportation and technology have skyrocketed and left behind their mark of accomplishment. However, this mark is not so easily seen by those who make it, but rather by those who suffer from it. Native tribes all over the world have clung to their traditions of the past regardless of the progress made by the world around them. From the colonial era to present, indigenous peoples have tolerated missionaries, dictators, corporate suits, and so on. According to Joshua Hammer (2013), “[f]or the past century, they have lived with an awareness—and fear—of the outside world, anthropologists say, and have made the choice to avoid contact” (p. 219). The experiences between indigenous tribes and the modern world best describe the basis of intercultural communication. One theory that follows the communication pattern between

indigenous culture and modern people is cultural identity. Two more that follow this same theory happen to follow it in a contradictory sense. These two theories are communication accommodation theory and cultural convergence.

Cultural identity serves as an appropriate theory for this topic. However, two more theories, cultural convergence and communication accommodation, help exhibit evidence of the denial of cultural identity which is important to discuss when concerning the development of a group of people. Cultural identity is defined as the feeling of belonging within a distinct cultural group while also surrounded by the same culturally idealistic individuals. Communication accommodation theory deals with communication that is shared equally. Both the encoder and the messenger must be able to accept and in turn, be willing to share cultural values and

beliefs when the communication roles are reversed to encourage the communication event. A successful development of this theory would eventually lead to cultural convergence, which describes the event of different cultures coming together or becoming similar to each other. These theories contradict cultural identity because there is no acceptance from outsiders. When there is no acceptance from outsiders, or understanding from the natives, communication cannot develop and therefore cannot exist within these two theories.

The indigenous peoples and the modern era have been juxtaposed with each passing year. This is an important topic of study because it is still a current developing issue. The indigenous peoples are continually wiped out by everyday advancements in technology and diplomacy. They are eradicated from their homes and villages because of

modern-day progress like farming and construction. Large corporations look for land to build or convert, while governments look for employment opportunities and income. This leaves indigenous people helpless and voiceless. However, in recent years the natives, through protests, speeches, and rallies, have challenged cultural boundaries and pushed for their rights to be heard. In Farmville, these voices can be heard through similar rallies and speeches. It is important to understand these cultures in a community such as Farmville because of how small and local the town is. Bringing diversity and knowledge out of the jungle and into small farming towns such as Farmville will really help bring locals out of the dark and help them understand further issues such as global warming, deforestation, sustainability, and wilderness survival.

Literature Review

“Culture,” as defined by the Merriam–Webster online dictionary (2015), refers to a particular society that has its own beliefs and ways of life. It also states that culture is a way of thinking, behaving, or working that exists in a place or organization. “According to the UN, ‘indigenous people account for most of the world’s cultural diversity.’ They estimate that there are approximately 6,000 cultures in the world, 4–5,000 of which are indigenous” (Campbell, MacKinnon, & Stevens, 2011). Due to the multitude of indigenous peoples, it is commonplace to assume that there would be a high acceptance rate among all people. However, most of the remaining population looks down upon these tribes as people with little to no value to the world.

There are several synonyms to replace the adjective *indigenous*. The word *indigenous* is defined

as, “produced, growing, living, or occurring naturally in a particular region or environment” (Merriam–Webster, 2015). Indigenous people have grown off of the land and learned from it; “their lives are part of and inseparable from the natural world” (Mankiller, 2009, p. 223). Regardless of the numerous environmental advocates and EPA (Environmental Protection Agency) members developed by the United States government, there exists no group of people more in tune with nature and the environment than indigenous tribes. Living with nature is a consistent reminder of their responsibilities to the earth and their devotion to live by it. People of the modern era do not have this connection and therefore cannot live by these standards to the fullest extent, regardless of their affection towards nature because they do not depend on it.

Cultural identity theory is evident among all indigenous tribes. For the same reason that modernized people cannot connect entirely to nature, indigenous people stay fully immersed in it. These natives stay within their communities because they are so distinct from all other societies that they will not separate for fear of isolation. Even from other indigenous communities, all tribes are entirely individualistic in regards to the culture, values and religious views. “One of the most common misconceptions about indigenous peoples is that they are all the same” (Mankiller, 2009, p. 223).

Unlike modernized peoples, most indigenous peoples are unwilling to assimilate. Cultural convergence theory is apparent in this statement, but in a reversed aspect. This theory has been tested multiple times within several native communities. However, many are unwilling to detach from hundreds of years

of tradition. Similarly, modernized people have a hard time accepting this native way of life when there is so much technology and innovation to take advantage of and utilize. “Modernization” fundamentally benefitted the large landowners and entrepreneurs at the expense of the Indians and the peasantry” (Rus, Hernández Castillo & Mattiace, 2003, p. 93). This was experienced through forceful land grabbing and the extermination of tribes in profitable areas. Some tribes in Latin America such as the Kayapo in Brazil, the Panare in Venezuela, and the Saraguro in Ecuador, have experienced this pressure to assimilate. Like countless other tribes around the world, these Latin American aboriginals are viewed as underdeveloped and backward. Missionaries and anthropologists attempt to intervene to provide basic modern necessities such as textiles, medicines, and cookware.

While little is accepted from them, the presence of these outsiders is intrusive and uncomfortable.

In recent years, governments of several different countries have extended a helping hand with the protection and conservation of land towards the indigenous communities. After two decades of failed integration and relocation of Indians, the Brazilian government created the Department of Isolated Indians inside FUNAI (Fundação Nacional do Índio). Within this department, they reserved a piece of land called the Javari Valley Indigenous Land that became private land sealed off to outsiders. According to Hammer (2009), the Javari Valley reserve "is home to 'the greatest concentration of isolated groups in the Amazon and the world'" (p.219). The Kayapo Indians of Brazil are a good example of modern influence and from a theoretical view, of cultural convergence as well. The Kayapo society

was once a series of "large villages with a complex age-grade and lineage organization" (Posey, 1994, p. 271). However, due to European invasions, the large villages split up into smaller distant villages. One particular Kayapo community depicts evidence of cultural convergence. This community exploits the gold in a gold reserve about ten miles from the village. With the gold reserve being a ten-million-dollar industry, there are obvious cultural differences between each village. Whilst one village embraces modern indulgences, the other represses it with meetings on how to continue to escape and ignore modern goods.

As for the Panare Indians, this indigenous culture has segregated itself from the rest of the world. Anthropologists claim that the Panare are soon to be extinct due to common illnesses like the flu and the ignorance to not seek medical attention. It is communities like

this that provide the necessary evidence into discovering alternate ways of life. However, if the Panare continue this secluded lifestyle, they will soon cease to be a culture. Opposite to the Panare, in "the southernmost Andean province of Ecuador, is the traditional homeland of an estimated thirty thousand to forty thousand people who identify themselves as Saraguros, one of Quichua nationalities" (Macas, Belote, & Belote, 2003, p. 217). The Saraguros are one of the few indigenous tribes that have kept control of their land for many years. Although many have relocated, each individual remains to "maintain a strong, proud, self-identity, as Saraguros" (Macas et al., 2003, p. 217).

These cultures are just a few of the 300 million indigenous people scattered throughout the world. With a focus on Latin American indigenous Indians, it is evident

through the Panare and the Kayapo that many have been oppressed or wrongfully developed by modernism. With governments attempting to exploit the land for economic purposes and missionaries attempting to convert communities, it is practical to apply the theories previously discussed to explain the cultural differences between indigenous peoples and modern peoples.

Cultural Identity Theory, Communication Accommodation Theory, and Cultural Convergence Theory

Cultural identity theory is easy to understand. It involves a group of people with the same beliefs congregating within the same community or organization. This occurs because understanding and acceptance comes easily between those who worship, believe, or promote the same ideals. Cultural identity theory is important when studying indigenous peoples because it explains why these groups rely on each other.

Each society is culturally unique, and cultural identity theory supports why they continue to stay together. However, as discussed previously, tribes can be located within a short distance of each other; and yet lack the same cultural values. When discussing the Kayapo Indians, both villages originated from the same cultural background, but have long been separated from European infiltration years earlier. The Kayapo culture supports the application of communication accommodation theory. Due to their long-term separation, the Kayapo have adapted the different cultural ideals discussed in the previous section. Although this theory contradicts the prior theory, it does help to explain the struggle between indigenous people and the modern world.

Communication accommodation theory, as said previously, requires acceptance when applied. It cannot work unless both parties are willing

to accept the other's beliefs and values and work toward returning that acceptance. Although it contradicts cultural identity theory, both theories work together to create an understanding between the differences of each culture.

Both these theories help me understand my topic because they both deal with polar topics that eventually mesh together. For example, cultural identity theory shows how indigenous tribes stay linked together, whereas communication accommodation theory shows how outsiders or modern-day peoples cannot communicate with tribes because they choose not to. In the case of this topic, this theory could be reworded into reverse communication accommodation theory. Due to this topic requiring two viewpoints, it is possible to flip the theory to adjust to both viewpoints regarding acceptance, as well as ignorance.

The indigenous people of Latin America and all over the world have dealt with oppression for hundreds of years. This investigation shows how the intercultural communication between indigenous tribes in South America and modern-day people has affected the way indigenous people live. Not only does it affect their lives and their traditions, but it also affects the environment and ecosystem. The Kayapo of Brazil provide evidence to support this statement because when they split villages, the "dispersion had significant effects on regional flora and fauna, as well as provoking major social changes" (Posey, 1994, p. 271). Corporations and companies that try to invade native lands destroy the vegetation and homes that have been there for hundreds of years. While the natives live in and around nature, modern people move through it. As Stephen Judd proposes (2004), "the future

of Amazonia also depends on the adaptability of Western society—its willingness to learn from indigenous knowledge and wisdom as well as from its own past mistakes in order to develop sustainable relationships with both ecosystems and indigenous societies" (p. 210). This investigation sheds light on the communication boundaries between native peoples and the modern era and how it can be easily conquered as long as people are aware of positive governmental strategies and progressive personal outlooks.

#### Practical Contribution

In an effort to bring awareness to the intercultural communication issue regarding indigenous peoples and modern society, media outlets are important resources. There are many Twitter, Instagram, and Facebook pages involving awareness toward such issues involving indigenous people. There are many practical contributions to make

in regards to this investigation. Alongside a communications investigation, an ecological/environmental study could be pursued. More than just communicational issues are at hand when it comes to native tribes. There are political and environmental issues regarding land ownership, corruption, and the desecration of ecological systems. Media outlets are crucial tools to bring awareness on a global scale. Websites and social media pages are the tools that help keep the topic of indigenous peoples alive.

In an interview conducted with Dr. James Jordan, he stated that without different cultures or traditions, we don't learn about other ways of living and that it is wonderful the way other people live (personal communication, April 6, 2015). Other than the focus of this investigation, indigenous tribes in South America, it is possible to look at others tribes throughout

the world. Other countries like Nigeria, Tibet, Australia and North America are home to natives with cultural communicational issues. For example, the Nnnngatanjara of Western Australia are threatened by missionary activity.

On a Facebook page dedicated to providing up-to-date news concerning indigenous peoples, there are several articles posted covering successful endeavors toward saving these tribes. This Facebook page, Indigenous Peoples Issues and Resources, provides these articles in an easily accessible link to investigate further.

Although this is just one of many sites available to the public for research or leisure, there are still many other areas in the world that require attention. Native tribes are not the only issue accompanying progressive dilemmas. Recently, there has been information on shantytowns in third-world countries

with high rates of infanticide. This is another topic that can branch off of indigenous tribes because it is yet another group of people that are neglected and run over by larger corporations. However helpful the media has been to bring awareness, it is not enough because there is always another new story.

#### Proposed Execution

The manner in which I intend to execute my project is as costly as it is beneficial. Although the date of execution is far in advance, it requires months of planning and preparation. So far, my plan to introduce diversity to the Longwood community involves a guest speaker from the indigenous tribe, the Kayapo, located deep in the rainforests of Brazil.

I think it would be quite an honor to invite a member of the Kayapo Indians to come and discuss his or her way of life in the rainforest. This event would intrigue more than just

Longwood students. Hypothetically, word would spread to neighboring towns and cities that a very rare event is occurring and many people would be interested. However, the challenge is to successfully accompany the member from Brazil all the way to Farmville, Virginia. As I have said before, it does get rather expensive. A grand total of \$5,693 will be spent on this expedition. Including food, gas, air fare, and, hotel, it is important to make sure everything is in-tact.

Beginning in April, two Longwood ambassadors would make the journey to retrieve a member of the Kayapo Indians. Katie Stewart and Christie Baer have volunteered their time to travel to and from Rio de Janeiro, Brazil. A proposed timeline for these events are as follows:

- April 5, 2016—Leave Richmond International Airport for Rio de Janeiro, Brazil

- April 7, 2016—Return and show guest to hotel room at Hampton Inn
- April 8, 2016—Lecture presented in Jarman Auditorium @ 7:00 pm
- April 11, 2016—Return to Brazil

This is a rough estimate of the events that will unfold in the first weeks of April. In addition to the over-all budget, food allowance will either be shortened or sustained because ambassadors can use their d-hall swipes to eat breakfast, lunch, or dinner with the guest. Using small vans provided by Longwood, volunteer professors would transport the guest and ambassadors to and from the airport, hotel, and campus.

An event such as this would hopefully bring awareness and other than spark questions and ideas, a club on campus or some type of donation could be started to help spread awareness and fund ideas to keep indigenous people where they

feel comfortable, not to exploit them into modern society.

#### Conclusion

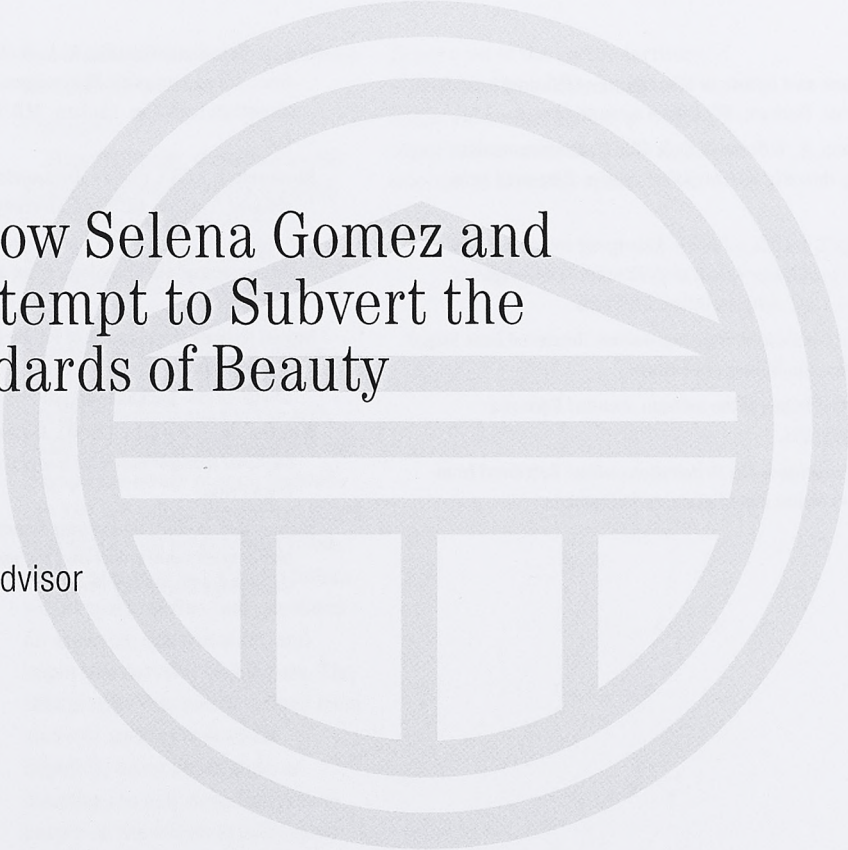
Hypothetically, the event would go seemingly well. There is ample time to locate the Kayapo tribe, return to the airport and return to Farmville. The only setback would be to get into contact with the Kayapo Indians when the ambassadors reach Brazil. However, that could be easily managed through radio and cellular devices since the Kayapo are aware of such technology and use radios themselves to get in contact with neighboring tribes.

The presence of a Kayapo Indian would spark intellectual questions on diversity, deforestation, and important survival techniques. The information that can be gained from an event such as this would hopefully bring about clubs or donations to help keep indigenous people on the minds of politicians and global leaders alike. Since “indigenous peoples [are] occupying

20 per cent of the earth’s territory,” (United Nations Department of Public Information, 2010, p. 5) it is important to make sure they stay relevant in all walks of life.

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# “Who Says”: How Selena Gomez and The Scene Attempt to Subvert the Popular Standards of Beauty

Casey Dawn Gailey

Dr. Elif Guilera, faculty advisor



In 2006, the National Bullying Prevention Month campaign was established in the United States by the PACER (Parent Advocacy Coalition for Educational Rights) Center's National Bullying Prevention Center. PACER, an organization that aims to help children and teens with disabilities, has recently expanded to incorporate the National Bullying Prevention Center for all youths suffering bullying in schools and elsewhere. This was one of the first major movements to prevent bullying in children and teens. Following this event, additional campaigns like STOMP Out Bullying and Disney's "Choose Kindness" in 2014 have continued to increase awareness and the prevention of bullying, as well as to expand the fight against gender and sexuality prejudices and encourage belief of self-worth in children and teens. The campaigns released public service announcements and lead

to various sub campaigns, such as STOMP Out Bullying's Blue Shirt Day, which encourages individuals to wear blue on a particular day in October to show support for anti-bullying movements.

Because the target audiences for such campaigns included children and teenagers, organizations also made other rhetorical attempts, especially in popular music. Around 2007, Disney started releasing commercials and music videos starring popular Disney celebrities like Selena Gomez, Demi Lovato, the Jonas Brothers and others speaking about various social campaigns like the Pass the Plate Magic of Healthy Living, green initiative and anti-bullying. The music video "Who Says" by Selena Gomez & The Scene (2009) exemplifies rhetorical strategies in its support of the anti-bullying campaigns by advocating the value of inner beauty over the more popular standards of physical

beauty. In this paper, I will analyze "Who Says" as a visual artifact to explore its rhetorical value for subverting the popular standards of beauty—and thereby standing up against bullying in its various forms.

*Rhetoric* refers to the use of symbols to communicate and persuade or influence the thoughts or behaviors of an audience. This definition goes back Aristotle's view of rhetoric as discovering all available means of persuasion in any given situation. Scholars, such as Roland Barthes and Keith Kenney, have recently elaborated this classical definition by examining how it applies to visuals. In order to analyze the visual rhetoric expressed in the music video of "Who Says," I will first build on Barthes's perspectives in his work, "Rhetoric of the Image," with a particular focus on his notions of the *linguistic*, *coded-iconic*, and *non-coded iconic* messages. Put simply, the *linguistic* messages are verbal

messages that accompany pictorial messages; the *coded-iconic* or *denoted* messages are the visual components explicitly expressed in a visual artifact; and the *non-coded iconic* or *connoted* messages are the meanings and associations audiences can draw from the denoted aspects (Barthes). These notions help examine the rhetoricity of the visual elements related to fashion and body, location, and signs as they are used in the video under analysis. After analyzing the linguistic, coded-*iconic*, and non-coded *iconic* elements in the video, I will also apply Kenney's ideas in "Building Visual Communication Theory by Borrowing from Rhetoric," on how visuals can form arguments in order to discuss whether the video "Who Says" may be considered a visual argument for the anti-bullying/inner-beauty social awareness campaigns. The rhetorical perspectives used for this analysis help us better



Figure 1. Selena Gomez is dressed in a black designer dress, jewelry, and bedazzled high heels, with makeup on and her hair stylishly pinned up.

understand how some of the prevalent visuals construct the video's visual-rhetorical value and contribute to the plight of anti-bullying campaigns.

Rhetoric of Fashion and Body

At the beginning of the music video "Who Says," Selena Gomez is dressed in a black designer dress, jewelry, and bedazzled high heels, with makeup on and her hair stylishly pinned up.

Fittingly, the singer is in the midst of a photo shoot, with photographers and other members of the video crew directing her poses for the pictures. As the video continues, Selena's posture and expression show frustration and awkwardness. Considering the music video as a rhetorical artifact, it is possible to apply Barthes's messages to observe rhetorical implications of the images in these frames. Although the linguistic message is carried through the entirety of the video in the form of lyrics, I will disregard the song lyrics in order to focus on the visual aspects of this artifact. This initial scene provides many connotations, but principally, the outfit and accessories fit American society's standards of beauty in how this wardrobe is comparable to what celebrities and models wear to events and for magazine spreads. As such, the singer's attire is elevated into a symbol for conventional beauty.

Later in the video, the singer tosses the jewelry adorning her aside and removes her heels to run out of the posh studio and on to the city streets to escape the situation. The fact that she physically throws the jewelry aside, instead of just removing and handing it off to someone, and that she then completely flees the studio suggest both a literal and a symbolic rejection of the situation. Selena will not subject herself to the standards imposed upon her any longer.



Figure 2. Selena walking barefoot through the streets of a typical downtown area, observing street signs.

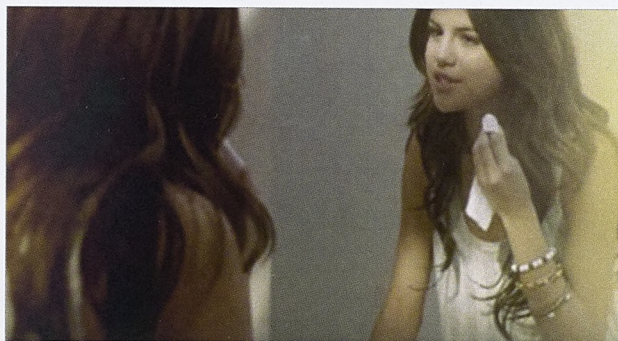


Figure 3. Selena wiping off the remnants of cosmetics from the photo shoot—wiping away the conventionality to present herself unconcealed and beautiful for it

The video continues with Selena walking barefoot through the streets of a typical downtown area, observing street signs. Eventually, her wardrobe transitions fully as she replaces the designer dress with casual summer clothes of jean shorts and a tank top with sneakers, while actively wiping off the remnants of cosmetics from the photo shoot—wiping away the conventionality to present herself unconcealed and beautiful for it. Although one might argue that Selena's choice of casual clothing also fits into social standards, in that the style of the jean shorts with pockets peeking out the bottom and the top were fairly conventional for teenage girls, this conventionality still supports the overall theme. The casual outfit is more symbolic of trying to associate Selena herself as just another teen girl—instead of a rich and attractive celebrity—so her intended message can better reach the audience.

It is comparative to having a parent instruct a child not to do something, versus a peer instructing a child not to do something; children and young adults are more likely to listen to and believe a peer about how the world works, especially with regard to concepts like *beauty* which are highly subjective and can change with each generation.

#### Rhetoric of Location

Just like with fashion, this music video also demonstrates rhetoric pertaining to location. Just as Selena moves through the video, transitioning from the image conformity of the beginning to the freedom and acceptance of inner beauty at the end, transitions of location parallel the argument. Selena starts at a high-end studio in the midst of a professional photo shoot. The room's interior is very sleek and modern and is lit by artificial lights. It very clearly associates with the high-end, celebrity scene—with popular

media, which is a fundamental basis for defining standards of beauty. After all, societies develop certain images as beautiful, because they are particular standards that reoccur in the media. A well-observed example is how American favoritism of skinny young women with flat bellies as models in magazines such as *Seventeen* or *Vogue* have propagated the idea that girls who are thinner, with more lithe physiques, are lovelier than larger-sized young women. Thus, this opening location combined with Selena's outfit acts as a symbol for society and socially defined beauty.

Of course, Selena flees this situation, yet again, and begins to meander down streets of some ubiquitous downtown area—with old brick storefronts and cracked, stained sidewalks. Then, she makes her way to a graffitied, industrial zone of the town. Basically, the location transitions further from the aesthetic

locations—emphasizing just how far Selena is going away, literally and metaphorically, from social demands. All the while, Selena becomes progressively happier, taking bouncing steps and smiling more, despite the environment's crudity.

In a stark contrast, after Selena changes her clothes, she moves to a waterfront. At first, it appears counter-intuitive as she previously withdrew from an attractive locale. However, this final beach scene juxtaposes the opening scene entirely. Instead of wearing high-end fashion, she is dressed casually. Instead of bustling photographers crowding her, she is surrounded by other teenagers. Instead of remaining inside the modern studio, she is outside. Instead of seeking conventional beauty, she surrounds herself with the naturally occurring and nonconforming beauty of the earth.

Rhetoric of Signs—A Fusion of Linguistic and Pictorial Messages

The purpose of the linguistic message, as Barthes describes, is to deepen the overall meaning of something, such as comic strips and videos. Here, the signs relay words and phrases to repeat Selena's lyrics and emphasize idioms like "True beauty lies beneath the surface" and "don't judge a book" as well as just "beauty queen." What is more unique is how these linguistic messages are presented, and the connotations therefore derived.

Rather than just showing a line of text, or even just allowing the lyrics to provide any verbal message, the video uses cuts and fragments of road and business signs, compiled together into a collage of letters, which when observed together relate the words and phrases. For instance, one verbal collage uses nine different building and road signs to write out, "True beauty lies

beneath the surface". The typefaces and font sizes are different, and many of the letters are worn down. For example, the sign spelling "true" is dirty and missing half the "r," which is not necessarily aesthetically pleasing. And yet, this pictorial message makes the argument more poignant. The signs are ubiquitous visuals Americans see every day; they are not intentionally pretty, and each is unique. One association the audience might make is that the signs are like people in that they do not necessarily follow current social standards of what is attractive, yet they still have personality, uniqueness, and a natural inner beauty that is outside of social norms. The use of the street signs for the verbal message that "true beauty lies beneath the surface" makes it much more evocative because of this connotation. Additionally, signs by basic nature direct or command people. Signs relate what a building is, what



Figure 4. "True beauty lies beneath the surface".

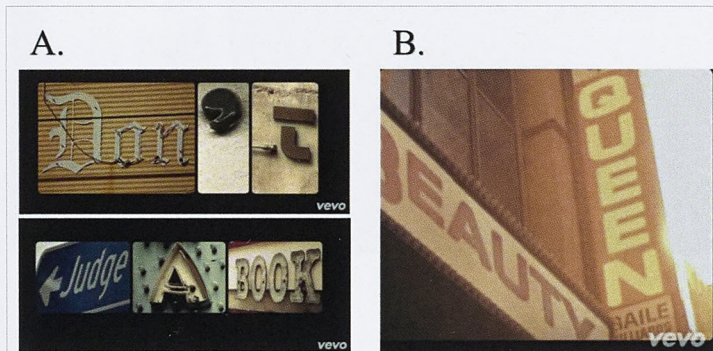


Figure 5. "Don't judge a book by its cover" and "Beauty Queen".

the street is, where you can get gas or food, how fast to drive, and etcetera. This imperative nature of signs leaks into the connoted message—dictating that you should observe the messages to be true such that the audience should believe that true beauty really does lie beneath the surface.

#### The Possibility of an Argument

Kenney suggests that visuals “can be said to persuade by argument when we have the ability to choose” and to be an argument, visuals must also do three things. Firstly, the visuals must “provide reasons for choosing one way or another”; secondly, the visuals “counter other arguments”; and lastly, the visuals “cause us [the audience] to change our beliefs or to act” (Kenny 58).

Drawing upon Aristotle’s classical definition of rhetoric, as well as Barthes’s and Kenney’s ideas about visual rhetoric, “Who Says” appears to have both communicative and persuasive functions. According to Kenney’s first requirement for an argument, there are two choices blatantly offered in the music video under analysis: the choice to conform to social standards of beauty or the choice to disregard such norms and to instead believe that all people naturally have a form of inner beauty. The video appears to favor the latter choice, of inner beauty, by countering the social argument for conventional beauty. From the beginning of the video, the main premise is that “conforming to society’s ideas of beauty is stressful and uncomfortable.” The counter to this social conformity is thus when Selena rejects the ensemble and its social implications by changing into casual clothing, after which she is visually happier and more relaxed as she joins peers to celebrate on a beachfront. This counter provides the premise that “it is better to

dress freely (without worrying over social image beliefs) and be happy, than to conform and be pretty, but unhappy." Overall, the music video, "Who Says," attempts to successfully influence the audience by urging them into accepting the belief that beauty is not skin-deep; it is not socially defined. Beauty, instead, is internal and ubiquitous.

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Artist:

Raven Collins

*Decomposition*

*Lauren Rice, faculty advisor*

Quite often, my work uses perceptions of time as an encompassing quality or focus. The three tenses have found their place in my work recurrently. This piece in particular, is based on the notion of a demoralizing future. The physical decay is only a small part. Regardless of my pessimistic roots, I feel the descending darkness of the human condition is nothing if not apparent. This take comes from the ever-growing presence of idealized impossibilities paired with the depreciation of human value, interaction, and understanding. I see the importance at which we hold others withering, as well as the time we genuinely share. At this state, I only question the brightness of humanity's future and the inevitability of its path.



Meltdown on Social Media:  
Amy's Baking Company Meets  
*Kitchen Nightmares*

Nathena Hadrill

Dr. Alec Hosterman, faculty advisor



## Abstract

*This case study focuses on how media relations can go awry very simply. It focuses specifically on Amy's Baking Company and how they handled their customer relations, how the situation escalated after an episode on Kitchen Nightmares, and how the public handled it.*

Media relations is important to every company. It is how companies communicate to customers, as well as creating promotional marketing for businesses. According to the study, *Customer Relations in Social Media: Social Media Usage Motives, Expected Responses from Organizations, and Electronic Word of Mouth*, "More and more organizations are attempting to use social media as a public relations tool to establish and maintain good customer relations" (Ming-Yi, 2015). Most businesses try to keep things positive and level-headed when it comes to criticism. However, sometimes, without any media relations background, actions on social media can go in the wrong direction.

## Background Information

On May 10th, 2013 *Kitchen Nightmares* released its sixteenth episode of the sixth season. In this episode, chef and show host Gordon Ramsay visits Amy's Baking

Company. Restaurant owners Amy and Samy Bouzaglo were asking for help to fix the issues they were encountering in and outside the restaurant. They believe they were being hounded on social media by bloggers and reviewers, and they believed they were being falsely accused of having terrible food and that it was detrimental to their business. They wanted Chef Ramsay to come and clear their name with his status as a top chef. At the start of the show, when he entered the restaurant, Chef Ramsay did not see any organizational or health hazard issues. It was clean, labeled and in tip-top shape for a restaurant. However, as the day went by, it became clear that customer service was the main problem that the restaurant faced.

In the beginning of the episode, there is a timeslot that previews the restaurant before Ramsay's arrival. You hear cursing and yelling. Then,



Figure 1. Source: memecenter.com ('cleary' sic)



Figure 2. Source: anythingbakingmemes.tumblr.com

you see one of the owners pushing customers around and throwing them out. There is very little staff and one chef, Amy, who is the only person handling and cooking the food. Therefore, the kitchen prepares one table's dishes one ticket at a time. The waitresses can only take orders, but cannot put orders in the system, pour wine, handle money, or take tips. The co-owner, Samy, receives and keeps the tips, because the staff gets paid hourly and "does not deserve" them (Hunter, 2013).

After meeting the owners, Ramsay has the traditional menu tasting, as he does on every episode. According to his opinion, the food is terrible. From soggy dough to meat cooked improperly, nothing was up to standards for Chef Ramsay: there was store-bought ravioli, when it is promoted as fresh, a salmon burger that tastes like cat food, and a burger with ingredients that did not even mix together. Ramsay

gives his criticism to Samy, and he is supposed to relay it back to Amy; however, he does not, because Samy states that she does not take criticism. Throughout the day as Ramsay observes the kitchen, he asks Amy and Samy as to why she is not receiving the criticism and why she cannot handle it or work on it to fix her food. She continually argues with him that it "makes no sense, her food is the best, and people usually love it." Ramsay decides that there is a level of delusion and dysfunction within this restaurant as he observes them throughout the rest of the night.

In the second day of his observation, Ramsay comes up with a restaurant restoration plan to bring light to the restaurant. Within a few minutes of sitting down with the owners, there is arguing and yelling from the owners towards Ramsay. They will not listen to what he has to say, and he tries to explain

that they need to listen in order to change and work to be a better restaurant. Amy becomes hysterical and reveals that she does not believe there are any problems with the way they handle their restaurant. She claims her food is good and that the people on the Internet are the real problem. She accuses them of giving fake reports and bullying. She also informs him that she replies back, calling them names such as moron, loser, etc. These are some of the less explicit comments to be revealed. She thinks this is standing up to online bullies, because other businesses will not do it. The whole conversation gets out of hand and Ramsay begins to understand that this duo does not want his help. At the end of the conversation he states, "You're too far gone... The right thing for me to do is to get out of here. Good Luck," and leaves.

After the show aired, Amy's Baking Company and reviewers

took over social media. BuzzFeed's Ryan Broderick wrote an article called *This is the Most Epic Brand Meltdown on Facebook Ever* in reference to what became the aftermath of the episode (2013). Overnight, the episode became the number-one trending story in America on the Internet. The story went viral and people created cartoons, gifs, and memes from comments made during the show.

Their Facebook page, alone, received thousands of comments calling them crazy, stupid, and that their food was so bad that it made Ramsay leave. Amy and Samy did not let it go. They retorted and replied back, making nasty comments to viewers, such as "You are all little punks. Nothing. You are all nothing. We are laughing at you. All of you, just fools," and more explicitly, "You people are all shit. Yelp shit, Reddit Shit. Every shit. Come to here, I will f\*cking show you all."

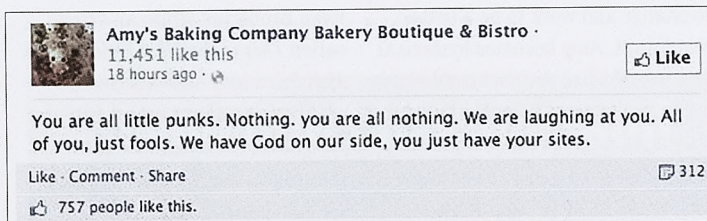


Figure 3. Rachel Tepper's Huffington Post article, "Amy's Baking Company Freaks Out Online After Epic Meltdown on Gordon Ramsay's 'Kitchen Nightmares'"

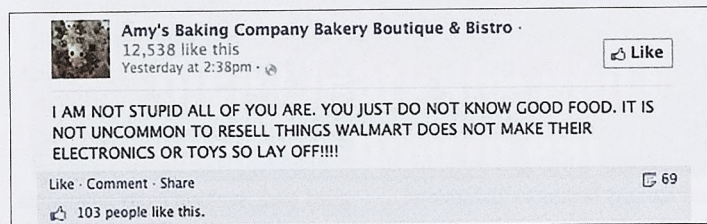


Figure 4. Rachel Tepper's Huffington Post article, "Amy's Baking Company Freaks Out Online after Epic Meltdown on Gordon Ramsay's 'Kitchen Nightmares'"

After a few days of rebuttals and arguments with bloggers, reviews and Facebook posts, the rhetoric came to a halt. The co-owners of the restaurant made a post stating that they were hacked and that they did not say any of those things. However, that did not last long before more comments and reviews by online users caused the owners to lash out with their opinions online, once again. Throughout the entirety of the controversy, they did have more people coming to the restaurant, but it wasn't all for the service, according to online reviewers and bloggers. One comment on Broderick's BuzzFeed article states, "Crazy, this restaurant is not far from me. Now I want to go there just to see the circus" (2013).

In September 2015, Amy's Baking Company closed for good. The way the owners treated their staff and customers in person was considered atrocious according to online bloggers and reviews. The way they handled it on social media became a nationwide disaster. Researcher Ming-Yi found that "The more engaged a customer is with a brand, the more likely he or she will write positive comments on social media sites about the company, brand, product, or service" (2015). Yi also found that "the results suggest that many consumers expect companies to change policies if they have negative experiences with the company and make negative comments." Originally, the reviews were made by restaurant goers who wanted to see a change in the business. Amy and Samy didn't see it this way and saw it as forms of attack by customers. They did not take criticism lightly, and by the way they retorted against Ramsay, they didn't seem to want anyone else's help, either. The restaurant owners' reactions through social media became unnecessary and had a negative impact on their business as a whole. In

comparison to companies with more positive feedback through social media relations, Amy's Baking Company was on the opposite end of the spectrum.

#### Current Situation

After the episode of *Kitchen Nightmares* airs on television, Amy's Baking Company's actions go viral. Viewers from all over the country are talking about it on social media, creating memes, cartoons, gifs, and vine videos slandering and making fun of the restaurant owners. Amy's Baking Company decides to retaliate through their Facebook page with insulting posts to those talking about them and making negative or poor restaurant reviews.

After many insulting posts, the restaurant's Facebook page released a post stating that they had been hacked and contacted local authorities. There is no way for the public to know if this is true or if they were just trying to cover up their mistakes. They shut this page down and notified their followers that they had created a new page for a fresh start. Shortly after more negative posts were made from reviewers, Amy's Baking Company began retaliating again.

Eventually, this page too was deleted after hiring a public relations firm to handle online relations for them.

Amy's Baking Company continued on in their ways from 2013 to 2015. People from all over the country, according to online reviews, would come and visit just to see if the owners were as crazy as everyone made them out to be. Multiple Yelp reviewers commented that you shouldn't use your phone while at the restaurant, because they are paranoid about bad reviewers out to get them. They also continually brought up the show to their customers, called it all lies and talked negatively about Chef Gordon Ramsay.

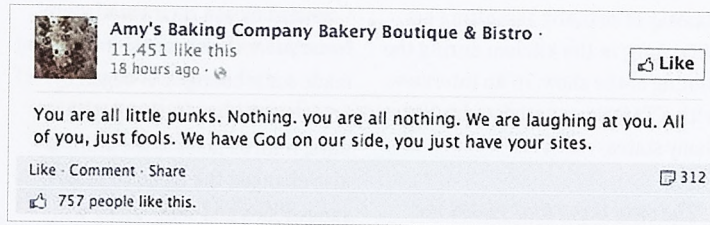


Figure 5. Rachel Tepper's Huffington Post article, Amy's Baking Company Freaks out Online after Epic Meltdown on Gordon Ramsay's 'Kitchen Nightmares

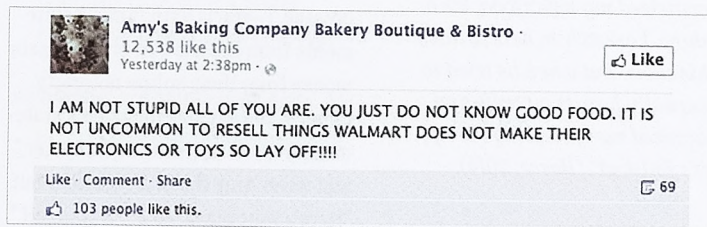


Figure 6. Rachel Tepper's Huffington Post article, Amy's Baking Company Freaks out Online after Epic Meltdown on Gordon Ramsay's 'Kitchen Nightmares

In October 2014, Samy accused Ramsay of sexually assaulting his wife, Amy, in the kitchen during the filming of the show. In an interview with KTAR News with Sandra Haros, Samy states,

*“The only thing that pissed me off is when he sexually harassed my wife in the kitchen. This is why I went crazy on him. It’s the only reason. Not because he criticized my wife’s food; it’s a show. I asked him here to have his show. But when he tried to sexually harass my wife and accused me of stealing the tip, it’s finished” (Haros, 2014).*

Outside of accusations and threats to sue, the couple let it go and moved on from these statements. They refused to go into detail, and nothing more came from what they were trying to accomplish.

In September 2015, Amy’s Baking Company closed their retail storefront. After the show, the restaurant made some changes. It began by firing most of its staff and within days, rehired most of the staff. It also changed the menu to salads, sandwiches and soup, along with Amy’s desserts. Samy continued to take tips from customers and was the only one to handle the register, as well as putting in the orders. They created T-shirts with famous statements from the show in order to gain money from their online notoriety. Some of the sayings included a statement from Samy, “I’m the Gangster,” and when Amy threw a customer out, “Here’s your pizza, go F\*\*k yourself.” The staff would wear them in the restaurant, as well as sell them to paying customers. Even after these changes, the business began to die down. Due to bad reviews, low attendance, and the appearance of bad

customer relations, this eventually led to the closing of the restaurant.

Reddit holds “Ask Me Anything” (AMA) question platforms every week and with major guests on special occasions. In April 2015, along with some help, Gordon Ramsay held his first AMA, as well as a live Twitter feed of the event. A user with the tagname ‘Burnthebridgex’ asked Ramsay, “Have you had any contact with Amy’s Baking Company since their Kitchen Nightmares episode? How do you feel about the fact that they basically became a meme?” (Reddit, 2015). Ramsay, replied in complete detail,

*“Are you mad? No! I haven’t. I just... I dunno. [...] I think it’s absurd and I’m now on the verge of actually feeling sorry for them, because it’s not correct. They’re one of a kind. I have no desire to come back. It was the only time I ever threw the towel in—where I physically can’t do any more. [...]*

*I’m frustrated with them. And I just wish they’d listen. You know, them becoming sort of big online—I’ve seen some of the stuff they’ve been doing and saying, and it’s quite embarrassing. [...] I just wish they’d put their heads down, and let their business, you know, think for itself, rather than trying to react to every little sort of negativity” (Reddit, 2015).*

Ramsay makes it clear that, in his opinion, the owners were not handling the situation correctly and that he just wanted to help. However, according to Ramsay, at the rate they were going and how stubborn they were in their ways, they had given him the message that they did not want his help.

According to Daniela Galarza with *Eater*, Amy and Samy sold the restaurant because of issues with the landlord, not because of the show; however, they will be keeping the name Amy’s Baking Company

for her online instructional cooking videos. She will also “be making desserts for a Phoenix–area restaurant group” (Galarza, 2015).

#### Questions

The questions below are to be used in small-group discussions for developing a social media strategy. The purpose of the following questions is to consider the consumer relations, the media and public’s reactions, and the online interactions made by key stakeholders and what could be done to improve the situation regarding this case study.

1. What were some of the promotional / public relations activities for Amy’s Baking Company? How were they problematic?
2. What are some of the key stakeholders in this situation?

3. What are some of the social media strategies that Amy’s Baking Company used? What are some tactics that should have been used?
4. Do you think Chef Ramsay should have tried helping the restaurant out more? Why or why not?
5. How could Chef Ramsay have helped the restaurant more?
6. Do you think that *Kitchen Nightmares* exaggerated the situation? Why or why not?
7. What specific public relations strategies should Amy’s Baking Company have used to improve their consumer relations?
8. What kind of social media plan would you have recommended for Amy’s Baking Company?
9. Do you think that the fame was positive for their restaurant? What were some of the costs and benefits to this fame?
10. How were Amy and Samy’s interactions with key audiences positive? How were they negative?
11. Do you think the media’s response was ethical towards Amy’s Baking Company? Why or why not?
12. Do you think Amy’s Baking Company’s response was ethical towards their online reviewers? Why or why not?
13. How could Amy’s Baking Company have built a better relationship with their clientele?

*References are on the next page.*

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Artist:

Chiara Enriquez

*Goldilocks and the Three Bears*

*Lauren Rice, faculty advisor*

I paint the world I see, and I see the  
strangest things.

Using digital media I use what I've learned  
in my painting and drawing major to depict  
Technicolor fairy tale worlds where the strange is  
beautiful and where the things that aren't are.





Designer:

Amelia McConnell

*Value in Color*

*Chris Register, faculty advisor*



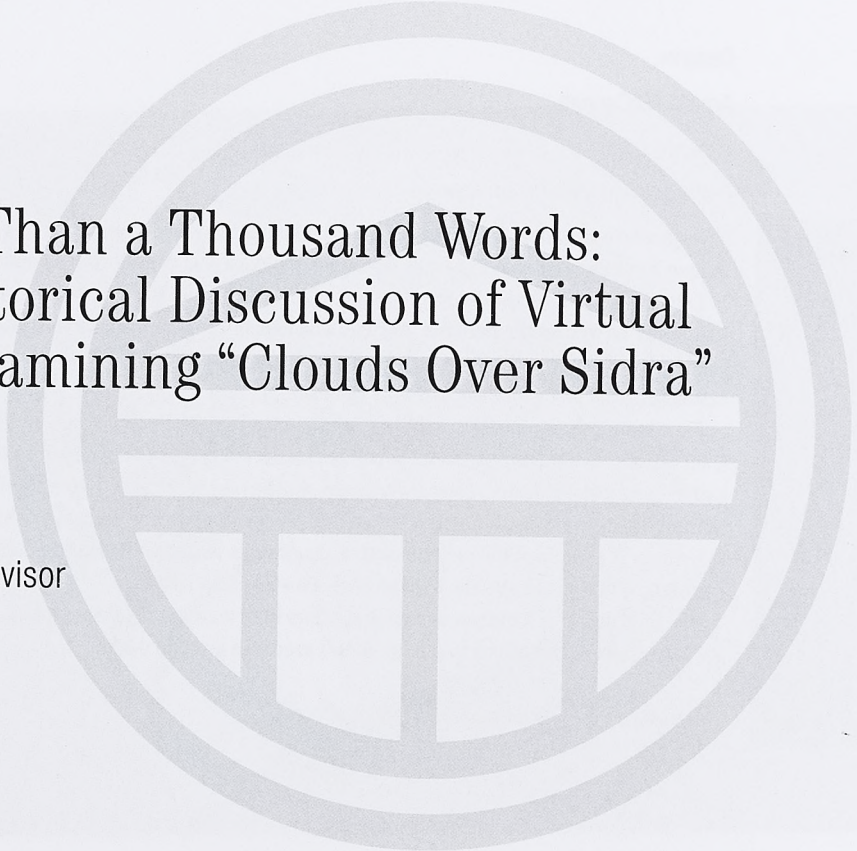
My objective was to design an info-graphic that educates a specific audience and to package that information in a unique way to engage that audience. My target audience was graphic design seniors preparing to enter the job market.

The info-graphic is a source to compare salaries, housing, living expenses, and opportunity scores from one city to another as well as the national average. The look of the info-graphic was inspired by a Pantone booklet, but to remain faithful to the booklet's look, I confronted a few design issues, such as selecting a readable print size and assembling the piece for ease of use by the user.

I started my design process with research to attain the different layers of information for each city. A survey of seniors in my capstone portfolio class provided my list of cities. I used several different resources to gather the most accurate information on these cities. In order to incorporate the design of a Pantone booklet, I had to integrate my information with the booklet's various colors and structure; this created a very appealing look for the viewer. I organized the pages based on general job market information, followed by specific information about the cities. Finally, I bound the booklet with a metal clasp ring.

The final result is a unique design that offers information to college graphic design seniors to help them make good decisions about where to pursue their careers in graphic design.

*awarded first place in the visual works category*



Worth More Than a Thousand Words:  
A Visual Rhetorical Discussion of Virtual  
Reality by Examining “Clouds Over Sidra”

Alexander Morton

Dr. Elif Guiler, faculty advisor

## Introduction

Jony Ive, Senior Vice-President of Design for Apple Inc., once said, “a truly great product is ultimately defined by the integration of its hardware and software” (Hajry). In September 2014, Ive was speaking at a conference displaying Apple’s latest gadgets, the new iPhone 6 and iPhone 6 PLUS. Both devices received the usual public relations treatment from Apple, millions of dollars poured into an advertisement campaign to sell more smartphones. The central message was ‘bigger than bigger,’ and in a lot of ways, the new iPhones lived up to the hype. They featured a larger “LED-backlit widescreen Multi-Touch display with IPS technology” (Apple). Improved processors and other fancy contraptions were also included. Ultimately, what sold the new iPhones was the promise of an enhanced software experience.

Appealing to the Western ideal of progress and innovation has always attracted new consumers. The idea that a new smartphone camera might lead to more cherished moments being captured is a potent motivator for consumer action. “A picture is worth a thousand words” remains a very invaluable adage to bear in mind in this technology-driven world. It is a marketing formula that Apple and their competitors have clung to closely: if you buy my product, you can expect it to improve your daily life in noticeable ways.

Other consumer industries have been built from the notion that the visual message, or the software, can be a powerful rhetorical device to utilize. As of late, several companies have begun to speculate the newly invigorated virtual reality field. VR, as virtual reality is more popularly referred to, has been touted as the next generation of the consumer

visual experience. Companies are realizing that a strong marketable experience can win over a score of new followers and customers. They are recognizing the intricate role that the audience plays with influencing progress and innovation. This knowledge has already been theorized within the field of visual rhetoric, where experts have said that the audience is an important factor to consider when creating visual artifacts. Several commercial entities have already shown the possibilities of VR to open the dialogue between the rhetor, or the companies themselves, and the audience, and no example has done so more famously than Gabo Arora and Chris Milk’s VR documentary, *Clouds Over Sidra*.

By taking a further look into the field of visual rhetoric, we gain a better understanding of how this concerted effort was successful in provoking an empathetic response

from an educated Western audience toward the Syrian Refugee Crisis.

Contemporary Theory on Visual Rhetoric:

*Rhetoric* is the study of how effectively humans communicate to each other through different mediums. At its core, rhetoric is the art of persuasion. A specific consideration of visual rhetoric is the effectiveness at which humans deliver their optical messages to a specific audience. Visual rhetoric expert Richard Buchanan summarizes that the goal of all communication “is to induce in the audience some belief about the past, [...] the present, [...] or the future” (Tyler 21). Following alongside this work, Ann C. Tyler continues by delving into what extent the audience should be allowed to manipulate the rhetorical message. She insists that effective visual rhetoric treats all participants as more than a captive audience; it must also persuade

the audience to adopt a certain belief system.

According to Tyler, the purpose of persuasion is “to encourage the audience to take action, to educate the audience, and to provide the audience with an experience that they can accept or reject” (Tyler 21). She defines the relationship between the rhetor and the audience in the communication process within four different perspectives. Most rhetoricians treat their audiences either as passive readers or ignorant bystanders completely removed from the interpretation process. A step above these two perspectives is semiotics, which “recognizes the specificity of the audience” (Tyler 22). Here, rhetoricians acknowledge the audience’s belief systems and allow them to alter how a visual artifact is interpreted. The audience’s leverage in the communication process reaches its culmination in the fourth perspective, which Tyler

calls a rhetorical analysis of design. At this stage, the audience becomes “a dynamic participant in argument” (Tyler 22). The rhetor utilizes the audience’s established belief systems to persuade them to adopt additional well-aligned values. The purpose of visual rhetoric shifts from a mere collection of information to a powerful social change agent.

This fourth perspective places an additional burden upon rhetoricians as they create their visual artifacts. Before, rhetoricians held the sole responsibility of attaching meaning to visual artifacts, but the balance of power has slowly shifted to favor the audience. This transition should not be too surprising when recent societal trends are taken into consideration. As a global community, we are becoming increasingly indoctrinated into the Western consumer culture. The old cliché holds true that the customer is

always right. Audiences are merely a rhetorical manifestation of consumer culture. Most rhetoricians are not accustomed to selling their rhetorical message to an audience. This discrepancy separates effective visual rhetoric from the washouts.

Chris Milk is one of the few contemporary rhetoricians who possess the ethos to create truly persuasive visual artifacts. Milk carries an impressive background in the music industry. He has worked with countless artists, including Arcade Fire, U2, Kanye West, Green Day, and others. He has won several of the top industry awards for his music videos, as well. Milk has recently turned his attention to VR and how it can be utilized for social change. His most recent work in VR includes a short film about the Syrian Refugee Crisis, *Clouds Over Sidra*. This documentary explores the typical day of a young Syrian girl, Sidra, who lives in one of the

refugee camps erected by nations around the world. Milk wants to bring awareness to the urgent needs of these distressed people, but he understands that any effort needs to be able to survive on the market. The world is pressed with countless worthy issues, and to make the Syrian Refugee Crisis stand out, Milk knew he had to humanize it with technology. The documentary *Clouds Over Sidra* incorporates Tyler’s principles to create a unique visual experience.

#### Persuading the Audience to Act

The first step in creating a rhetorical analysis of design is persuading the audience to act. Naturally, Tyler’s visual concept involves equal interaction between the rhetor and the audience. As the rhetor proceeds, the audience will act accordingly. This exchange of energy can look like the following: “if one attends A, one will feel B; if one goes to C, one will see D; if one

uses E, one will become F” (Tyler 23). A shaking trust is then formed between the rhetor and the audience surrounding this promise. The rhetor must now gauge if the audience is responding to this persuasive deal in the appropriate manner.

In some cases, this evidence can be assessed by looking at the audience’s prior knowledge of the visual artifact. In the documentary *Clouds Over Sidra*, Chris Milk chronicles a small chapter within the course of the Syrian Refugee Crisis. Since it began, “more than 250,000 Syrians have lost their lives, with over 11 million people becoming refugees thanks to the fighting between President Bashar’s forces and his opponents” (Rodgers). Contempt over the ethos of the Syrian government, run by Bashar, escalated from peaceful demonstrations to outright civil war. Fighting has been widespread, taking place primarily in the countryside and in key centers, like

the Syrian capital in Damascus. Due to reports of atrocities, this conflict has received substantial news coverage. The use of chemical weapons in major population centers has caught the West’s attention, in particular. As hundreds of thousands of Syrians are fleeing the encroaching violence, countries around the world have to decide how to handle this new migration of people. Scholars have already begun to consider the Syrian Civil War as the cause of “one of the largest refugee exoduses in recent history” (Rodgers).

When these events are considered, Milk has the following game plan for his documentary: if one attends A, one will feel B. These tragic events in Syria should provoke a kind of visceral response to human suffering. Virtual reality offers Milk a unique opportunity to figuratively place his audience onto the same dirt floors Syrian refugees stand on. The VR film director is relying

upon the empathy of his audience to convince them to respond accordingly toward the Syrian Refugee Crisis. Of course, Milk took several risks when he first produced *Clouds Over Sidra*. He had to work with the assumption that his audience would be familiar with the progress of the Syrian Refugee Crisis. This factor may suggest that Milk intended to influence a certain kind of audience. To coalesce with this assertion, Milk later sent his short film to a small group of representatives from the United Nations, after production was complete. The raw emotional reactions from these UN officials were heart-wrenching. These responses show that Milk wanted to influence a highly acculturated audience when he produced his short film.

#### Educating the Audience

The next phase in creating a rhetorical analysis of design is to actually educate the audience. This is the moment when rhetoricians

naturally cringe the most. With their help, this is the opportunity when the audience can accept or refute the presented information. The rhetor and the audience are equal participants within the visual communication process, after all. Rhetoricians often make the mistake of simply telling the audience how to react to a visual artifact. Real education requires the rhetor to step aside and allow the audience to reach a satisfactory conclusion on their own. Tyler advises rhetoricians to choose components that facilitate the most efficient transfer of knowledge from the visual artifact.

With his background in the music video industry, Milk has overtly chosen several key visual design features to enhance the viewing experience of *Clouds Over Sidra*. Virtual reality offers producers a unique advantage over traditional two-dimensional film. It allows the audience to choose whatever

perspective they want to view a visual artifact from. VR films are essentially a 360-degree panorama of visual images that are stitched together to form a nearly seamless display. With the aid of app producer Vrse, Milk utilizes smartphone technology to bring the VR experience to the hands of millions of viewers. Once immersed within the experience, users can freely navigate the visual artifact by tilting their smartphones, which exposes a different angle that was not previously in view. This feature transforms a simple two-dimensional visual artifact into a mind-boggling three-dimensional visual experience.

This unique feature opens new doors of comprehension for the audience. The real world often proves itself to be a wild, dynamic place. Humans are naturally curious creatures, and they would want to fully explore new environments before presenting a response.

Virtual reality makes good use of this trademark of human evolution. It removes the constant need in the motion picture industry to find the perfect shot. VR allows the audience to learn more about a visual artifact by utilizing learning strategies they acquired from the real world. The audience can explore new environments by focusing on the features that interest them. This freedom can produce the illusion of choice within a pre-recorded film, which empowers the audience.

Virtual reality has become widely popularized due to the strong appeal of creating an immersive experience that the audience can control. This desire is due in large part to the slow emergence of state-of-the-art virtual reality headsets. Oculus Rift has become virtually a household name due to its huge acceptance from the Western consumer market. With this acceptance has come some concerns about the

potential of virtual reality technology. VR advocates have already voiced the need of new additions to make the whole experience more authentic. Reporters complain that “really good, immersive augmented reality feels even harder to achieve” (Stein). Slowly, presence is becoming the next ideal state of immersion. Psychologists Bruno Herbelin, Frederic Vexo, and Daniel Thalmann flesh out this allusive term by stating that presence occurs “when the participant forgets that his perceptions are mediated by technologies” (3). VR technology should be capable of creating a convincing artificial experience that threatens to overtake our acceptance of reality.

At the moment, current VR headsets still rely upon visual and oratory cues to immerse the audience, along with a healthy dose of faith and good humor. VR users cannot control their limbs,

so they are held at the mercy of the producers to shepherd them along with precisely formatted transitions and visual emphasis. Participants may appear in the middle of a room and might listen to voice of the narrator to point their attention in the right direction. There is a lot to see within these virtual worlds, but it still leaves much to be desired. Producers have a tough road ahead to entice their audiences with VR technology. Soon, it will not be enough to produce a really good virtual reality film. VR audiences will start to demand more autonomy with their learning experiences. Scott Stein, a journalist for CNET, had the opportunity to play around with VR headsets. When asked to reflect on his experience, Stein remembered it as a “passive experience; I was a virtual ghost” (Stein). Current virtual reality technology is a step above the classic 1990s TV monitor and



documentary film, but it still has a long way to go to fully unlock the gates of learning for the audience.

#### Providing a Valuable Experience

That being said, the next phase in creating a rhetorical analysis of design involves recognizing that a true visual rhetorical experience is not entirely about the visual experience. In fact, Tyler expressively states, “experience is rarely the primary communication goal” (Tyler 28). Visuals should not function as the main attractant. Visuals alone might not provoke a sufficient response from the audience, let alone persuade them to uphold hidden virtues. The function of visuals or experiences is to serve as the bridge to connect the audience to abstract ideas, which are represented within universal symbols. Rarely are images included in a visual artifact without some purpose. Tyler proclaims, “if the goal of a design is experiential, then it

is often interpreted as a focus on the esthetic moment” (Tyler 28). Subsequently, rhetoricians should construct an experience to serve as the ultimate manifestation of the desired values to be absorbed by the audience.

Rhetoricians make a bad habit of placing too much emphasis on presenting an interesting experience, rather than focusing on delivering a meaningful message. Audiences often suffer through this incompetence in multiple facets of their lives. Television commercials can serve as a sufficient example. Manufacturers are given a narrow window amidst popular television shows to persuade potential consumers to consider promising merchandise. Companies, such as Apple or Microsoft, pay top dollar for stunning visuals to sell their products. Sometimes these corporate giants succumb to the temptation of relying too heavily upon flashy visuals to

dazzle the consumer. TV commercials are trying to sell a product, of course, but sometimes manufacturers get carried away with the special effects and forget about what they want the audience to take away. Consumers might remember a particularly amusing commercial, but usually for the wrong reasons. The focus of that thirty-second time slot rests on the performance rather than the message, to the detriment of the rhetoricians.

Chris Milk could have easily fallen for this same consumerist trap, but he made a conscious decision in narration that changed the whole VR experience. It was no mistake that Milk chose a twelve-year-old girl to become the main protagonist of the story. He could have allowed the audience to explore the refugee camp through the eyes of some notable personality, such as Morgan Freeman. Children, on the other hand, possess a unique ethos of

their own that is worth considering when creating an experience fueled by empathy. In Western culture, innocence is typically personified in a child, an individual that has not been corrupted by worldly views. Being apolitical creatures, children can serve within the crucial function as the spokespeople for humanitarian efforts. Children offer an untarnished perspective to already cloudy predicaments. When a child feels pain or sorrow, no Western audience could easily confuse *Clouds Over Sidra* as a tool to advance some political agenda. In fact, some may argue that the presence of children within a story, like the Syrian Refugee Crisis, humanizes the event and makes the audience feel empathetic toward the topic.

#### Shaping a New Belief System

The final phase in creating a rhetorical analysis of design involves persuading the audience to adopt a new belief system. When developing

an argument, the rhetor must be deliberate in what cultural beliefs are upheld with a visual artifact. Success hinges on how well the audience responds to the subliminal messages that are present. For this reason, rhetoricians must choose virtues that can easily be adopted within the existing belief system of the audience. Tyler reminds rhetoricians explicitly that all “communication is directed toward a *specific* audience and that audience comes to the argument with *particular* cultural beliefs and understanding” (Tyler 29). Misinterpreted messages can distance the audience from the realizations that the rhetor wants them to reach.

Chris Milk acknowledged these risks and made deliberate efforts to sell his VR experience to a Western audience. Throughout the short film, the audience is introduced to several key scenes to get the audience acquainted with the refugee

community. The virtual tour took visitors to see Sidra’s home, her school, the playground where her classmates play soccer, and her family’s dinner table. All of these scenes were carefully chosen to introduce Western outsiders to a world that they only read about in online articles or see on television. By using social institutions that are familiar to Western eyes, Milk grants the audience an opportunity to relate to some of the struggles of refugee life. The audience can imagine what it would be like to attend school or arrive home for dinner with such overwhelming uncertainties hanging over their head. Setting is used as a powerful rhetorical device to push a Western audience to adopt emphatic feelings toward the Syrian refugees, which may later lead to further activism by the Western world.

## Conclusion

In short, *Clouds Over Sidra* is a fantastic example of a rhetorical analysis of design at work. Chris Milk and other VR producers are pioneers on a journey to flesh out the rhetorical intricacies of their craft. Sure, virtual reality still has its kinks to be worked out, but it has come a long way since its inception in the 1960s. During the latter half of the twentieth century, VR was limited to expensive room-sized VR machines that left enthusiasts with less-than-stellar experiences. Poorer-quality immersion techniques failed to replicate the intricacies of true reality and often left visitors with nausea and broken promises. Virginia Hefferman, a journalist for the *New York Times*, recalls talking about the advent of virtual reality with “rank-and-file gamers [who] said it was a nice old sci-fi idea but too expensive and far too stomach-churning to

pursue seriously” (Hefferman). Now, with Facebook buying Oculus Rift for over \$1 billion, Hefferman has changed her tune with much of the Western world by acknowledging that “virtual reality [was] an abject failure right up to the moment it wasn’t” (Hefferman). Current VR technology is bringing the old sci-fi fantasies to life with convincing high-definition resolution.

VR producers such as Chris Milk have slowly recognized the potential of this emerging technology in an increasingly technology-dependent world. With a flip of the wrist, individuals capture with their smartphones a visual moment worthy of Tyler’s commendation. Information can be easily gathered by watching a few hours’ worth of YouTube content a few clicks away. With little effort, anyone can produce their own versions of the rhetorical analysis of design. In such a visually saturated market, corporate entities

are challenged like never before to persuade a technological–literate populace. In this current age, VR possesses the rhetorical exigency to impact the minds of millions of iPhone–wielding Westerners. It reinvigorates overused mediums like film. VR truly breaks the fourth wall of the visual experience.

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# TEN WHY COLLABORATION REASONS IS IMPORTANT TO YOU

- 1 DEVELOPS** Students who collaborate are more likely to develop higher level thinking skills, which will increase chances of success.
- 2 INCREASES** While working with others students have an increased attention and tend to enjoy what they are working on.
- 3 PROVIDES** Collaboration is a great way to provide students with stronger verbal and non-verbal communication skills.
- 4 ENHANCES** Working together students self-management skills are enhanced which allows them to become more independent.
- 5 INSPIRES** Collaboration inspires students, which boosts their critical thinking and allows them to become better team players.
- 6 RESEMBLES** Collaboration allows students to work in a similar situation as they would in real life which better prepares them in the end.
- 7 CREATES** By working in a collaborative setting, students are able to generate more ideas which creates a more positive attitude.
- 8 TEACHES** Collaboration not only teaches students how to work together but it allows them to understand how to criticize ideas, not people.
- 9 BUILDS** Students who learn to collaborate among one another ultimately build a better self esteem and work better on tasks.
- 10 FOCUSES** Collaboration teaches the importance of Teamwork vs. Individual work, which helps for their real life jobs.

TeamUp

Designer:

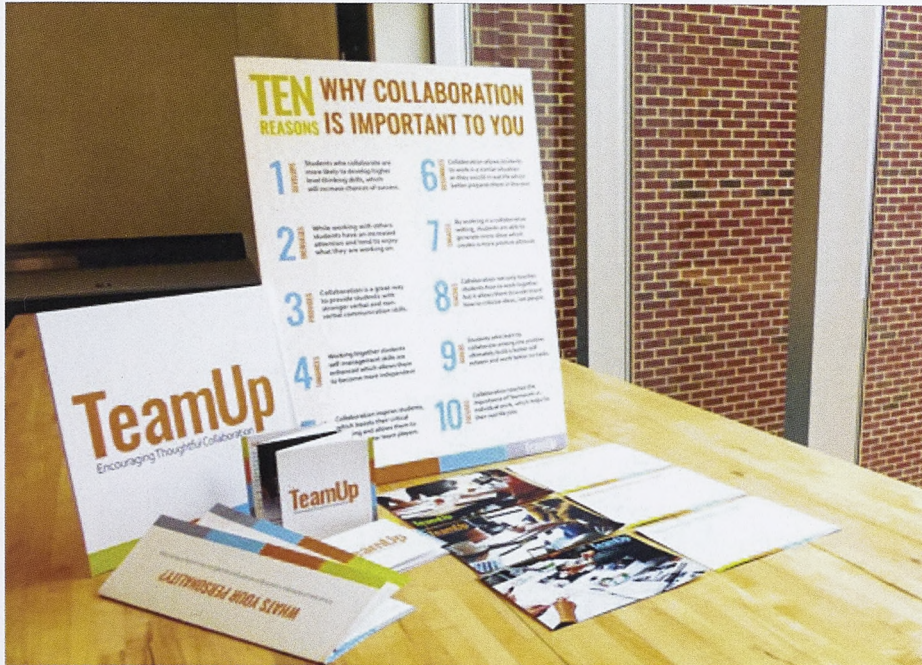
Emma Beckett

*Team Up*

*Wade Lough, Chris Register and Amanda Christensen,  
faculty advisors*

The thought of working with another person on an assignment or project is a very daunting thing for some people. A good majority of students who enter college have yet to work with other individuals and collaborate with them in such a way that will prepare them for the real world. Future employers look for certain traits and qualities in a candidate. One of those traits is the ability to work and collaborate with one others while utilizing good interpersonal skills. My senior project is targeted at educating students the importance of collaboration along with its many benefits. My project also is meant to be encouraging to students and move them to a place where they are comfortable with the idea of collaboration. In order to do this I created the campaign TeamUp: Encouraging Thoughtful Collaboration. This campaign is meant to provide students the necessary information on collaboration so they get a better understanding of what it is and why it is so crucial for future jobs.

At left, "10 Reasons" poster.



On top: accordion brochure, poster, postcard series, and personality handout.  
At right, reminder postcards to be delivered directly to students.



## HAVE YOU COLLABORATED TODAY?

### SKILLS NEEDED FOR COLLABORATION

- Ability to guide the group toward meeting the collaboration's goals, while seeking to include and explore all points of view
- Comfort with consensus building and small-group process;
- Respect in the community and knowledge about the issues the collaboration will address;
- Skill to negotiate turf issues;
- Belief in the process of collaboration;
- Knowledge about the community and organizations in the community;
- Skill and persuasiveness in oral and written communication; and
- Time to commit to leadership.

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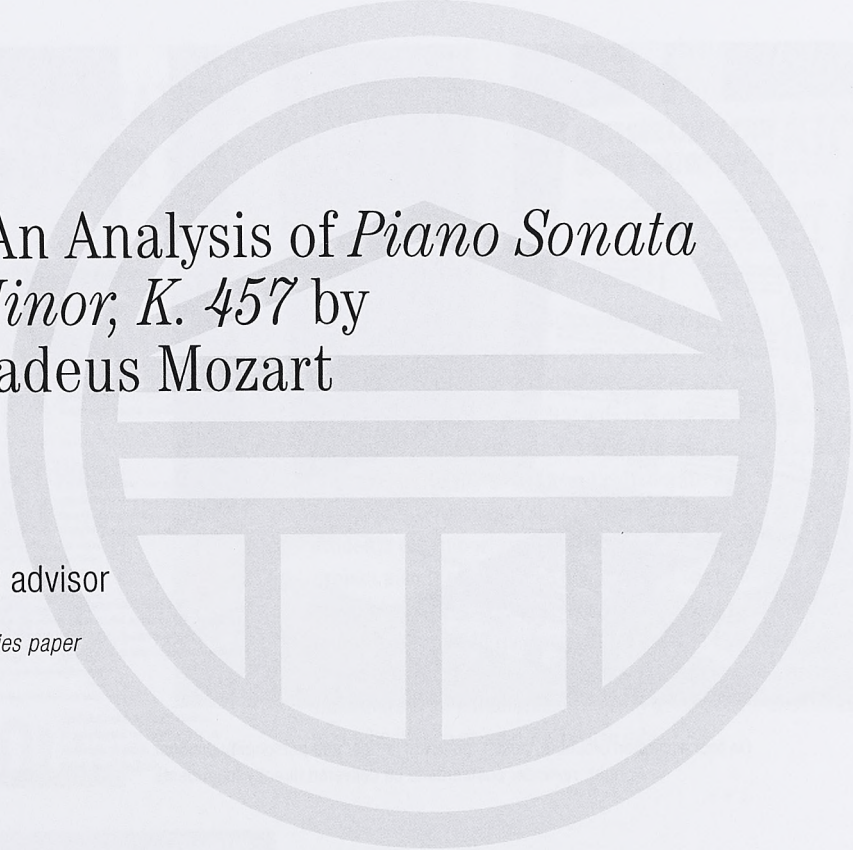


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TeamUp



The Sonata: An Analysis of *Piano Sonata  
No. 14 in C Minor, K. 457* by  
Wolfgang Amadeus Mozart

Leah G. Parr

Dr. Gordon Ring, faculty advisor

*awarded first place for best humanities paper*

Although the term “sonata” was coined in the early Baroque era, it became a widely used form during the Classical era. Wolfgang Amadeus Mozart (1756–1791) was a Classical composer who used and contributed to the development of this form. A prolific composer, Mozart created successful compositions in all genres, including symphonies, masses, chamber works, solo instrumental sonatas, and opera, often employing sonata form into multiple genres. Out of his seventeen sonatas for solo piano, his *Piano Sonata No. 14 in C Minor, K. 457* is considered one of the most important. Composed in three movements, it is a good example of sonata form due to its adherence to the standard textbook definition, but also because of its differences and ensuing exploration of formal ideas.

Mozart was born in Salzburg, Austria on January 27, 1756 to Leopold and Anna Maria Mozart.

Leopold, also a composer, was Mozart’s primary source of education at the beginning of his life (Eisen). Showing virtuosic musical talents from an early age, Mozart began composing and performing at age five along with his sister Nannerl. Beginning in 1762, Leopold took both Mozart and Nannerl on several European performance tours to play for royalty and members of the nobility, visiting locations such as Paris, London, Vienna, and Italy. It was these trips during Mozart’s early years that exposed him to various styles of music, “[developing him] into an international composer” (Gordon 123).

After his lengthy performance career, Mozart returned to Salzburg, where he served as the Konzertmeister to the Archbishop of Salzburg from 1769 to 1781. Mozart battled several conflicts during this period, including disagreements with the Archbishop and

Mozart’s father, as well as the death of his mother while living in Paris in 1778. An insensitive ruler, the Count of Colloredo was appointed to Archbishop in 1782, and he was not fond of music (Gordon 124). Although this provoked discomfort in his position, Mozart’s compositions still flourished, as he composed several masses during this time (Eisen). Conflicts with his father also produced tension, as Mozart wanted to move on to other places of employment but Leopold wanted him to stay in Salzburg with a reputable position. Unhappy in his occupation, Mozart ultimately decided to move to Vienna in 1781 where he could explore other compositional realms.

In Vienna, where he lived until his death, Mozart composed what he wanted and what the public would support; he was one of the first composers to do so, as previous ones, such as Johann

Sebastian Bach (1685–1750) and Franz Joseph Haydn (1732–1809), had been employed in church and court positions. He established the reputation of being the finest Viennese keyboard player, in addition to a pedagogical reputation as he took on several students (Eisen). It was during the Vienna period that Mozart composed his most successful and masterwork operas that are still performed today. Free from the Archbishop’s oppression, Mozart was able to explore secular themes that provided the basis for his greatest operas. He died in Vienna on December 5, 1791 due to unknown causes.

Musicians everywhere regard Mozart as a spontaneous character who lived life to the fullest. He married Constanze Weber on August 4, 1782, after which they lived a lavish lifestyle, sending them into debt due to Mozart’s ghastly spending habits and inability to manage money.

However, he is considered one of the greatest musical geniuses to ever walk this earth. His ability to compose great music quickly and efficiently allowed him to produce a large amount of repertoire in every genre. His superb knowledge in theory and form contributed to the “virtually flawless” quality of his music (Gordon 125).

The word *sonata* comes from the Latin word *sonare*, meaning “to sound.” In early seventeenth-century Baroque music, this term was applied to music that was to be played by instruments instead of sung (Gordon 34). First used by Adriano Banchieri (1567–1634), the term reflected the increased use of instruments in music as compared to Medieval and Renaissance music, which was mainly vocal/choral (Gordon 45). At this point in time, dance suites, church suites, and sonatas were musically identical, producing works of four or more

movements in alternating slow–fast tempi. These movements in themselves had their own form, usually a binary dance form with two distinct sections. It was this multi-sectional structure that lead composers to label their compositions as sonatas (Gordon 74).

Eventually, the sonata developed into a three-movement piece with a fast–slow–fast format. Two composers influenced this: Alessandro Scarlatti (1660–1725) and Georg Christoph Wagenseil (1715–1777). Scarlatti’s opera overtures, formatted into fast–slow–fast sections, were “expanded into a pattern on which the sequence of movements in the sonata [was] based” (Gordon 75). Wagenseil broke away from the multiple-movement structure and wrote pieces with just three movements in the fast–slow–fast manner (Irving 19).

The most identifiable form element of a three-movement sonata is

the single-movement sonata form, typically used in the first movement. This form, although not theoretically labeled until the mid–nineteenth century, “is a three-section design consisting of exposition, development, and recapitulation of two principal themes, labeled respectively the first and second subjects” (Irving 99). In the exposition, the first theme is presented in the tonic key and the second theme in either the dominant (if the tonic is major) or relative major (if the tonic is minor). In the development, these themes are basically developed and possibly expanded in various keys, with a return to the first tonic theme signaling the recapitulation, in which both themes are in the tonic key.

This idea of multiple themes and modulations was first explored by Domenico Scarlatti (1685–1757), a Baroque composer, in his 555 sonatas. Although his sonatas were

single binary movements, they have two thematic ideas and modulatory sections; the first section consists of the first theme, presented in tonic, and the second theme in dominant/relative major that modulates to that key. In the second section, there is a return to tonic in which both themes are presented (Gordon 76). Other early Classical developments included the use of left-hand accompaniment to right-hand melodic material, a technique explored and made popular by Haydn (Gordon 93).

Eventually, there were prevailing forms for each of the three sonata movements. Single-movement sonata form is statistically the most likely for the first movement, although theme and variations is also popular. The second and slow movement is typically an ABA-like form, with minuet and trio being a popular option as sonatas developed out of dance forms. The last



movement could be set in various forms with the rondo, a form in which thematic material alternates with contrasting material in closely related keys, being the most used.

Mozart's *Piano Sonata No. 14 in C Minor, K. 457* follows this standard practice as the first movement is in single-movement form, the second movement is a drawn-out ABA, and the last movement resembles a rondo. Completed on October 14, 1784, this piece was composed during Mozart's Vienna years. It was published in 1785 as *Fantasia and Sonata in C Minor, K. 475* and the *Sonata*. Although composed at different times (the *Fantasia* was finished on May 20, 1785), the two pieces are musically similar, with some believing that Mozart viewed the *Fantasia* as an extended prelude to the *Sonata* (Wolf 5–6).

When published by Artaria, the set was dedicated to Therese

von Trattner, a student of Mozart. In reference to the autography of this piece, it is suggested that the *Sonata's* middle movement was written before the others as a possible teaching piece for Trattner (Wolf 22). Holding much “pedagogical significance,” the movement showcases Mozart's compositional development in terms of variation and ornamentation (Irving 74).

The titles for the *Sonata's* three movements are “Allegro,” “Adagio,” and “Molto Allegro.” Although they bear great similarity to the textbook definitions of the corresponding individual forms, there are also many differences that make this piece unique. A typical performance lasts eighteen minutes.

#### FORM CHARTS I “Allegro”

Measures	Key	Formal Division	Description
1–8	cm	<b>Exposition</b> Theme 1a	Opening thematic material. M. 5–8 are a repetition of the original m. 1–4 material built on the dominant.
9–18	cm	Theme 1b	A second thematic idea built on the dominant which cadences us back to tonic. Sequencing in m. 17–18.
19–22	cm ► EbM	Transition	Begins with theme 1a motive, but takes us to a Bb Major chord, the V (dominant) of the relative major (EbM) to cm.
23–35	EbM	Theme 2a	2nd theme group in the relative major, standard for sonatas in minor keys. More lyrical of a melody than the first theme group.
36–43	EbM	Theme 2b	A second lyrical theme that is rhythmically related to the Theme 2a.
44–57	EbM ► fm	Theme 2c	A new melodic idea with the introduction of D–flats and E–naturals suggests a modulation to fm. From m. 51–55, there is a long and drawn out arpeggiated fm chord. Chromatic material in m. 56–57 suggests a movement to another key.
58–74	EbM ► cm	Codetta	New material nearing the repeat bars suggests the codetta. Sequencing in m. 59–61, m. 63–64, and m. 67–70. The exposition closes with a presentation of Theme 1a in m. 73–74 with a V <sup>7</sup> chord in m. 74 that cadences back to the opening tonic theme or to the parallel major when continuing to the development.

Measures	Key	Formal Division	Description
75–78	CM ► fm	<b>Development</b> Theme 1a	Theme 1a opening motive presented in the parallel major. Triplet step and skip material in m. 77–78 is built on a Bb <sup>7</sup> , which acts as a V <sup>7</sup> chord in fm which we cadence on in m. 79.
79–82	fm	Theme 2a	Theme 2a presented in fm.
83–86	fm ► gm	Theme 1a	Similar to m. 75–78. Theme 1a motive in fm in right hand with triplet accompaniment in the left. M. 85–86 are exactly the same as m. 77–78, except built on a D <sup>7</sup> chord acting as the V <sup>7</sup> in gm which we cadence on in m. 87.
87–99	gm ► cm	Theme 1a, Retransition	Theme 1a motive in gm m. 87–88 with left hand triplet accomp. Same material with slight variation in left hand in m. 89–90 but built on a G <sup>7</sup> chord acting as the V <sup>7</sup> in cm, which we see with the return of Theme 1a in cm in m. 91–92. Theme 1a again in m. 93–94 on the V <sup>7</sup> chord. Sequencing m. 95–97 on the vii <sup>o7</sup> chord (seven fully diminished seventh, b <sup>o7</sup> ) with a vii <sup>o7</sup> chord in m. 98, resolving to a V <sup>7</sup> in m. 99 that cadences to cm and signals the recapitulation.
100–107	cm	<b>Recapitulation</b> Theme 1a	Opening thematic material. M. 5–8 are a repetition of the original m. 1–4 material built on the dominant.
108–117	cm	Theme 1b	Exact repeat of how it appears in the exposition.

Measures	Key	Formal Division	Description
118–120	cm	Transition	Sequencing on Theme 1a motive on a cm and fm chord. Introduction of D–flat.
121–125	DbM ► cm	New Melodic Idea	New melodic material in DbM. However, material built on a f# <sup>o7</sup> in m. 125 acts like the vii <sup>o7</sup> in GM, which we see in the ensuing measures that act as the dominant in the tonic key.
126–130	cm	Theme 2a	Same material as in m. 31–35 from Theme 2a except in the tonic key.
131–138	cm	Theme 2b	Exact repeat of how it appears in the exposition except in the tonic key instead of relative major.
139–155	cm	Theme 2c	Some extension on Theme 2c, this time in tonic, causes its repeat to be a few measures longer. We again see an fm arpeggiated chord from m. 149–153, however the material in m. 154–155 keeps us in the tonic.
156–167	cm	Codetta	Balanced! Same material at the end of exposition except in the tonic key. Sequencing in m. 156–158, m. 160–161, and m. 164–166.
168–185	cm	<b>Coda</b>	Theme 1a in tonic m. 168–169, and fm in m. 170–171, then on an f# <sup>o7</sup> chord in m. 172–173 which takes us to a i6/4 in m. 174 and then a V <sup>7</sup> in m. 175 which includes a Mozartian trill. New melodic idea based on sequencing in m. 176–181 with left hand melody and octave triplet accompaniment in the right hand. V <sup>7</sup> –i cadence in m. 182–185 in the piano's lower register, giving the movement a quiet, yet full ending.

This first movement, “Allegro,” is a standard single-movement sonata form. Lacking the optional introduction, the exposition begins with the first theme group in the tonic key followed by a transition leading to the second theme group in the relative major, as the tonic key is C minor. The development is short, with thematic development from both theme groups. These themes are developed in closely related keys, including F minor, the subdominant minor, and G minor, the dominant minor. The return of the recapitulation is signaled by the return of the first theme group. Thus, this movement closely follows the textbook definition of single-movement sonata form.

There are several interesting characteristics about this first movement. The first theme in C minor is a reference to the orchestral gesture known as the Mannheim Rocket (Gordon 135). This gesture is

an “upward–shooting set of [arpeggiated] patterns” that is not only found in the exposition, but is also developed in the development seen in Example 1 (Smallman).

Comparisons have been made between this sonata’s opening movement to that of *Sonata in F Minor*, Op. 2, No. 1 by Ludwig von Beethoven due to its “brusque, strong character” in addition to the use of the Mannheim Rocket seen in Example 2 (Gordon 135).

To contrast this strong opening, Mozart includes lyrical and smooth melodies in the second theme group in E-flat Major. This melodicism can be attributed to his success as an opera composer.

Three aspects of the “Allegro” movement oppose the textbook form. It is a common compositional practice to include dominant preparation material in the retransition back to tonic between the development and the recapitulation.

Example 1 Wolfgang Amadeus Mozart: Sonata, K. 457, 1st mvt. m. 1–4.

Example 2 Ludwig von Beethoven: Sonata in F minor, Op. 2, No. 1, 1<sup>st</sup> mvt. m. 1–4



FORM CHARTS  
II "Adagio"

Measures	Key	Formal Division	Description
1-7	EbM	Theme 1a	Slow and legato melody with lots of notated ornamentation and embellishment. M. 1 and 4 resemble each other, and m. 2 and 5 are exactly the same.
8-16	BbM	Theme 1b	New melodic ideas in the dominant. Several motives are either repeated or sequenced: the material found in m. 8/4 - 9/2 is repeated twice; sequencing in m. 10 - 11/1; repetition of material m. 13/2 - 14; sequencing and repetition in m. 15.
17-23	EbM	Theme 1a'	Repetition of Theme 1a; however, there is more embellishment on the repeat.
24-31	AbM ► GbM	Theme 2	Lyrical melodic idea repeated in m. 24-25. Sequencing in m. 27-28. Improvisatory passages in m. 29 - 30/2. Introduction of G-flats and C-flats in m. 30/3 - 31 indicate a modulation to GbM.

Measures	Key	Formal Division	Description
32-41	GbM ► EbM	Theme 2'	Lyrical melody repeated m. 32-33 in GbM. M. 34 similar to m. 26. Sequencing m. 35-37 in which G-flat and C-flat begin to disappear, and F-sharps and B-naturals appear. Cadenza-like material m. 38-41 built on arpeggiated chords and scale passages. These measures explore $V^7-i$ in cm; however, a nice $Bb^7$ chord in m. 41 supported by the scale passage acts as the $V^7$ in tonic EbM which we cadence back to in m. 42.
42-53	EbM	Theme 1a''	M. 42-48 are a further embellished repetition of Theme 1a, which is then extended and motivically developed m. 49-53 with an improvisatory passage to close out this section in m. 53/4.
54-58	EbM	Closing Material Theme 1b	Sequence in m. 54. Theme 1b material in m. 55-57/3, however this time presented in the tonic. A nice $V^7-i$ cadence m. 57/4 - 58 closes the movement.



Example 4 Wolfgang Amadeus Mozart: Sonata, K. 457, 2nd movt. m. 14–15.



Example 5 Wolfgang Amadeus Mozart: Sonata, K. 457, 2nd movt. m. 56–57.

The “Adagio” definitely serves as the slow middle movement piece. Because it is believed that this movement was written separately from the outer movements, it does not have a typical form found within a sonata, and is vastly different from the intense outer movements (Irving 75). It is slow-moving, lasting almost twelve minutes, and free, with some thematic development (Gordon 135). Essentially, it is an ABA form in E-flat Major, the relative major to C minor. The A section is rounded in itself, with a first theme in tonic and a second that modulates to the dominant B-flat Major, as seen in Example 4, closing with an embellished return of the opening theme.

In fact, each time the melody is repeated it is continuously developed and embellished.

The B section introduces a new melody that is repeated in multiple keys. Comparisons have been made between this melodic figure and the one found in the second movement of *Sonata in C minor*, Op. 13 “Pathetique” by Beethoven, as they both start with the same notes: C, B-flat, and E-flat (Gordon 135–136). (In fact, comparisons have been made between the entireties of both sonatas due to their organizational layout.) There is chromatic and cadenza-like material before the return of the A section, which not only develops the first theme, but includes the second theme in the tonic key of E-flat Major as seen in Example 5.

FORM CHARTS  
III "Molto Allegro"

Measures	Key	Formal Division	Description
1 – 44	cm	<b>A</b>	This overall thematic section can be broken into smaller sections:
PU–16/1	cm	Theme a	First theme idea is based on a 4-note descending motive whose sequence ascends and is then repeated an octave lower with some variation.
16/3–24/1	cm	Theme b	Melodic figure in right hand with broken chord accompaniment in the left hand.
26–30/1	cm	Theme c	Opening descending tritone that takes us to a V <sup>7</sup> -i cadence. M. 29 is similar to m. 15.
30/3–38/1	cm	Theme b	Exact repetition.
40–44/1	cm	Theme c	Exact repetition.
<b>45</b>	cm ► EbM	<b>Transition 1</b>	A Bb <sup>7</sup> chord acts as V <sup>7</sup> in EbM, the relative major to cm, to which the piece modulates.
<b>46–96</b>	EbM	<b>B</b>	Again, this overall thematic section can be broken into smaller sections:
46–54	EbM	Theme d	Lyrical melody with notated embellishment on its repeat.
55–58/1	EbM ► BbM	Transition (within modulation)	Material based on the d theme that transitions to BbM with use of A-naturals.

Measures	Key	Formal Division	Description
58/3–68	BbM	Theme e	Chromatic material in m. 58/3 – 60/1 is repeated an octave lower. Motive in m. 62–63/1 is repeated three times in descending octaves.
69–73	BbM ► EbM	Retransition (within modulation)	Octave melody in right hand that comes to a Bb <sup>7</sup> chord in m. 73 acting as V <sup>7</sup> in EbM.
74–90	EbM	Theme f	Sequencing in m. 74–77 and m. 78–81. The material is then repeated an octave lower.
91–96	EbM	Theme g	Sol–la–ti–do ascending motive in left hand. Material m. 91–92 is repeated twice in descending octaves.
<b>97–102</b>	cm	<b>Retransition 1</b>	Broken chord ascending sequence in right hand with left hand blocked chords takes us back to cm with a V <sup>7</sup> chord in m. 102.
<b>103/3–141</b>	cm	<b>A'</b>	Exact repetition of the first A, except that the c melody is not repeated, ending with the b theme.
<b>143–144</b>	cm ► fm	<b>Transition 2</b>	Sequence of the last two measures of the b theme ascending blocked chords in m. 23–24. The introduction of D-flats and E-naturals indicate a modulation to fm.

Measures	Key	Formal Division	Description
146–166	fm ► gm ► cm	<b>C</b>	Can be broken down into smaller sections:
146–155	fm ► gm	Theme h	Melodic material in right hand, broken chord accompaniment in left. A continuing sequence of m. 143–144 modulates to gm with the use of D–naturals, A–naturals, and F–sharps.
157–166	gm ► cm	Theme h'	Same material as in h, except now in gm. The use of B–natural in m. 164 is the first indication of a return to cm. Instead of ending with multiple blocked chords, there is a single vii <sup>o</sup> 7 in cm in m. 165, resolving to V6/5 in m. 166.
167–210	cm	<b>B'</b>	Extremely similar to first B, except now in tonic key. The retransition material between the e and f themes is slightly different with octave motives in both hands, and the second sequence of the f theme is not repeated.
211–220	cm	<b>Dominant Preparation</b>	Dominant preparation from left hand chords and melodic material in right hand resembling Theme a as well as scale passages takes us back to the A section. (Cannot be called a retransition because we were already in the tonic key.)

Measures	Key	Formal Division	Description
221–271	cm	<b>A''</b>	There is some motivic sequencing in between the a and b themes based on the a theme, m. 229–249/1. Like A', the c theme is not repeated a second time, ending with b.
273–274	cm ► fm	<b>Transition 2</b>	Exact repeat of m. 143–144.
276–288	fm ► cm	Theme h''	Same material as h, but continues with broken left hand chords instead of blocked chord cadence. We return to cm in m. 286 with a V <sup>7</sup> –i cadence containing a Mozartian trill in m. 287–288.
289–294	cm	Theme g	Sol–la–ti–do ascending motive, this time in tonic.
294–320	cm	Coda	New melodic idea in m. 294–310 with long left hand notes and right hand broken chord accompaniment that switches hands on the repeat. Sequencing m. 311–318 that switches between dominant and tonic, finally ending with two full tonic chords in m. 319–320.



“Molto Allegro” returns the piece to its C minor tonal center and fiery personality. Fundamentally a rondo, it can be labeled as ABACBAC and coda (Gordon 136). It differs from a standard rondo in that the sections are much longer, containing more melodic material, and how the A section does not repeat between each episode. Although there are several identifiable melodies, this movement uses more motivic sequencing than the previous two. Its fragmented sections and frequent rest breaks contribute to the movement’s “searching restlessness” and “elusive and disturbed” mood (Gordon 136). However, all modulatory sections are in closely related keys, with some material repeated later on in the tonic key. For example, the first

time we see the B theme, it is in the relative major as seen in Example 6. The second time we see this theme, it is in the tonic in Example 7.

The closing movement “works admirably as the final dramatic touch for this sonata” (Gordon 136).

Made popular in the Classical era by composers such as Wolfgang Amadeus Mozart, the sonata became a standard and popular form that is still significant in compositional realms today. Mozart’s *Piano Sonata No. 14 in C Minor, K. 457* significantly represents the textbook definition of sonata form in terms of thematic development and key relations. Although composed in 1784, it remains in the performance repertoire today, to be enjoyed by listeners of all ages.

Example 6 Wolfgang Amadeus Mozart: Sonata, K. 457, 3rd movt. m. 47–50.

Example 7 Wolfgang Amadeus Mozart: Sonata, K. 457, 3rd movt. m. 168–171.

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Artist:

Briana Adhikusuma

*Her*

*Michael Mergen, faculty advisor*

Her. She is this, she is that. She is molded by the ideas of those around her. She relies on no one but herself, but does not always reveal her strength of independent thought. The images pinned to her are but ornaments on her identification. These weigh her down, lift her up, and are but a passing in time. The impact of these ideas can be her chain in life and society deems it necessary to make it difficult to break. Whether free in her mind from these ideas or not, they will always be present in her. She cannot resist them. They are her.



# Skewed Perceptions of Masculinity in Chris Lynch's *Inexcusable*

Taylor Embrey

Dr. David Magill, faculty advisor

*awarded second place for best humanities paper*

## Introduction

Chris Lynch's *Inexcusable* follows its protagonist, Keir Sarafian, a respected football player, through his final year of high school. Lynch tells Keir's story to explore adolescent identity, especially how that identity changes based on performance of gender. Throughout the novel, Keir behaves in ways that he thinks are expected of him because he is male, but he takes these expectations to the extreme. Lynch has structured the novel in a way that switches between past and present tense. The present is Keir being yelled at by a girl, Gigi Boudakian, for something he feels he did not do, while the past tells the events that solidify his self-made identity as the quintessential good guy. Gigi claims Keir has raped her, which he thinks he could not have done because he loves her, and because her claims directly contradict the way he sees himself. This final

event is the culmination of all the toxic ideas Keir has picked up from others and created himself. Lynch uses the combination of Keir's heavy involvement in sports culture and lack of positive male figures both in his friend group and at home to show that expectations associated with these activities can cause adolescents to develop a skewed perception of what it means to be masculine. Lynch uses Keir's character to demonstrate that the narrow expectations for masculinity, a large part of many of the activities that adolescent boys participate in, can be misconstrued, causing boys like Keir to think they are so-called good guys despite their often harmful behavior.

### Constructions of Masculinity and the Father's Influence

Keir's perception of himself and his behavior is based on constructions of masculinity that he has

learned from his peers or synthesized himself. Keir sees himself as a good guy who is always in the right, and is always doing what he is meant to do. Early in the novel, he imagines what people would say about him when asked about his character—"Rock solid, Keir. Kind of guy you would want behind you.... straight shooter.... Loyal, polite. Funny. Good manners. He was brought up right" (Lynch 3). No matter what he does, Keir cannot see himself through any lens but the rose-colored one he thinks about himself through. His performance of masculinity is based on these ideas, as well as the ideas he picks up from his peers. In her article "Displaying Practices of Masculinity," Josephine Peyton Young describes ways that adolescent males perform gender. Young states, "boys and men are held accountable to display gender in situationally specific ways.... Gender, then, is not something one

'accomplishes' once at an early age; it has to be publicly displayed over and over again in accordance with the structures of social contexts" (5). Because maintaining masculinity is such a constant performance, it can become essential to a boy's identity because it is how he interacts with most of the world. Individual masculinity allows men and boys to fit themselves into the expectations associated with their gender while remaining somewhat unique. In Keir's case, the masculine identity he has created from other people's expectations of him has become an essential part of his personality that he does not give up even when he acts against it.

Boys do not create their perception of what it means to be masculine on their own; they often take some of their ideas from older, male family members. In their article "Fathers and Sons: The Relationship Between Violence and Masculinity,"

Mark Pope and Matt Englar–Carson discuss the role fathers have in shaping the masculinities of their sons. Pope and Englar–Carson state “fathers can engage their sons in a dialogue, helping them to understand why [they] and others behave the way they do” (368). Ray, Keir’s father, does not attempt to do any shaping of Keir’s behaviors, even when they begin to become dangerous. Keir refers to Ray by his first name and describes their relationship as “father and son, brothers, roommates, bastards, and buddies” (Lynch 27). Ray has multiple opportunities to start this dialogue with Keir, but never takes it.

After Keir cripples a rival player during a football game, Ray handles all of the questions from the press instead of allowing Keir to speak for himself, and only tells his son “[he’s] a good boy,” when he feels he needs to be reminded of that (Lynch 20). Ray never asks if Keir has any

negative feelings about the incident or even tries to discuss it at all. Keir maintains that the play he executed was perfect, he did what he was supposed to, and that the only reason the other player was injured is because he was not doing what he was supposed to do. When someone suggests he should be sorry for what he has done, his reaction is “why do I have to feel sorry if I didn’t do anything wrong? I don’t understand that” (Lynch 30). Keir has internalized the idea that excessive violence is okay if the outcome is ruled an accident or otherwise does not negatively affect him. This means that in Keir’s version of masculinity, violence is permissible as long as there are no consequences for him. The lack of direct consequences for violent or otherwise harmful behavior teaches Keir that these behaviors are all in good fun, as they are mostly treated as “boys will be boys” situations. Lynch uses this

as a comment on how a variety of negative things adolescent boys do are dismissed as typical and unable to be changed.

Throughout the novel, Keir interacts with a wide variety of people, including his father, sisters, and friends. However, Keir displays a disconnection from many of the people in his life, as well as with his own emotions, a phenomenon discussed in Pope and Englar–Carson’s article. They state, “boys who are confused with societal messages about what is expected of them as boys will most likely become men who continue to feel disconnected” (Pope & Englar–Carson 367). After the football incident, Keir becomes popular, but decides that “[he] didn’t necessarily want to be buddies with people.... That took *involvement*, which, to be honest, [he] didn’t do very well (Lynch 32). Keir revels in his popularity and his new nickname, “Killer,” and despite

“a guy’s not supposed to care overly much about what other people think of him, [he cares] a lot” and figures out that he likes being liked (Lynch 32). Keir knows that people liked him, but he keeps himself emotionally distant from them, creating an aggressive façade based on his new place in school as “Killer Keir” and his deliberate distance from his peers. When young men create these façades, they “learn to protect themselves...and learn to express the only acceptable male emotion, which is anger. Violence is the final step in a sequence that begins with this emotional disconnection” (Pope and Englar–Carson 368). Keir internalizes the idea that he is the “Killer,” causing him to develop patterns of behavior in keeping with his newfound popularity and the reasons behind it. This pattern continues Lynch’s critique of how inconsistently negative reactions or consequences are applied when a

boy's behavior fits into some aspect of generally accepted masculinity. Many men are perceived to be aloof, so it is not recognized that Keir has taken this trait to a potentially dangerous extreme.

Keir's disconnection from people goes hand in hand with a lack of empathy, made worse by the fact that Ray will not open a dialogue to "support [his] son's innate ability to empathize with others" and help him "begin to feel less shame about his own vulnerabilities while understanding the emotional experiences of others" (Pope and Englar-Carson 368). Keir explains a lot of his thoughts with phrases like "I know a guy's not supposed to..." and "a guy needs to," when talking about himself and others (Lynch 32 & 98). Because Ray has never talked to Keir about empathy or any kind of feelings, these ideas are very black and white to him, and any violation of them, especially when done by someone else, angers Keir.

Because he cannot understand why other people act the way they do, he is able to make excuses for his own behavior, but is offended when others do not do what he expects of them based on his limited perceptions. During conflicts with other characters, Keir says things like, "I hate it when people I love condemn me" and "I hate it when people I love refuse to speak to me," showing that whenever he is faced with other people's feelings, his will always take precedence (Lynch 30 & 84). Keir acts the way he thinks young men are supposed to act, and when people do not fulfill their part of his internal script, then it is their fault for falling short, not his fault for behaving unacceptably. Because Keir sees himself as the epitome of a good guy and is so disconnected from others, he will always see himself as in the right and anyone who goes against his expectations as in the wrong.

#### The Role of Sport in Masculinity

Sports, specifically football, make up a large part of Keir's identity and involvement with his peers. Football provides Keir with another platform to express his masculinity, and his skill contributes to his ego and positive self-image. In his article "Sport and Images of Masculinity," Murray Drummond uses the lens of sport "to identify the problems associated with masculine identity, [to provide] a looking glass for the problems associated with the social construction of masculinity for men in contemporary Western society" (129). Lynch uses Keir's character in much the same way, as a reflection of the idea that "sport has long been regarded as a site for the development of masculine behaviors" and is "one of the most important sites of masculinizing practice and socialize[s] boys into many of the values, attitudes, and skills considered so important in

the adult world of men" (Drummond 131). Many of Keir's expectations for himself come from ideas rooted in sport. Derek Kreager, in his article "Unnecessary Roughness? School Sports, Peer Networks, and Male Adolescent Violence," states that masculinized sports, like football, "create conditions where violence becomes an acceptable means of 'doing' masculinity and maintaining valued masculine identities" (Kreager 709). Keir's perception of himself as a good guy comes partially from the idea that "contact sport athletes are admired for their strength and determination and rewarded with increased prestige and access to exclusive peer groups" (Kreager 709). Keir saw himself as good before the incident that turned him into "Killer," but the reward from his peers in the form of greater access to their social scene feeds his perception of himself as the ultimate good guy. This elevated

level of peer acceptance following a sporting achievement is an accepted, although problematic, part of high school culture. Lynch highlights the danger of the correlation between sports violence and increased peer acceptance with the nickname "Killer," given by Keir's peers and used as an identifying feature that is a marker of the increased popularity that he revels in. Keir's peers reward his so-called accomplishment, confirming Keir's feeling that he did the right thing, like good guys do.

Keir's skill at football increases his popularity at school and benefits him in other aspects of his life, including his self-esteem and his college prospects. Drummond states, "being good at a sport is at least one way of creating a positive self-esteem in the face of other perceived adversities. . . . Some young men view sport as a method of outwardly promoting a positive

self-image" (137). After the incident, Keir is materially rewarded for his act of on-field violence when he "quietly receive[s] an offer of a football scholarship. The next day [he] quietly receive[s] two more" (Lynch 22). The news of this spreads, and Keir essentially coasts through the rest of the school year, both socially and academically. However, once the season ends and he is without the practice of sport, he gains weight. When he notices this, he "turn[s] angrily away from the mirror, like it was the mirror's fault. It certainly wasn't [his]" (Lynch 72). Without active participation of sport, Keir's self-image changes to one that is significantly less positive; he loses a significant amount of self-esteem and sees himself as less of a man until he begins to exercise again, because to him, men are supposed to be fit, like professional athletes. Because fitness is part of his perception of real masculinity, Keir feels

like he is only manly when he is in peak physical shape, so he begins running, which begins a "hazy fantasy, in which [he] had achieved something heroic and monumentally physical and was running around acknowledging the love and respect of the townspeople" (Lynch 75). Keir needs sport and the ideal masculine physique to "help prop up his masculine identity"; without it, he does not see himself as worthy of the popularity he has received from it (Drummond 140). Keir places a majority of his self-image on his athleticism, because it earns him the likeableness and perception of goodness that he craves. Lynch uses this aspect of Keir's character to show that it encourages "traditional gender stereotypes and can negatively impact social change" (Drummond 140). To Keir, good men are fit and athletic and accepted by their peers for their physique and their accomplishments, and

without one of those elements, the performance of good masculinity is incomplete.

#### Peer Influence and Groupthink

Keir's football team is a tight-knit group, and although he stays somewhat distant from them emotionally, he is still intertwined with them and goes along with what they do. He participates in their activities because not participating would set him apart, then he rationalizes his involvement into things he can accept later on. Although he plays both football and soccer, Keir has unconsciously sided himself with football, the sport he thinks is more masculine. Although he has chosen a side, he has disconnected himself enough that he still believes he cannot do anything wrong, even when the team does. After the football team essentially hazes the seemingly inferior soccer team, Keir sees himself on the film taken during the night forcing the



soccer players to drink alcohol and wade into a freezing body of water. Because respected peers are doing it, Keir sees it as something that was all in good fun, until he sees himself participating too. He is originally sickened by what he sees on the film, saying that “the camaraderie of sportsmen having a laugh all together” got erased and replaced with “some grotesque... blurry horror film” (Lynch 49). He later decides that he could not have possibly been in the film, instead, he convinces himself that he was on the outskirts of the action, despite evidence to the contrary. In moments like this, Keir is caught up in the groupthink of his peers, only to justify his actions later by saying that the film “couldn’t quite manage to get hardly any of the good fun parts” and that the film could not capture the good guy that Keir sees in himself (Lynch 50–51). Keir chooses to make the football players his peers,

and “peer selection and pressure reinforce each other, with individuals gravitating toward friends with similar beliefs and then having those beliefs strengthened through shared experiences (Jacques–Tiura 1001). Keir tries to remain distant from the other football players, but often gets caught up in the moment and mimics their actions, as shown by the videos.

Although Keir is a member of a high school football team, many of the team’s behaviors can be compared to those of a college fraternity. A football team is comparable to a fraternity, because the bonds are similar and both heavily involve participating in what everyone else is doing, or risk being excluded in the future. This comparison can explain many of the negative behaviors Keir participates in and how he incorporated them into his masculine identity. Keir purposefully exists on the fringes of this brotherhood, but that

is by his choice, not by theirs; as far as the rest of the team is concerned, he is one of them. In their research on the social politics of fraternities, Patricia Martin and Robert Hummer found many attitudes that can be compared to the attitudes Lynch gives to Keir’s teammates. A football team is not a fraternity, but both are groups of young men that share a fierce closeness that can become toxic. Martin and Hummer found that “fraternities are vitally concerned with masculinity. They work hard to create a macho image and context,” which is comparable to the masculinity performed by Keir’s teammates (460). Like fraternities, football teams also require “a willingness to submit to authority, to follow orders, and to do as one is told,” because those behaviors are “viewed as a sign of loyalty, togetherness and unity,” traits without which a team cannot function (Martin & Hummer 462).

Keir goes to a graduation party at the home of a character referred to as “Quarterback Ken,” where he is led into a room with many of his fellow players, who are “good enough to have arranged themselves by position...with our fearless leader Quarterback Ken there to stir the ingredients as necessary (Lynch 110). Ken, the unquestioned leader, values the players for their contributions to the team, as well as their willingness to submit to his whims. Lynch has positioned Ken as the alpha male despite his negative qualities, mirroring the reality of many real-life cliques. Ken is the most powerful and stereotypically masculine character, so the boys who aspire to be like him will follow him, even if that means following him into dangerous behaviors.

Fraternities seek “a stereotypical and narrowly masculine [set of] attributes,” including willingness to indulge in alcohol and other

debauchery, and Ken seeks similar traits for his inner circle (Martin & Hummer 460). Under Ken's leadership, the team goes on a window-smashing, statue-destroying rampage early in the novel, essentially hazes the soccer team, and eventually joins him in an alcohol- and drug-filled house party. At the party, Ken tells Keir that "everything is on the house," and gives him a handful of random pills, which Keir then takes. Many of the girls at the party, including Gigi, are heavily intoxicated and dancing, much like at a fraternity party, where it is possible for young men to use alcohol as "a weapon against sexual reluctance" (Martin & Hummer 464). That is not necessarily what is happening at this house party, but it does provide Keir with an excuse to talk to Gigi when her guard is down. Lynch uses the football team to show that despite what he says, Keir is not morally better than his peers, because

he will always sink to their level and go along with their behavior, later twisting it so he can feel like he is still the good guy in the situation.

Perceptions of Love, Sex, and Consent

The ultimate discrepancy between Keir's perception of himself and how he actually is comes in his relationship with Gigi Boudakian. Keir has loved Gigi throughout the past-tense portions of the novel, leading up to the event occurring in the present-tense portions. In the past, Keir loved Gigi and was given the opportunity to take her to prom, despite her relationship with another boy. He says that although other people thought he could be counted on not to try anything with her, "[he] tried everything. . . within reason," to get her to return his feelings (Lynch 55). Later in the novel, an intoxicated Gigi leaves Ken's party with Keir while fighting with her boyfriend, so Keir tries his chances again. She does kiss him,

but initiates nothing beyond that and eventually falls asleep, purposefully separate from him. From there, Keir kisses, touches, and eventually has sex with her, rationalizing that it "was all right to kiss her lips. It did not seem all right not to kiss them" (Lynch 159). Because she showed him kindness and some level of affection, Keir seemed to think that since he loved her, it was okay for him to cross the boundary that she set by refusing to sleep next to him. In her article "I Never Called It Rape," Robin Warshaw states, "miscommunication may occur because men and women often interpret behavior cues and even direct conversation differently. . . . Men give a more sexual reading" of these behavior cues (332). Skewed by his feelings for her, Keir takes Gigi's kindness as flirtation and allows himself to think that it is okay to initiate sexual behaviors with her, seeing her as a Sleeping Beauty

waiting for his touch (Lynch 159). She never gave any consent, so Keir has in fact raped her, but he cannot see it that way.

In his article "Men on Rape," Tim Beneke writes, "a logical extension of 'she asked for it' is the idea that she wanted what happened to happen; if she wanted it to happen, she deserved for it to happen. Therefore, the man is not to be blamed" (327). In each present-tense chapter, Keir gives reasons why he could not have raped Gigi and why what happened was a loving moment, reasons that are based in his unwavering perception of himself as good. Early in the novel, he says, "good guys understand that no means no, and so I could not have done this because I understand, and I love Gigi Boudakian" and "the way it looks is not the way it is," already shifting blame away from himself (Lynch 3). As more of what happened that night comes forward, it becomes

clear that it is exactly the way it is and clearer that Keir will not admit that he has done it; he even tells her, "whether I did something or I didn't, I am sorry because of how you feel about it" (Lynch 69). Keir sees himself as inherently good, as such a good boy because that is what his father, his teammates, and even Gigi herself have all said about him in the past. No one has ever told him he is bad, so he cannot process things he does in that kind of way; he cannot take the blame and shifts it to someone else, so he can remain good in his own eyes. The closest he gets to taking the blame for the rape is saying, "nobody at all can say exactly that they are innocent. I don't want to prove to you that I'm innocent, Gigi, I just want to prove to you that I'm good. Good is better than innocent because good is possible" (Lynch 162). He begins to accept his guilt, but he still clings to his need to be perceived as good.

#### Conclusion

Kier Sarafian has an unwavering perception of himself as a good guy—unwavering because he twists his circumstances into ones that allow him to minimize his role in anything that could be perceived as bad. Chris Lynch, author of *Inexcusable*, uses Keir's character and his actions to show the danger of the rigid expectations of masculinity society possesses. Keir takes societal expectations of masculinity and goodness and internalizes them without analyzing their meanings and effects. Keir's constant insistence that he is good, despite a plethora of evidence that he is not, shows the harm that can be done when bad behaviors are not corrected, and when boys are not told that they do not have to be the men they see in media or in their day-to-day lives. Keir takes what he sees accepted in the world around him and applies it to himself in ways

that suit him and allow him to fit in with other adolescent boys. Because of strong involvement with peers who are negative influences, Keir has no choice but to construct for himself a masculinity that is based off of theirs, with no parental figure to encourage him to think about the choices he is making. Keir wants to be seen as a good guy so desperately that he is quick to denounce the behaviors of others, even when he has shared in said behaviors. Keir's views are black and white, good and bad, masculine and feminine, with no gray area in between. Lynch uses this novel to show that gender performance can and should be a grey area that Kier cannot see. Masculinity and femininity are not mutually exclusive, but Keir sees them that way, leading him to fulfill as many masculine stereotypes as he can to avoid being perceived as anything other than a good man. *Inexcusable* critiques commitment

to solely what society says is masculine and the behaviors that go along with it. Society often encourages gender to be a specific set of stereotypes, but that can create men like Keir, who rely heavily on masculine stereotypes and expectations to create a positive self-image while their behavior is dangerous to others. Keir thinks that because he is doing what he feels he is supposed to do and has never faced any real consequences for his actions, he must be a good guy, but Lynch's portrayal of Keir's actions shows that this perception is inaccurate.

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Artist:

Rowan Davis

*In Repair*

*Michael Mergen, faculty advisor*

This series of photographs includes a continuing study of romanticized images of horses using natural light. The enigma behind these photographs is in the significance that they are all horses in rehabilitation. These horses were unwanted, mistreated and malnourished. My focus, however, is not on their misfortune but on their potential to be admired, if only for a short time. Throughout this project I am working with the Central Virginia Horse Rescue organization in Broadax County. Not only do I want to raise more awareness with equine rescue, but I also want to share my perspective of these beautiful animals that may be otherwise overlooked. My aim is to create unconventional horse photographs focusing on the intimate relationship I share with horses after working with them for over sixteen years, and highlight their splendor.

*awarded second place in the visual works category*





“Joy like short grass”:  
Death in James Dickey’s *The Eagle’s Mile*

Danielle Sisson

Dr. Gordon Van Ness, faculty advisor

*awarded second place for best humanities paper*

The poems of James Dickey (1923–1997) address man's spiritual place in the universe, endeavoring specifically to connect the poet with the world and more generally to make sense of man's place in the universe. Dickey attempted such poetic connections through several thematic concerns, which he specifically labeled in his 1960 volume *Into the Stone* as family, war, death, and love, addressing these four areas through varied poetic persona, which allowed for different experiences and emotions within each dramatic situation. Dickey's poetry therefore encompasses many "selves," extending these various ideas with numerous personalities. Not only were his personae used as a poetic principle, but he believed, according to Richard Calhoun and Robert Hill, "that there should be many different selves in the poet" (1), assuming, for example, the role of combat aviator, husband, father, son, brother, and lifeguard, among others. He believed it was necessary for himself, as poet, to "encompass and explore each of the separate, sometimes related, sometimes unrelated personalities that inhabit him, as they inhabit us all [...], confront[ing] and dramatiz[ing] parts of himself that otherwise would not have surfaced" (*Sorties*

161). Furthermore, these personae allowed him to connect with the world itself, to make sense of man's place in the universe, addressing his need for wholeness. One truth, however, was constant for each of his personae: death was a necessary part of life. The thought of death—of the decline of the physical body and the subsequent absence of the self—plagued his writing.

Dickey's *The Eagle's Mile* (1990), his final collection before he died, reveals another one of his selves, one that encountered death directly. While death had always been a key concern, it was abstract or, at most, problematic. In his "early motion," he had imagined and was transfixed on death in poems such as "The Driver," where he imagines himself underwater among dead soldiers and looks up through the water at the world, noting, "the uneasy, lyrical skin that lies / Between death and life, trembling always" (l.l. 28–29). At the center of his problem with death was the deterioration of the physical body, what he explained as "the most awful thing about middle age." "You are simply a body," he declared, "with nothing particular to recommend it" (*Sorties* 47). To transcend this deterioration, he utilized poetic fabrications such as in "The

Performance," where he envisions his executed friend completing a gymnastics trick that he was never able to accomplish in reality. He allowed his friend a symbolic continuation of life as he explains, "months later [...] when I learned how he died, / and imagined him, there" (l.l. 27–29). Creating this situation allows his friend the satisfaction of *doing* something—that which death prohibits.

As Dickey wrote the poems in *The Eagle's Mile*, he was suffering from fibrosis of the lungs, and confronting his own physical death. However, his previous attitude of "only a body waiting to fill a grave" (*Sorties* 47) changed with this newfound confrontation. Consequently, he altered his perception of death from objection to peaceful acceptance. Poems such as "Expanses" portray this shift in tone, where death no longer leaves an empty shell, but instead frees the mind and soul, creating the joy of becoming "boundless, / Earthbound, trouble-free" (l.l. 17–18). Due to the reality of his impending—not imagined—death, Dickey began a peaceful acceptance of death as a process which finalizes life, completing the "circular truth / of the void" (*Eagles* 1–2) and thus man's connection with the universe. This

acceptance allows him to expose the experiences life holds, revealing the spirituality of and connections with the universe, time, and death. He ultimately balances these various experiences of life with the unity of mankind and the universe, including the relationship between life and death—something Dickey struggled with his whole life but which he resolved at the collection's end.

## I

In his essay "The Self as Agent," Dickey explains his use of different personalities, or what he calls the "I-figure" which supported his search for the resolution of life's difficulties. He believed the poet has many personalities or "figure[s] designated in the poem as 'I'" that become "[...] both an exploration and an invention of identity" (*Sorties* 155). In each of his poems, he explored another aspect of his persona, noting, "the poet may find his 'self' acting in a quite inexplicable way [...] employing a familiar kind of understanding but rather a matter of aesthetic and personal curiosity" (*Sorties* 158). Such a curiosity led him to describe situations he never experienced, such as in his early poem "A Dog Sleeping on my Feet," where he imagines "The hypnotized

language of beasts" (l. 29) as he transforms "back into the human tongue" (l.31), returning to humanity from "the dream of an animal" (l.40). Clearly, Dickey never truly transformed into an animal but, instead, "presents a situation" (*Self-Interviews* 105) far outside the realm of reality in order to create a dramatic situation. This creativity is inherent in many of his poems; however, critics denounced his stories, asserting they were more than imagination—they were lies. Dickey, however, explained he seized "the creative possibilities of the lie. He [came] to understand that he [was] not after the 'truth' at all but something he consider[ed] much better" (*Sorties* 156). He trusted that the poet, in particular, has the capability to use "the expressive possibilities of [...] himself: that agent in the poem whom he calls 'I.' [The poet] [...] can call into play—can energize—any aspect of himself he wishes to, even if he doesn't yet know what it is to be: any self the poem calls for" (*Sorties* 160). By exploring such personalities, he did not intend to *lie* about situations but, instead, to create a better truth for himself than life could provide. Indeed, he would continue that search throughout his poetic career.

## II

Dickey's search for poetic truth lead him to become concerned with how life should be lived. He often pondered what he called a life of upthrust, of doing things that left an impact. He defined *upthrust* as that which "encourages wild contemplation, intellectual chance-taking, and the setting of the faculty of reason on fire. It encourages bodily adventure and the testing of the body, mind and nerves against what may believably be mortal dangers" (*Night Hurdling* 180). He believed those who lacked the desire for mental and physical growth became complacent, viewing a life void of upthrust as "simply an excuse for passivity—an inaction rather than action: withdrawal and irresponsibility, and a terrible betrayal of the self" (*Night Hurdling* 179). To counteract this inaction, Dickey used his imagination to save himself from such betrayal. His utilization of such a redemptive creativity surfaces in poems such as "Falling," where Dickey transforms a stewardess falling to her death to one who lives in her dying moments a life full of imagination, of meaning; she flies into the earth "falling living beginning to be something" (l. 9–10). Dickey explains the need for changing reality, explaining



"one can not just fall just tumble screaming all that time one must use / it" (l.l. 72–73). He believed through poetry he could provide a "sense of story" (*Sorties* 49), characteristically absent in reality, in order to give creatively to the world, himself, and others. "Falling," in particular, created such a story that Andrew Sherwood, the fallen stewardesse's friend, wrote to Dickey, saying, "I am extraordinarily moved by your vision of what might have been" (*One Voice*, I: 343). This was, in fact, Dickey's poetic purpose. To live the life of upthrust, he believed that "poetry helps or even perhaps causes such states that I care for [...] to help you to 'not be a dead man in life'" (*Cruz* 216). To create images of an improved reality, to invent a better story for himself and others, to make tragic situations meaningful—this constituted Dickey's intent.

### III

Dickey's belief in a life of upthrust meant that death—the inability to function, to be creative—would be detrimental to his vision. Death itself would render his creative influence ineffective, and he would cease to create such visions for himself. Such a revelation left him feeling as if "there is little, sadly we can do against the

multiple horrors" (*Night Hurdling* 177) of life as well as death, explaining, "it is the sense of deadness that is most frightening to me [...] whatever does militate against the deadness has got to come from deep within [...] this is where I am going—or want to go with poetry" (*Cruz* 216). Though his imagination often saved him from such terrors, in the seventies Dickey's creative passion diminished. During his "central motion," he became preoccupied with death, and critics specifically pointed out the difference between these poems and his earlier ones, calling them "death-obsessed, dense with assault and pain" (Liebowitz 26) and lacking the sustainability and form of his previous work. Previously, his poetry had encompassed the themes of family ("The Lifeguard"), war ("In the Lupanar at Pompeii"), death ("The Hospital Window"), and love ("Autumn"); however, in *The Eye-Beaters, Blood, Victory, Madness, Buckhead and Mercy* (1970), these themes became clouded, and the volume centered around death. Gordon Van Ness explains, "the poems were more socially conscious, less centered on the self, and revealed a preoccupation with mortality" (*Death, and the Day's Light* 19). Poems that clearly portray his

obsession with death include "Diabetes" and "The Cancer Match" where he depicts the internal struggle of those facing death. He explains in "Diabetes" that he "always knew it would have to be / somewhere around / the house: the real / Symbol of Time I could eat / And live with, coming true when I opened my mouth" (l.l. 29–32). Allowing death to assume the majority of thematic concern "reflect[s] the loss of afflatus and affirmation characteristic of the early volumes. They posit only death and uncertainty, the individual confronting unstoppable forces" (*Death, and the Day's Light* 19). Though he was concerned with his health and poetic reputation, his continued drinking rendered his creative intuition ineffective. With his alcoholism and declining health, Dickey was losing the creative ability to become "transcendent and was waging a war against time itself" (*Death, and the Day's Light* 20).

### IV

Dickey's *The Eagle's Mile* returned, though more generally, to the thematic concerns of his earlier volumes, resurrecting the creativity originally perceived as lacking in his later poetry. The volume, therefore, uncovered the experiences of

life and centered on “the circular truth / Of the void” (Eagles 1–2), a truth that Dickey addressed throughout his poetic life. As he felt “the vague shape of life—after—death—at least for the work [beginning] to loom” (*One Voice*, I: 396), he captured artistically the vision of human experience. Though Dickey returned to his previous themes, they encompassed larger subjects and lacked the purposeful arrangement of his previous volumes. Dickey’s organization scatters his ideas, portraying life’s complexities, rather than in a coherent line that develops progressively. However, if the poems *are* grouped, his original four subjects become evident: family, war, death, and love. By grouping the poems by thematic concern rather than the order in which they appear, and by leaving the first two poems as “book ends” which begin and end the collection, a greater insight to understanding the poems collectively become apparent.

Dickey begins the collection with “Eagles,” which introduces the ideas he will present in the remaining poems in the volume. He utilizes the image of an eagle that gains an objective view of the world by its “[...] height” as it “receive[s] overlook” (l.l. 4–5) of the universe and people below. This “overlook” (l. 5) allows him to

“discern the truth of this world” (*Death, and the Day’s Light* 22) by abandoning the complications of human emotion. He explains he must “leave [his] unstretched weight” (l. 40) and allow the eagle to “leav[e] behind / All sympathy: / leav[e] the man” (l.l. 31–33) behind in order to “achieve a ‘double vision or view’” (*Death, and the Day’s Light* 22) that exceeds man’s limited gaze. His need to surrender his human qualities “acknowledges human limitations” and his proposal for such a distance “insist[s] [his] need to strive above one’s earthbound condition” (*Death, and the Day’s Light*, 22) and is necessary for Dickey’s persona to attain a better perspective on the multiple experiences he will explore throughout the collection.

#### V

While family in *Into the Stone* was considered as strictly biological relations, *The Eagle’s Mile* enlarges the thematic concern to include the natural world. Dickey believed “the universe and its creative forces were God” (*One Voice*, I: 43), providing the sense of spirituality that saturates the volume. He felt that “we are all trying to *read* the universe, and discover meaning, discover consequence there” (NH 182), contributing to his exploration of the natural world and his desire to

become connected with nature. Poems that focus on the relationship with the natural world include “Immortals,” “To the Butterflies,” “The One,” “The Three,” “The Six,” and “Weeds.” They show his discontentment with humanity and his need to return to “a more simplified and organic life” (Hutchens 39–45). “Immortals” is split into three sections, including Earth, Air, and Sea, thereby allowing for Dickey to “individually confront[t]” (*Outbelieving Existence* 70) each element. Notably, Dickey wrote in a letter to Hal Wooten in 1996 that he “consider[ed] [himself] a survivor; luck had been with [him] on land and sea and in the air” (*One Voice*, I: 529). In celebration of the natural elements, he explains that the earth “[...] holds us in one place, the earth / grows as it moves, exhaling, its rooted joy” (l.l. 1–3), proving his belief that man lacks significance without the earth. The natural world is spiritualized, even worshipped, lending to the creation of his own spiritual realm where he can effectively control his own idea of heaven, contributing to what he called “throwing off the shackles of the Baptist religion and enter[ing] into an older world of spring time, pleasure, love and delight” (SI 184). By creating this spirituality, Dickey is able to become the creator, and he succeeds at “what [he]

really wanted to be—or become—a Messiah” (*One Voice*, I: 269). His wish to become a savior for humanity and his portrayal of the natural world as a “newly infinite / space,” (l.l. 6–7) makes nature symbolic of a heavenly existence. “To the Butterflies” extends the outlook of the natural world, focusing instead on the disconnect between man and the universe and his need to bring them together. He relates the butterflies’ wings to the breath of humanity, saying:

*Floating us out of it! But not dimming not fading  
The Butterflies  
or the hats and handkerchiefs.  
Let the wings on our mirrors  
In whatever falls  
Keep Breathing Keep burning  
and us, Lord, please—  
And us in the dresses and the shirts. (l.l. 50–57)*

While mirroring the opening and closing of butterfly wings, the structure of the words and lines on the page reflect the fragmentation between man and the universe. The butterflies, creatures of nature, are going to “keep breathing, keep burning,” (l. 55) and the same is asked of humanity—not to dim, not to fade, not to be forgotten.

The next poems in the collection, while still focusing on the natural world, reveal the

loneliness and isolation of humans who are bereft of such relationships. “The One” displays human isolation, the state of being only “one, nearly transparent with existence” (l.l. 7–8) without the essential quality of connection. Furthermore, he suggests the dangers of being a “man alone, born level eyed” (l. 28), a man who refuses to see the “double vision” (*Death, and the Day’s Light* 22) for which Dickey strives. To transcend a level view of the world, he suggests man has to “give up / part of [his] reality” (l.l. 3–4) to uncover the true relationship with nature. “The Six” expands upon this idea, showing the need of humans to be connected not only to nature, but to one another:

*Some place else, and though she passes  
Through you like rock–salt, she is still six  
and not one.  
But neither is the rain  
Single, blotting number and stone  
With vibrancy; neither is the rain I tell you. (l. 17–22)*

Here, Dickey compares the wholeness of a soul to the rain: there are many droplets of rain, as there are many characteristics of the soul. He expresses that the need to be connected with other individuals and nature is the underlying need for human relationships. This need for connection continues in “Weeds”:

*Stars and grass*

*Have between them a connection I’d like to make  
More of—find some way to bring them  
To one level any way I can. (l.l. 1–4)*

He now broadens his desire for connection, endeavoring to construct relationships among all living things in the universe. Such associations would make it possible for Dickey, as well as his intended persona, to create meaningful connections between man and the world, helping to alleviate the present human condition that affects each generation. To return to nature’s simplicity would help mitigate what he felt was “the sickening quality in the lives of modern human beings,” the “paralyzing sense of futility, helplessness, frustration and sterility” (*Night Hurdling* 176) of modern civilization. For Dickey, a relationship with the natural world was an escape from such hopelessness; connecting mankind with nature would reduce, if not end, man’s continual struggle.

VI

In *Into the Stone*, Dickey characterizes war as armed combat, however, *The Eagle’s Mile* presents a conflict as being with time itself. The poems “Daughter,” “Night Bird,” “The Olympian,”

"The Little More," and "For a Time and Place" all depict man's struggle to still time: an impossibility without death. He often grappled with the progression of time, particularly after the death of his fellow poet Allen Tate. Believing Tate was "the very last of his kind" (*One Voice*, II: 43) contributed to his recognition of the inevitability of escaping time as he was "once more confronted with his inability to counter time's relentless debilitation" (*One Voice*, II: 43), an inability that appeared in the earlier poem "The Zodiac" in [which] he called [time] 'the thing that eats'" (*One Voice* II: 43). Dickey's war with time appears in "Daughter," where a father anticipates his daughter's arrival, listening "to the unwounded clock" (l. 4). Though his daughter is just moments into the world, he looks upon her face and mumbles:

*[...] you are part of the wave,  
Of flowing stone: Understand: you are part of the wave,  
Of the glacier's irrevocable  
Millennial inch. (l.l. 48-50)*

Here Dickey shows the inevitability of time, the terrifying realization that even a newborn is part of the "millennial inch" (l. 50) towards death. He

then utilizes the imagery of birds in "Night Bird," where man continues to lack the double vision; he has "His failure to see: / this gleam" (l.l. 14-15) of time, its pulsation, "some beating in there," (l. 1) which "must be able to fall / and rise / and fall [...]" (l.l. 5-7). Because he suggests man fails to see time as enemy, "The Olympian" emerges, personifying time in a narrative style, which depicts the race against time. In this race, humanity is "losing / but not badly, and even gain[s] a little" (l.l. 75-76) where winning would make one "world-recognized poison-proof smoke-proof time-proof" (l. 97). Dickey, however, realizes the race with time always ends in death and in this realization hears "the Olympian's laugh" (l. 140) or time's laugh, knowing he has already lost. The notion that no one can escape time is continued in "The Little More," where even a young boy is faced "with all the warnings of doctors" (l. 13) and all he needs to reach "Manhood is only a little more, / a little more time, a little more everything than he has on him now [...]" (l.l. 4-6). With his understanding that even children are not safe from time's progression, he attempts to counter this terrifying realization in "For a Time and Place," asserting that the end of death

returns us to the earth, allowing the "flicker of lostness" (l. 53) to cease. He explains that death is the "point between / The baskets and the tree is where we best / Are," and with it we will come to realize "[...] our soil, our soul" (l.l. 58-60). His exploration of mankind's redemption through death, and the physical connection with the earth through burial, are keys in Dickey's understanding of death present solely in this volume.

## VII

Though Dickey's subjects of family, war, and love became drastically enlarged, death still resides presently as a thematic concern; however, his attitude towards death drastically changes over the course of the volume. Poems such as "Circuit," "Vessels," "Sleepers," "Tomb Stone," "To Be Done in Winter," and "Snow Thicket," show his realization of death as an escape from the battle with time. In a letter to James Wright in 1964, Dickey expresses his problem with death, saying, "It is the sense of deadness that is most frightening to me, and it is also the sense that such deadness can't really be got around or done away with liquor, sex, or other stimuli that both scares me and stimulates me" (*Cruix* 216). These

poems show the transition of his attitude towards death from painful loss to acceptance and even joy. In 1970, Dickey notes in a letter to Jay Deiss that he had “never understood the way the world works, the way the universe works, and the way chance works” (*One Voice* 71) regarding death. His need to become aware of the design of the universe appears in “Circuit,” which employs natural imagery as he relates impending death to the rhythmic movement of waves on a beach. He explains life as a “slow-going headlong / For the circle” (l.l. 3–4), which connects his previous claim in “Eagles” of “the circular truth of / the void” (l.l. 1–2). He identifies this “circular truth,” suggesting life is essentially a circle with death being the “void.” Without the acceptance of each piece of the circle of life, *including* death, the circle remains broken. With the notion that death is the void, Dickey finds the truth he was searching for—this truth *is* death. In this realization, death’s inevitability no longer perplexes him, explaining:

*their minds on a perfect connection, no matter  
How long it takes. You can't be  
On them without making the choice*

*To meet yourself no matter  
How Long. Don't be afraid;  
It will come      will hit you. (l.l. 6–11)*

He advises not to be afraid of death because it creates a “perfect connection” (l. 6), allowing man “to meet [himself]” (l. 9) wholly and completely. Death completes the connection Dickey longs for, as he asserts death “will come will hit you” (l. 11). “Vessels” expands the idea of connection through death; he now “crave[s] wandering / and giving [...]” (l.l. 6–7), craves connection between the living and dead. He explains how his “real brother, who talks like no leaf / or no half” (l.l. 12–13), cannot communicate through death, and he wishes to be with his brother “exactly, / or near enough” (l.l. 21–22). This notion of a communion with the dead is continued in “Sleepers” where he gives the dead a voice and suggests that “the voice / for sleepers; find it—/ and you can join them [...]” (l.l. 6–8). However, “Tomb Stone” shows his progression in the understanding of death as he says:

*I must ask you, though, not to fall  
Any farther,*

*and to forgive me  
For coming here, as I keep doing,  
as I have done.  
(l.l. 4–8)*

The poem shows his movement towards the acceptance of death as he stands at a tombstone, noting, “this place named you” (l. 1) and refuses to keep returning. “Tomb Stone” is a particularly biographical poem about Dickey’s first wife, Maxine, who in 1976 “got out of bed and hemorrhaged in the bathroom [...] the blood vessels around her esophagus burst and released nearly half her blood[.]” His discovery of his wife was graphic, later telling a journalist: “I held her in my arms, bleeding to death [between] blood-splattered suburban bathroom walls” (Hart 558). Maxine stayed in the hospital several days, relatively stable, until she and Dickey had an argument and she “hemorrhage[d] again and died on her way to the operating room” (Hart 558). For years he struggled with the guilt of “arguing with her on her deathbed” (Hart 560) and felt he contributed to her death. The poem “Tomb Stone” shows a new evolution in his approach towards loss, especially towards his

previous guilt-ridden feelings. He chooses to cease lamenting over the disconnection between the living and dead because he has realized "In death, the earth becomes / Absolute earth" (l.l. 14–15), the process to which everyone returns and, in this, true connection is possible. With this newfound understanding of death, he decides to "hold all there is: hold on" (l. 15) to life. A notion of life after death furthers the connection Dickey longed for, mentioning he wanted to believe in a heavenly place where "we will all go back there together when we die, and it will all be as it was" (*One Voice*, II: 71). In the poem "To Be Done in Winter" he suggests this heavenly existence can be possible through memories:

*He makes no sound: the cold flurries, and he comes all the way  
Back into life; in the mind  
There is no decay. Imagine him  
As to behold him, for if you fail  
To remember, he lies without  
What his body was. (l.l. 7–11)*

He now realizes the lack of connection was only superficial; keeping someone alive through memories where "there is no decay" (l. 8) gives

the dead a symbolic and eternal rebirth, an escape from time through death itself. After the death of a friend, Dickey asks in a letter to Maryrose Carroll in 1996 to "stay in touch, so that we may be with Paul on both sides of the shadow-line. One can do such things as you know" (*One Voice* 527). He even imagines Paul as the poem suggests, and in this memory he could feel "the steadiness of his warmth and his imagination: something that was always there, and still is" (*One Voice* 527), giving his friend the symbolic continuation of life through memory that he offers in the poem. He portrays the action of this rebirth in "Snow Thickets," saying, "eyes burning thorns hooding our tongues / being born" (l. 9–10), showing the experience through the perspective of the dead. While memory was important for Dickey to make one eternal, it was poetry that gave him the "infinite renewability of the individual human life" (NH 109–110), allowing him to accept death as the process which completes the circle of the void.

### VIII

Dickey's previous treatment of love between two partners in *Into The Stone* expands in *The*

*Eagle's Mile* to portray the struggle of life in its absence. The poems concerned with this struggle include "Gila Bend," "Daybreak," "Two Women," "Spring Shock," "Meadow Bridge," and "Moon Flock." The consequences of war are seen in "Gila Bend," where Dickey portrays "aerial gunnery" (l.1) which brings "dead bullets" (l.3) that generate death and hatred. Dickey explains that mankind tries ineffectively to "brand / the ground," to leave something of oneself behind, but without compassion "leave[s] / not a thing" (l.l.4–6). Dickey asserts that because we fail to show love, we are completely "alone," a fate "harder than resurrection" (l. 13). "Two Women" mirrors this solitude, saying, "I am alone here. / I should be, for I have / No Mark" (l.l. 8–10). Dickey felt that "the culture we have created," contributed to such an isolation, that the concern with the immaterial is "partly to blame," and "that cultural condition [...] has produced us" (NH 178). Through this realization of cultural disintegration, and the recurrence of isolation of the individual, "Meadow Bridge" emerges, asking "what hope" (l. 22) is left for man in an unforgiving existence. Dickey effectively answers this quest for hope in "Daybreak," saying:

*Under you, and at your feet find your body  
No different from cloud, among the other  
See-through images, as you are flawingly  
Thought of,  
but purely, somewhere,  
Somewhere in all thought. (l.l. 22–27)*

Pairing organic imagery with human thought, the material with the immaterial, the poet further suggests that answers lie within the simplicity of the universe. He suggests that hope exists for the individual who exceeds the boundaries of the cultural condition by making connections that they will inevitably be in “thought” (l. 23) “somewhere” (l. 27), allowing for a symbolic continuation of life after death. “Moon Flock” reciprocates the optimism of eternity, saying, “when the whole earth places you / underfoot / as though suspended / for good” (l.l. 30–32), showing connections with the earth that make it possible to achieve the transcendence for which Dickey strived.

## IX

*The Eagle’s Mile* closes with “Expanses,” which offers the final word Dickey offers on all the themes explained in the collection. This poem joyously reviews the experiences of life—of time,

struggles, and death—with a new conception of how death can symbolically free man from time and hardship. His celebration of the natural world appears once again as he explains that the “enjoyable clouds” (l. 1) and “The far friendly mountain” (l. 13) greet man in death. As he realizes his impending death, he declares, “it’s true, he’s alive, but from this distance / no one could tell he is breathing” (l.l. 2–3). However, his outlook on death from the previous poems has changed, and he now accepts his own death, suggesting it brings escapes and connection, as he ends with resolution knowing that with death he will be “boundless, / Earthbound, trouble-free” (l.l. 17–18).

Throughout *The Eagle’s Mile*, Dickey creates a world in which he finds inspiration in the beauty of the natural world, while creatively imagining how to connect the natural world to other facets of human experience. Dickey ends finding the truth for which he had always searched: that death is an unavoidable piece of “the circular truth” of life and without it the circle remains broken. He accepts the end of his own life and realizes it brings peace as the ultimate escape from time. Though he spent most of his life at war

with death and often questioned the organization of the universe, in his final lines of poetry he peacefully accepts death as a unifier, and in this realization comes “joy like short grass” (l. 19).

*Works cited are on the next page.*

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Designer:

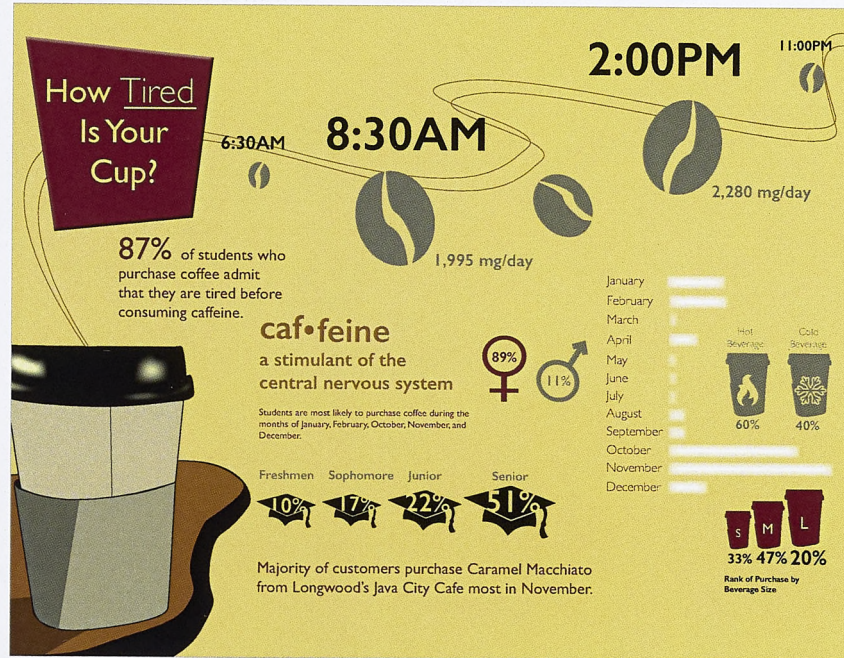
Bianca Cherry

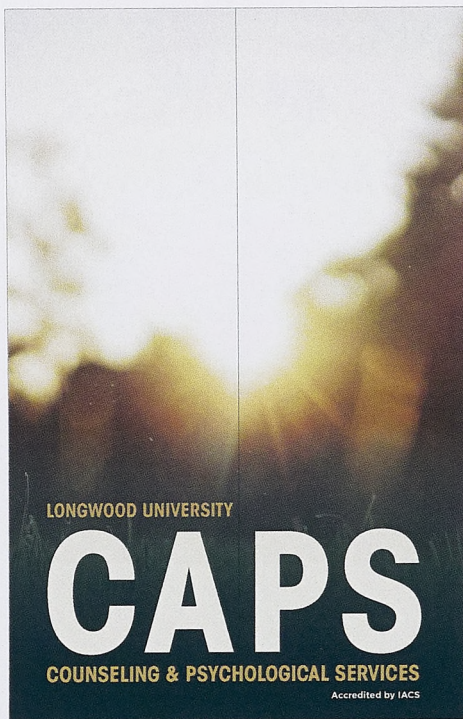
*How Tired is Your Cup?*

*Chris Register, faculty advisor*

Caffeine is considered a stimulant of the central nervous system. My infographic presents a study of coffee being consumed by exhausted students at Longwood University's Java City Cafe, by including dates, times, genders, and class ranks most impacted. All of these factors were considered in the research of exhaustion existing amongst students prior to purchasing caffeine with the help of qualitative and quantitative research.

*awarded second place in the poster category*





At left, “CAPS” informational brochure and at right, “CAPS” informational brochure, tips and tricks handouts, informational cards, table-top display board, and informational quick-reference magnet.

Designer:

Melissa Cacho

CAPS

*Wade Lough, Chris Register, and Amanda Christensen,  
faculty advisors*

Incoming freshman are susceptible to roommate trouble, home sickness and social adjustment, among many other issues with transitioning from high school to college. The Longwood University Counseling and Psychological Services (CAPS) office has a lot to offer to the students who struggle with a variety of different issues in college. Unfortunately, the office is not well known to many students as a resource for coping with these issues. My senior project caters to incoming students as well as the campus as a whole in order to educate them about the services offered by the Longwood University Counseling and Psychological Services office (CAPS). The project also is intended to help eliminate the stigma that is associated with seeking counseling help.

When designing this project, I focused on the issues students have in adjusting to college and the resources offered by the CAPS office. My solution was to re-brand the CAPS office to make it more visible and approachable to students, as well as create components that can be utilized by students to get the help they need.

**TIPS &  
TRICKS**  
FOR A HEALTHY COLLEGE LIFE

**Tips for time management**

- Get and use a planner
- Write everything in your planner
- Schedule times to relax
- Plan far ahead in advance
- Prioritize your short and long term goals
- Allow flexibility in your schedule
- Schedule rewards for yourself
- Don't giving yourself too many rewards

**Why time management is important**

Unlike high school, college gives you much more freedom, but also demands a lot more from you. Sometimes it seems like you have a lot of time to complete homework and study for tests, when in reality, it is less time than you think. Add in organizational and club responsibilities and you can get really busy very quickly. Time management is an essential skill to have and often separates the successful college student from the college students who will struggle.

**For more information contact the  
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At top, tips and tricks handouts for students and at bottom, CAPS table banner.



# A Writer's Evolution: Connecting Academic and Workplace Writing Within the Field of Nursing

Chloé Woodward

Dr. Heather Lettner–Rust, faculty advisor

*awarded first place for best social science paper*

As a first-year nursing student, I was interested in how collegiate academic writing could be applicable to the writing in the nursing workplace, specifically how inquiry-based research writing could be applied. I was also curious in regards to other forms of writing utilized in the nursing workplace, other than documentation. This study aims to investigate the connection between writing in an academic setting and writing in the nursing workplace. The results of the study suggest that writing in the nursing workplace is mainly documentation, but can include academic journal writing as well. The process of becoming a proficient writer in the nursing field is an evolution that spans from high school to early employment, taught through the use of models and the process of doing.

#### Literature Review

In college, students learn how to compose for a variety of writing assignments including research, reports, and reflective essays. These multiple writing styles are essential for students to learn, in order to achieve success in future classes. However, the discourse community of nursing requires knowledge of particular forms of writing which are not specifically taught in academic classes. How, then, should a student bridge this gap between the academic settings' writing and their new workplace's writing requirements? Is it feasible for a student to do alone? This study will attempt to examine how students should bridge this gap, and whether or not this is being executed successfully.

Nursing can be defined as a discourse community according to John Swales' (1987) criteria. He defines discourse communities through six characteristics:

*Broadly agreed set of common public goals, mechanisms of intercommunication among its members, uses participatory mechanisms to provide information and feedback, utilizes and possesses one or more genres, has acquired a specific lexis, and has a threshold level of members with a suitable degree of relevant content and discourse expertise.*  
(pp. 5-6)

Nursing meets every criterion he has set forth.

Swales' concept, then, suggests that writing in the nursing workplace is different than writing in any other discourse community or areas of academia. These apparent differences are due to the lexis and mechanisms of communication that define the community. However,

there are some features that are shared by nursing and academia. Melissa Craft's (2005) study demonstrates this by explaining the importance of criticality, evidence, and impersonality in the nursing discourse community. Criticality is the inclination to be suspicious of any information obtained. Evidence can be defined as the ability to find and cite any previous knowledge that may impact decisions with the patient. Impersonality is the action of eliminating bias within any decisions or writing, in order to properly help the patient to the fullest. All of these features are accepted and applied lexis and mechanisms of communication, which reinforce the concept that nursing is a discourse community. These common features help to determine what will be taught in the preceding academic setting or college, in order to try and prepare the student for their

intended career's discourse community, in a general manner.

In his article (2011), Julio Gimenez articulates what nursing undergraduate professors are specifically looking for in their students' writing, as well as the problems students encounter when learning how to write in nursing. He concludes:

*From a political perspective, examining the relationship between epistemologies, attributes, and spoken and written communication can provide ways in which less seasoned members of a discipline can gain access to the discipline-specific discourse and thus become more central members of their professional community. (p. 419)*

Gimenez suggests that students must understand the expectations within the discourse community in

order to be successful. Examples of epistemologies in nursing are empirical knowledge, intuitive knowledge, and even metaphysical knowledge.

Gimenez uses a questionnaire, ten in-depth interviews, two focus groups (one for investigating nursing and one for midwifery), and a number of texts written by the students he studied (p. 406). All of the collected data examines how each student of the discipline views each problem differently. The data also examines the different disciplinary epistemology, as defined by the students, as well as traits that are associated with nursing and midwifery writing. The results conclude that nursing uses more empirical knowledge, while midwifery uses more intuitive knowledge. Knowing the epistemology of the nursing discipline influences what students are taught, as well as how they are taught at the undergraduate level, in addition to discourse community

lexis and mechanisms.

The discussion of whether models or mentoring is more effective is demonstrated in Dorothy Winsor's (1990) study of engineering students, which compares the perceived effectiveness of models versus mentoring on engineering students who are new to the field. The students found a list of rules to be the least helpful, and models as the most helpful. As such, models can be found throughout nursing in order to teach, as well as in the nursing workplace. Kathleen Haig, Staci Stutton, and John Whittington (2006) identify the SBAR: Situation, Background, Assessment, and Recommendation as a shared mental model used to improve the communication within the discourse community of clinicians, as well as within nursing. In addition, Claire Mavin and Gillian Mills (2015) discuss using a model across an entire hospital, in order to

improve care regarding the prevention of catheter-associated Urinary Tract Infections. The Mavin and Mills study suggests that the use of models and academic writing could help all members of the discourse community to operate effectively, in order to achieve the set of public common goals and maintain their level of community expertise. Will this suggestion apply to the academic setting in order to prepare the student for the workplace? This study aims to determine whether or not models are being used at the academic setting as a means to improve understanding among nursing students.

#### Data Collection

To aid this study in regards to the connection between academic writing and writing in nursing, I conducted interviews with a nursing student and nursing professor, who will be referred to using

pseudonyms. Using interviews allowed me to study the opinions on the prevalence of writing within nursing, academically or in the workplace, and whether or not students leaving college feel prepared. Upon entering this study, I expected to discover that academic writing was absent in the nursing workplace, and that the curriculum of academic writing did not prepare the average nursing student for workplace success.

#### Data Findings

Through coding, I noticed the frame of Evolution remains a consistent theme within the codes. Within the field of nursing, the writing that is done by the members of the discourse community goes through a number of changes, until it reaches the community's standards. Within the larger frame of Evolution, the codes of Preparation, Transformation, and Adjustment

emerge. Preparation describes all previous knowledge that a student brings to college about writing. This knowledge is then taken and applied to the nursing field. Transformation is the process by which the student applies previous knowledge of writing techniques acquired in high school to college writing, sometimes through models of documentation. Adjustment is the final stage of the evolution, which occurs when the student leaves college and enters into the workforce. There, the student learns through trial and error about the writing styles that the workplace demands, and once mastered, the student will finally become an expert writer within the discourse community.

#### Evolution

*Preparation.* During their interviews, the nursing professor and student mentioned the need to write a certain way within the discourse

community. Professor S stated, "The academic writing of papers in APA format, like research papers, philosophy statement papers, [are] a completely different world and completely different entity than actually sitting down and [doing] shorthand and using medical terminology." Similarly, Student A stated, "it's kind of a different kind of writing." Within the interviews, the specific characteristics that make the writing different were identified. The coding of the preparation category suggests there is the need for a previous understanding of the terms: style, format, and purpose, in order to properly meet these mentioned standards and characteristics of the discourse community. This prior knowledge is commonly learned within the early stages of education, mainly high school.

Style characteristics of writing within nursing include specificity, defensiveness, summarization, and

unbiased. An example of summarization, specificity, and defensiveness discussed within nursing is to, "Start writing out very specific, defensively, [say] what's wrong with your patient. For whatever it may be for that day, or that moment," within documentation (Professor S, personal interview). Defensiveness is the method in which a nurse writes as a way to communicate efficiently at the standard at which those she is writing for can understand. Writing at this level will only aid her patient. An example of the lack of bias that is required within the documentation can be seen in a document where Student A, a sophomore within the Longwood Nursing Program, has written on a model of SOAP notes: "Make sure there are no opinions."

Format characteristics in nursing include a use of abbreviations, correct grammar, and quotations. As expressed by Student A, "It's kind of like an interview. You have

to use quotes, just because of the liability." This is an example of how format within the nursing field is influenced by the style and defensive documentation previously mentioned by Professor S. By taking direct quotations and documenting them, the nurse is protecting herself from potential conflict between nurse and patient, in reference to complaints about experiences. Student A continues in regards to characteristics of format: "So, it's kind of a different kind of writing. Because it's not always complete structured sentences...you use a lot of abbreviations, which you can't do in English [class]." She then provides examples of abbreviations within nursing: "So for like patient we just write 'PT' or chief complaint is just 'CC'."

Lastly, purpose characteristics within nursing include using writing as a mode of communication and a presentation of information; both

are opportunities to improve patient care. These ideas of purpose affecting writing style and format are instilled in high school. Professor S explains that the purpose of specificity and defensiveness within the forms of communication SBAR and SOAP note is to better the care of the patients. Professor S explains in regards to SBAR: "So that when you're talking about giving report [because] there's a change in your patient's clinical condition, how you present that information to the physician, the therapist, the surgeon, whatever the case may be... improved communication is going to occur to improve patient care." This example uses the type of style and format implemented in order to achieve the purpose for writing. Then, Professor S gave an example of academic writing within nursing, which is rarely implemented on a daily workplace basis, but is used to improve patient care.

*Academics has a significant value when it comes to writing research that could improve patient care. One of the examples, and this is a true story, when we put Foley Catheters into patients female or male, mostly females, if we don't do it sterilely, and its invasive, we can cause a bladder infection. Or urinary tract infection, especially in older females, due to changes to our anatomy as we get older. So what was happening on a particular unit was the nurses started realizing that when they put in Dueling Foley Catheters in their patients, they were having increased incidences of UTI. So, one of the nurses on the floor decided, 'Well let's start a study, let's start a —. Gathering data to see, in effect, are we doing these techniques sterilely and correctly.' What she found was no, nurses were not doing it sterilely. So, she put together an algorithm of when to insert a Foley*

*Catheter, and then she set up a workshop to reteach the nurses how to do it, sterilely. Then she started collecting data again, after the workshop, [and] the incidences of UTI dropped dramatically, because nurses were putting the catheters in [correctly]. That's evidence, based on research, improving care. And she wrote that up in academic format, submitted it to an online journal of nursing, and got it published.*

Knowledge of all of the fundamental characteristics of writing varieties from previous schooling, high school or other contexts, could help to ease students in their transition from academic writing to workplace writing.

*Transformation.* The transformation section of evolution is the application of this previous knowledge in college nursing classes. In an interview, Student A discusses



writing assignment frequency in the nursing program: "this semester I haven't written a paper." She mentions a writing assignment within the Longwood Seminar class that is required for all students, but did not mention any other academic writing assignments. However, Student A discusses, in detail, SOAP notes, which is an acronym for subjective objective assessment plan. She explains that although there are no papers, "You write a lot...[of] SOAP notes, and documentation...the biggest part. When you get into clinicals, you have to do all the documentation paperwork." This is a form of communication of knowledge that is used between nurses, in order to evaluate the patient's status. This is introduced more in depth in college, as a way to teach students how to improve patient care once in the workplace. A model of SOAP notes that was supplied by Student A is a worksheet which demonstrates

exactly how to fill them in, as well as what is expected within the writing that is done within the form in order to communicate properly.

During the interview Professor S also mentions another form of communication taught in the nursing program: SBAR. She differentiates SBAR from the previously mentioned SOAP note in an interview: "There's something called SBAR... It's Situation, Background, Assessment, and Recommendation. I teach that in fundamentals. The SOAP note is the actual assessment of the patient based on a particular problem." In laymen's terms, the SOAP note is what nurses use while examining the patient in order to determine health, while the SBAR is a total overview of the patient's past, present, and what should take place in the future. These two forms of documentation are taught in college during the transformation process, by ways of models

in order to prepare students for workplace writing.

*Adjustment.* In the interviews conducted, several forms of writing are mentioned by Professor S as forms of writing done on a daily basis in the nursing workplace. Some of these are, "SOAP note[s]," "documentation for clinical purposes," "SBAR," "Electronic Medical Records", and rare, but important, "Evidence Based Practice...[which] is academic writing" (Professor S, personal interview). SBAR and SOAP notes are mentioned as being forms of writing taught at the academic level; however, Electronic Medical Records are not mentioned by Professor S or Student A as something fundamentally taught within the program. Evidence Based Practice, although its teaching is not mentioned within nursing specific classes, is commonly taught within other academic classes, as well as throughout high school.

Although most of the forms of communication listed above are taught within the college curriculum, students are finding that they must change the way they write for documentation upon entering the workplace.

During the interview, Professor S discussed feedback that students provided her with upon entering the workplace: "What I'm getting back from the grads in the sense of what they're seeing in the health care arena...The way [documentation] was being taught was too generic. It wasn't specific enough." Therefore, once the student is taught how to apply their previous knowledge about writing (Preparation label) to nursing field documentation, through college education (Transformation label), they still continue to alter their knowledge of stylistic characteristics in order to properly communicate within their workplace (Adjustment label).

### Discussion

This study suggests that writing in nursing is dictated by the purpose for which the writing is occurring. This is supported by Gimenez's identification of the cause-and-effect relationship between what the community is trying to achieve, as well as by the characteristic of writing done in the field.

This study also suggests that becoming an expert writer within nursing is a process of evolution, and the most common way to aid the process of evolution is through the use of models, as seen in Student A's worksheet. Many students learn best through a use of models, as well as through the process of physically completing the actions required of them in the workplace (Winsor). This study suggests that students will only truly be experts in their field once they have been in the workplace, learned the standards,

and adjusted their writing to the discourse community.

Furthermore, this study suggests a disconnect between what students expect to achieve in their college writing, and what they are expected to achieve in the workplace. However, more research needs to be done concerning this disconnect.

This study has limitations in regards to the number of interviews that were conducted, as well as the bias that the interviewees may have held. With only two interviews conducted, and artifacts retrieved from the same subjects, this study is more like a case study, and therefore is not as representative as a random survey or large-scale inquiry. In addition, Student A is only a sophomore, and may not completely represent the degree to which writing is done within the program.

### Implications

As a researcher, I'm interested in the broader implications for all nursing students entering and leaving college. Understanding that nursing students will learn how to write within their field, in theory, but without direct application within a specific workplace, can possibly alter the way a student approaches the workforce, as well as their willingness to receive criticisms during the first months of employment. This study suggests that students who are more flexible and willing to modify what they have learned in previous years to current situations, will excel more readily than students who are focused on adhering to rules and regulations previously taught.

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# Background and Research Design on Service Dogs for Children with an Autism Spectrum Disorder

Catherine Rollins

Dr. Deborah Ulmer, faculty advisor

*awarded second place for best social science paper*

*Abstract:*

*“Background and Research Design on Service Dogs for Children with an Autism Spectrum Disorder” looks at current literature regarding the use of service animals, specifically service dogs, with children who have an autism spectrum disorder (ASD). It has been found through past studies that autism service dogs provide safety, social stability, and companionship to children with an ASD. Due to the lacking number of studies done on this topic, the proposed qualitative study “Service Dogs: Impacting the Lives of Children with an Autism Spectrum Disorder” has been developed in order to answer questions and solidify information regarding the benefits and impact that service dogs have on children with an Autism Spectrum Disorder from the viewpoint of their parent or caregiver. This proposed study seeks to obtain information through interviews with parents or caregivers of children with an ASD. Findings will be organized according to common themes and interesting personal statements would be shared as well. The importance of this topic and gathering answers to solidify the benefits of service dogs for children with autism is crucial so that future generations of children with an ASD may be able to reap the benefits of this unique treatment aid.*

For the past 140,000 years, humans and dogs have shared common areas with each other, thus enabling them to develop strong relationships that would be passed down generation after generation (Solomon, 2010). Over the past 15,000 years, humans have spent time with dogs, teaching them to carry out various tasks in order to make their own lives easier (Cohen, 2011). The introduction of service dogs more or less unofficially began after World War II in Germany, where dogs were trained to aid blind soldiers around. The popularity of the service dog grew and eventually spread overseas to the United States where the first service dog school, The Seeing Eye, opened in 1929 (Cohen, 2011).

Service dogs can now be seen all over the United States, in public settings. They wear special vests that signify to other people that they are working dogs and should not be petted or played with. These dogs

assist their humans as seeing eye dogs, hearing dogs, diabetic dogs, or autism dogs. Service dogs must go through rigorous training programs in order to be considered cleared to assist their human completely by themselves.

Over the years, service dogs have increased in popularity and are currently being trained for a variety of uses for adults and children. In the past 50 years, dogs have started training in order to be placed with children who have an ASD. The dogs are placed with these children to benefit both the child and the parents. There are not many studies reported in this area to promote understanding of the benefits of service dogs for children with an ASD from the perspective of the parent.

The following sections of this paper will present current information regarding the use of service animals with children, focusing on service dog placement

with children who have autism. Following a review of literature, a proposed study on how to obtain more information regarding how service dogs impact the lives of children with an ASD will be discussed. A discussion of the proposed study and conclusion about current findings are also presented.

*Understanding Autism and Where the Use of Autism Service Dogs Currently Lies*

Children with autism, also known as children having an autism spectrum disorder (ASD), as it will be referred to for the remainder of this review, are children with a neurobiological disorder that affects them socially, developmentally, and emotionally (Alleva, Berry, Borgi, Cirulli, & Francia, 2013). Children with an ASD find it difficult to engage with their peers, connect with their family, or remain focused on an activity for more than a few minutes at a time. These children

often are excluded from school or family activities because of their behavioral issues; however, the increasing placement of service dogs with children who have an ASD has begun to allow certain children to begin living a more normal life with their peers and family.

In researching, it was found that there are multiple healthcare professionals who believe there are benefits of using service dogs for children with an ASD, but these benefits have not been researched in depth. There are a handful of studies that have reported in recent years that investigate the benefits from the use of these dogs for the child from a parent, caregiver, therapist, or educational professional perspective; however, many of these studies are dated or do not go in depth with having small study groups. This literature review focuses on the benefits of using animals for therapy in children with an

ASD and the specific benefits that service dogs have on children with this condition. The purpose of this review is to present current thinking on the value of service dogs and to consider the value of additional research seeking to understand exact benefits to the child with ASD. This review will promote better understanding of this emerging yet popular, and unique therapy aid.

*Animals as Therapy Aids for Children with an Autism Spectrum Disorder*

The use of animals as an alternative and or complementary therapy for children with an ASD dates back decades and is a technique that is used across the United States and around the world. Over the years, the use of dogs, horses, dolphins, llamas, rabbits, and guinea pigs in a variety of settings has been shown to provide a positive social engagement opportunity for children with this disorder (O'Haire, 2013). The animals "facilitate an environment"

that nurtures personal growth and development through having physical contact with the animal as well as provides a calming effect on the child (Fortney, Sams, & Willenbring, 2006). It has been found that the animal can help “foster trust” between the child and other people around them, such as peers or adults (Gilmer, Goddard, & Tilmer, 2015). Animals also provide a positive social engagement opportunity for children that are “socially isolated”, like children with an ASD (O’Haire, 2013). Animal therapy in the classroom setting is becoming a popular idea across the nation, especially in “inclusion classrooms”, which are classes comprised of developmentally age appropriate children, as well as children with disorders such as autism. A collection of inclusion classroom elementary schools participated in a study that used guinea pigs as therapy animals in their classrooms in order to see what

effects they had on the children, particularly those with an ASD. It was found that the guinea pigs aided the children with an ASD in wanting to interact with their peers when it meant the guinea pig was going to come out of its cage to visit. It increased the child’s interest in school when the guinea pigs were in the classroom (McCune, McKenzie, O’Haire, & Slaughter, 2014).

Children are able to learn from the animals they interact with by interpreting behavioral cues from them. The behavioral cues from animals are thought to be “less complex” than those of humans. It is through prolonged exposure to animals that children with an ASD will be able to “bridge” what they have observed in their animal interaction to the people they encounter (Fortney, Sams, & Willenbring, 2006). It is the hope that through exposure to different types of animals for varied amounts

of time, that this group of children will be able to accomplish greater interaction. Literature supports that the use of canines with children experiencing any medical condition including an ASD can help them reap “physiological, psychological, and emotional benefits” from the relationship and that they will be able to unconsciously apply those benefits to other areas of their life (Gilmer, Goddard, & Tilmer, 2015).

Why Service Dogs for Children with an Autism Spectrum Disorder Is Important

Autism service dogs are specially trained canines that support and accompany children as well as their families to provide “a constant in an ever changing world” and provide “social opportunities and relationship development” as well as facilitate “skill development” (Dogwood, 2015). They differ from other types of service dogs in that they are trained to listen to commands not only from the person they

are attached to, in this case being the child, but also to the commands from the parents; the dogs bond to the child as well as the parent because of this (Adams, Burrows, & Millman, 2006). These dogs become members of the family and they typically travel everywhere the child goes. The care of the animal is incorporated into the whole family’s daily routine (Adams & Burrows, 2005). The dogs are sometimes “perceived as quasi-children with nurturing, therapeutic capabilities” by the family as well (Solomon, 2010). The duties of these dogs also reach far beyond what they were trained to do because of the amount of time they spend with the family going out, as well as the direct interaction they have with the child; they become attuned to the child’s personality and are able to alert parents to changes specific to that child (Adams, Burrows, & Millman, 2008a).

Two specific goals of using service dogs for children with an ASD are to increase the safety of the child and to develop more effective communication in social interactions. These two concepts are extremely important because they are two of the main problems that parents, caregivers, and teachers struggle with in caring for a child with an ASD. Due to the nature of their neurologically rooted condition, children with an ASD exhibit negative behaviors such as impulsiveness in cases of bolting or striking out (Correia, de Sousa, Lima, Magalhães, & Silva, 2011), have limited self-control, decreased attention spans, and trouble verbally communicating with others (Paschall, Rusnak, Ward, Wendell, & Whalon, 2013). It is the goal of autism service dog trainers to teach the dogs to prevent or decrease these negative

behaviors so that the child can have an improved quality of life. Regarding the safety aspect as a benefit of autism service dogs, children with an ASD tend to bolt or run away from their caretakers. They do not have a strong sense of what is an appropriate reaction to certain environmental stimuli, whether that is human voices, beeping sounds, lights flashing, or other assorted distracting noises or colors. In the scenarios where these children are unable to handle their environment, they tend to run away from what they cannot handle. This presents challenges to parents, caregivers, and teachers because the safety of the child is at hand; children with this type of disorder have been known to run out into busy streets or into trees to get away from the stimuli. These scenarios are where the service dog comes into focus because the dogs are able to provide an environment of “enhanced

physical safety and security” for the child (Zane, 2011).

Autism service dogs are trained not to allow the child to pull them in the direction the child wants them to go in (Zane, 2011), and are attuned to the commands of the parent or, in some cases, a teacher or therapist that is working with the child in the presence of the dog (Adams & Burrows, 2005). The child is generally attached to the dog “with ropes or other forms of tethers” (Zane, 2011) so that when the child tries to bolt in one direction, the dog can use this as leverage along with its weight in order prevent the child from wandering off (Adams, Burrows, Millman, 2008a). While this happens, the dog can also alert the parent or child-overseer to the situation. Because the child is physically connected to the dog, this element of security allows parents to feel more at ease having their child out in public areas such as

church settings, grocery stores, or anywhere else where there are large gatherings of people or new and unfamiliar settings. The children are still closely watched by their guardians, but because the child is physically grounded to the dog and unable to undo the connecting mechanism, a safe environment is established and maintained.

The social ability of children with an ASD is lacking and proves difficult for parents, teachers, therapists, and peers to handle. Autism service dogs provide a unique service that is not quite understood by researchers that targets this very problem. Children with an ASD that are in the presence of a service dog, whether it be their own dog or a therapy session dog, have been noted to have increased verbal communication between themselves and the dog, and sometimes between themselves and the people around them. In addition to verbal



communication, nonverbal communication increases have been noticed in observing the relationship that the child takes on with the dog. While the verbal communication is wonderful and an accomplishment for some children, there are others that will never be able to accomplish this and therefore their nonverbal communication improvements are noteworthy. Interacting with dogs for this unique group of children has been described as “freedom from linguistic activity,” giving the child free reign of how they would like to interact with the dog (Solomon, 2010). They are not forced to try to verbally communicate and are left to talk to the dog or communicate nonverbally with them by petting or playing with them. Leaving the communication technique up to the child, many parents and therapists have been surprised because some of the children come out of their shell and begin talking both

coherently and non-coherently to the dog. These social interaction milestones from their experiences with the dog have been found to carry over outside of therapy dog sessions, or when a child is not around their service dog to when the child is around other people. Being able to interact with dogs provides an environment that is easy for children with an ASD to be comfortable and communicate (Solomon, 2010).

Other positive social implications of autism service dogs for children with an ASD include an increase in positive behaviors such as a playful manner, increase in smiles, and more eye contact (Correia et al. 2011), with a decrease in negative behaviors such as the tantrum outbursts or the “stereotypical” hand-flapping and humming (Fortney, Sams, & Willenbring, 2006). The mood of children that spend time with therapy dogs or their service dogs has also been noted to improve

upon how it was before the child spent time with a dog. According to a study that looked at the number of times children with an ASD smiled with and without a dog, it was found that they smiled more times and for longer amounts of time when in the presence of a dog (Aoki, Funahashi, Gruebler, Kadone, & Suzuki, 2014). This form of nonverbal communication alerts parents, therapists, teachers, and healthcare professionals that there are positive outcomes and emotions occurring from the interaction, even if the child cannot verbalize them.

An important positive outcome of children with an ASD having a service dog is that it benefits not only the child, but the entire family unit. Many parents and siblings of these children are unable to go out in public together or partake in family activities because of the uncertainty of the actions the child with the ASD. Having a service dog with the

child provides a sense of security and ease to the parents of the child because they know the child is safe and that the presence of the dog is calming to the child, as well as that the attention of the child can easily be redirected towards the dog. Also, because the dogs are trained to listen to the parents of the child, the parents are able to remain more in control of situations. Being able to partake in family activities is important for the child to have a sense of belonging and for the family to have a sense of normalcy (Solomon, 2010). This benefit is one of the main interest points for families wanting to set their child up with an autism service dog.

#### The Study

The proposed qualitative study, “Service Dogs: Impacting the Lives of Children with an Autism Spectrum Disorder,” will investigate the impact that service dogs have on children with an ASD from the

viewpoint of the parent and/or caregiver. There are very few current studies that look at this topic from this particular viewpoint, so any data coming from this study will be significant. The research question, "How do service dogs that are placed with children with autism impact their life?," seeks to retrieve answers through qualitative methods. This study will be carried out during the months of March and/or April 2016, and data will be analyzed and written up during the months of April and May 2016.

Criteria for inclusion in the study include: parent or caregiver of a child diagnosed with an ASD that currently has a service dog for this disorder, male or female caregiver, and the parent or caregiver must currently reside in the state of Virginia with their child. A combination of eight to ten parents and caregivers would be interviewed for the purpose of this study. A

convenience sampling technique within the state of Virginia will be used in order to carry out this study. Eligible participants will be obtained through a statewide search using resources like the Virginia Institute of Autism, Commonwealth Autism, and various autism societies that are located within the various geographical regions of Virginia to contact families with children who meet the criteria or to advertise the study through their organization. In addition to these sources, eligible participants will also be obtained through personal references.

Data collection will be performed for this study through interviewing the parent or caregiver with voice recording. The interviewee will be interviewed in a comfortable setting of their choosing away from their child. The interview time will not exceed one hour. The interview will have voice recording for data collection in order to gain a well-rounded

view of findings and be used as a reference point for clarification after the interviews are completed. The interviews will consist of a set list of ten questions for the interviewee to answer and will be the same for all participants. The questions will be generalized so the parent or caregiver could elaborate as little or as much as they would like to; additional questions may be added to prompt further discussion of the questions listed. All questions will be given to the interviewee on a sheet of paper or by email one week before the interview so they can brainstorm answers and pick out stories they would like to share. Questions will include ones along the following:

1. How long has your child been diagnosed with an Autism Spectrum Disorder?
2. How long was your child diagnosed with an Autism Spectrum

Disorder before they were able to get a service dog?

3. How did you learn about service dogs for your child's condition and how did you go about finding a dog to fit your child's needs?
4. What changes have you seen in your child since they have had their service dog? Positive? Anything negative?
5. Has the service dog provided a sense of security or safety for your child?
6. Where does your child take their service dog? Have you experienced issues with taking the dog places?
7. How does the dog fit into your family dynamic?
8. Does your child having a service dog provide you with a sense of peace or security?
9. Would you like to share a fond memory of your child and their service dog?

10. Would you like to describe a challenge you and your child have experienced regarding their service dog?

Responses and notes will be recorded on paper in the form of hand-written notes. Recording of the interviewees, verbal responses using a tape recorder will be used for the interview sessions. The recordings will be used later in order to interpret and clarify details from the interviews. No form of photography or videography will be used to document interviews. Interview responses will be compared and contrasted for each of the participants to look for common themes that point towards positive implications of the child having a service dog. A graph or chart will be developed after the data has been analyzed to determine the top five to ten benefits that parents and caregivers feel their child reaps

from having an Autism service dog. Findings from this research study will be compared to findings from other studies with similar topics to draw conclusions and point out new data.

Limitations of this study include a convenience sample as well as the potential for unequal distribution of gender or age in the participants. Another limitation and area for continued research would be, instead of carrying out a cross-sectional study, to carry out a longitudinal study with the same focus. The convenience sample of this study, as well as the cross-sectional design, has to be done for time and financial constraints. If more time allowed, traveling to other states to research this topic with more participants would be beneficial, as would continuing to study the original participant group over the years to see if the data changes over time.

## Conclusion

As the popularity of service dog placement with children with an ASD increases, the need for concrete evidence establishing the benefits of this placement is necessary so that future generations of children with an ASD can reap the benefits of having an autism service dog as well. There is little current research circulating around that discusses how service dogs aid children with an ASD, so the need for this information is high. It is the hope of the researcher that the proposed study answers the question, "How do service dogs that are placed with children with autism impact their life?," by looking at the parent or caregiver's perspective of the situation. Conducting this research and analyzing the results will result in answers that will be able to solidify assumptions of the benefits and impacts from a new angle and present new information regarding this topic.

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Artist:

Carson Reeher

*Slow*

*Michael Mergen, faculty advisor*

This is a series about Farmville, VA. On the surface it may speak of a town aging, a town filled with people, buildings, ideas that are stuck in the past, not moving or changing, slow.





Slow like my summer days spent sitting in the café, eavesdropping on conversations just to pass the time and later my hours spent listening to the stories of locals. Slow like my process of photographing using a 4x5 view camera. Like waiting for the perfect expression before releasing the shutter, or anticipating the car that's about to drive by and break the stillness of a landscape. Just like waiting for the fair to come to town each year or Saturday Farmer's markets each week. Like my way of finding meaning to these photographs, the meaning to this town, slow. Not just a way of describing speed or a state of mind, but a state of living.

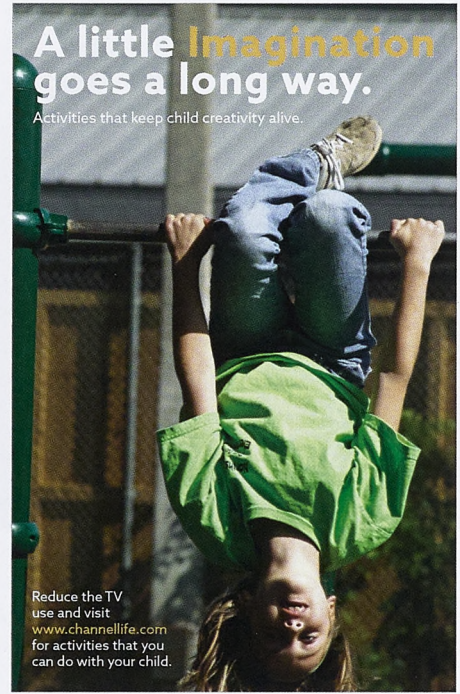
It's about a place people choose to come to and then realize twenty, thirty years later they never left. Where someone's story began a hundred years before they were born. It's a place that doesn't want to be looked at too long, but leaves people staring. A place where if you're lucky someone will stop and tell you their story the right way, nice and slow.

*awarded third place in the visual works category*

# ChannelLife

At the top: ChannelLife logo, at the right: Imagination poster, and at the bottom: inside of an informational brochure.

		
 <b>MODULE 1</b> <small>Activities for inside the home.</small>	 <b>MODULE 2</b> <small>Activities for the great outdoors.</small>	 <b>MODULE 3</b> <small>Create your own activities.</small>
<p><b>What's the big idea?</b></p> <p>Module 1 is for kids who watch an allotted amount of television on a daily basis and are at risk for poor childhood development. The time spent watching TV could be spent learning a new skill, exercising, or enhancing creativity.</p> <p>Our website offers three different modules for parents to do with their children. Continued reading is linked to more information about the modules.</p>	<p><b>What's different?</b></p> <p>We don't just tell you what to do, we provide easy guidelines and show parents ways in which they can create activities of their own. This allows a closer relationship with your child and also extends their overall creativity.</p> <p><b>Where are we going?</b> Our activities are fun, and we're making that fun much of it. You can do our simple fun solutions to television overload about anywhere.</p>	<p><b>Description:</b> This is for the busy parents with a few minutes to spare.</p> <p><b>Benefit:</b> The Module 1 activities emphasize the benefits of "low" cost, at-home activities. This means your child gets a familiar (if not boring) activity, even without screen and watching TV.</p> <p><b>Time:</b> The time needed for these activities is very limited, but enough time to get your child excited with the fun.</p> <p><b>Materials:</b> The materials are household materials that most parents find about anywhere.</p>
<p><b>Description:</b> This is for the parents that have a little more time than usual. During the weekend is usually the best time.</p> <p><b>Benefit:</b> The Module 2 activities provide a little more depth and include hands-on tasks to introduce your child to creativity outside of the house.</p> <p><b>Time:</b> Moderate timing is required for these activities, normally at least an hour or longer.</p> <p><b>Materials:</b> The materials are household materials as well as found objects.</p>	<p><b>Description:</b> This is what we let you give it a try.</p> <p><b>Benefit:</b> This Module is for parents. After having done modules one and two, this provides a chance to work your own activities tailored to your child's personal growth.</p> <p><b>Time:</b> Once Module one and two have been done, you should be familiar with the overall concept to create activity. Time will vary upon complexity of the activity.</p> <p><b>Materials:</b> The materials are household materials that you can find just about anywhere.</p>	



A little **Imagination** goes a long way.  
 Activities that keep child creativity alive.

Reduce the TV use and visit [www.channellife.com](http://www.channellife.com) for activities that you can do with your child.

Designer:

Landon Cooper

*Channel Life*

*Wade Lough, Chris Register and Amanda Christensen,  
faculty advisors*

With kids under the age of 6 watching an average of 2 hours of screen media per day there is an inherent issue regarding childhood development. Often times through the use of television on a daily basis, children are subject to violence, false beliefs, and bad behavior. Consequently, television acts as a catalyst in poor child development thus hindering creativity, imagination, and cognitive thinking. My project reflects the idea of making parents not only aware of what's going on but also give examples of how the issue can be addressed and resolved. The project appeals to the revival of the idea of play and personal creativity. The way that this is achieved is by the inclusion of indoor and outdoor activities followed by the independent activity writing section. The "Channel Life" project in turn allows children to think creatively, socialize better, and think independently which will help combat the negative outcomes of a technologically driven society. The idea of parent to child interaction with the usage of creative activities helps keep the concept of positive development alive. Through a year long research process, it was decided that a culmination of web and print material would satisfy the goal of making the audience aware of the issue. Finally, "Channel Life" was born.

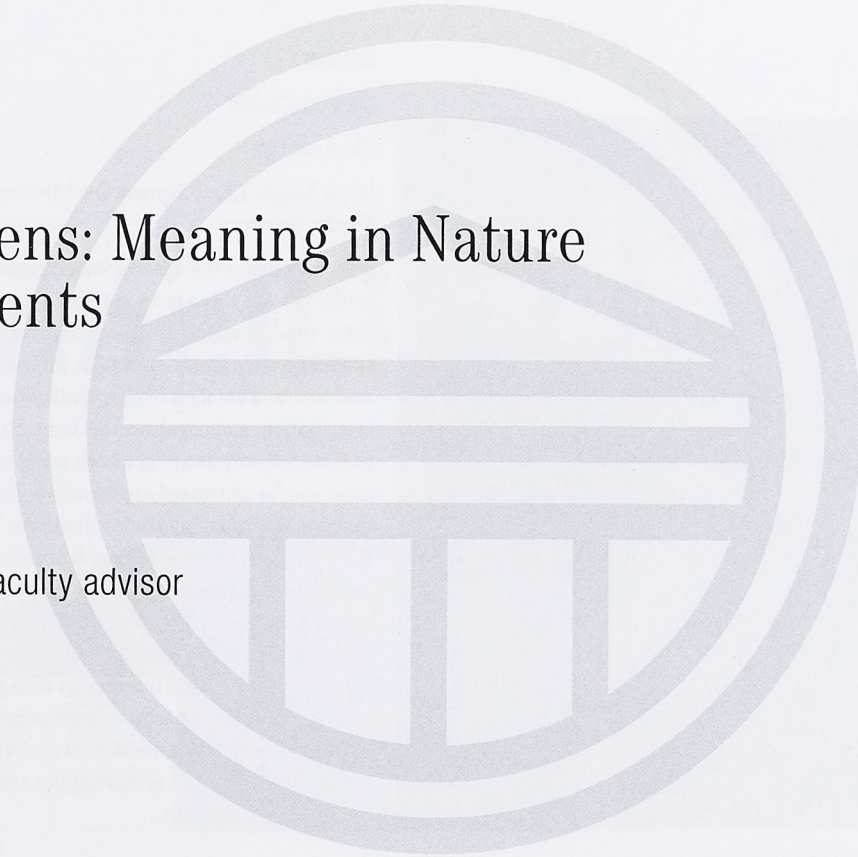


Above, "Imagination" and "Fun Outside" poster, info-graphic, informational brochures, and activity modules.

# Wallace Stevens: Meaning in Nature and Its Elements

Haley Vasquez

Dr. Gordon Van Ness, faculty advisor





At the time of his death in 1955, poet Wallace Stevens was largely considered a master of language within the modernist movement. He was able to look at physical reality and find value and purpose in it through the imagination. As expressed by author Joseph Miller, “all his [Stevens’] work is an attempt to explore the endlessly variable perspectives from which reality can be viewed by the imagination” (225). Sharing this idea is author Susan B. Weston, who explains that this process demands a cleansing of constructs within reality, even commanding her readers to “Erase . . . all mental activity—dream, desire, religious belief, political conviction, and language” to gain the ability to perceive reality as naked, allowing the imagination to give meaning to tangible things. Weston believes that “The symbol-mongering mind quickly intervenes between blankness and self. But at least for a moment we have started where Stevens starts: with blankness” (5). For Stevens’ poems, the imagination of the reader brings meaning to dull objects, which have no significance without the reader’s imagination *giving* them significance.

In life, Stevens was one of the most criticized poets and often called overly obscure and

repetitious (Unterecker x–xi). However, these stylistic qualities of ambiguity have been celebrated as enticing and “particularly appealing among students and academicians” (“Wallace Stevens”). In the midst of Stevens’ abstruseness is the motif of nature. One of his most famous poems, “Sunday Morning” (1915), uses nature as a replacement for religious doctrine, pointing out that there is beauty and immortality in the constant change of nature. Additionally, this poem “is affirming our need for fictions” instead of dismissing them, as many critics have inaccurately claimed (Weston 5). Condemned by his detractors as a poem that “eluded . . . understanding,” others have instead praised it as being engaging for these same aspects, describing Stevens as “an artist whose precise abstractions exerted substantial influence on other writers” (“Wallace Stevens”). Additional poems by Stevens, “The Key to Order in Key West” (1936) and “Thirteen Ways of Looking at a Blackbird” (1931), all share this stylistic trait of nature described ambiguously. Throughout his career, Stevens would continue the exploration of nature in stylistic obscurity—intentionally taking the tangible and blurring its canonized boundaries to find the greater

meanings behind it: a channel to immortality, beautifully changing, and a secular religion that replaces Christianity.

In a letter to L. W. Payne, Jr., who is only addressed as “Dear Sir,” Stevens clarifies that “Sunday Morning” is “simply an expression of paganism,” despite the opposing conclusions Payne drew from the poem, which Stevens quickly disagreed with. In another correspondence to critic Hi Simons, Stevens verifies that “Sunday Morning” suggests the replacement of supernaturalism with a naturalistic religion (W. Stevens and H. Stevens 250, 464). The world in the poem is then left with no deity; what remains are only physical absolutes. Death is specifically focused on by the female speaker because she expresses her concerns when she feels death approaching. Finding peace when in nature, she seeks it in the darkening times. One of Stevens’ critics, Yvor Winters, “suggests that ‘Sunday Morning’ is the ‘greatest American poem of the twentieth century’ because it renders the ‘consciousness of the imminence of death’” (Willard 28). However, Winters fails to mention in his criticism that death is seen in the poem as an inescapable process of nature, and thus, the only way to

achieve immortality. The poem lacks a fear of death because it announces the dissolvent of God into nature, liberating people to exist simply in the enduring of earth. Therefore, “In the absence of God there remained the earth” (Lensing 120–121). What is left is a physical world, which is seen as “an endless round of birth, death, and the seasons” and also, “more lasting than any interpretation of it” (Miller 222). A unique image of death is established in the poem because it is not the usual dark and despairing event that foreshadows everyone’s fate. Instead, Stevens writes that “Death is the mother of beauty; hence from her, / Alone, shall come fulfilment to our dreams / And our desires” (“Sunday Morning” 63–65). The assertion of death as both a mother of beauty and of earth removes the innate human response to despair the coming of death, and instead, presents death as a natural occurrence: a result of nature changing. The image of death as a natural result of nature’s influxes is done by the added description of the mother of death being beautiful: “Death is the mother of beauty, mystical, / Within whose burning bosom we devise / Our earthly mothers waiting, sleeplessly” (88–90). Stevens is ambiguously stating that since death is a natural occurrence, it is therefore beautiful.

Because death is the only remaining natural certainty in a purely physical world, Stevens claims it is the only means to immortality, since in death, a person will ultimately join the earth in a secular afterlife. For this reason, the Poetry Foundation believes “Sunday Morning” shatters the tenets . . . of Christianity essentially, the spiritual afterlife—and substantiates nature—the joining of corpse to earth as the only channel to immortality” (“Wallace Stevens”). Although the speaker never explicitly states she is targeting Christianity, the poem alludes to it, especially when it brings in a god of myth.

*Jove in the clouds had his inhuman birth.  
No mother suckled him, no sweet land gave  
Large-mannered motions to his mythy mind.  
He moved among us, as a muttering king,  
Magnificent, would move among his hinds,  
Until our blood, commingling, virginal,  
With heaven, brought such requital to desire  
The very hinds discerned it, in a star.  
("Sunday Morning" 31–38)*

With the mention of Jove, the poem contrasts a pagan deity with Christ, especially at the mention of a mother and the description of Jove as “a

muttering king” (32, 34). This is similar to Christ within the Christian religion, which believes Christ was born to a mother and is received as a king. By removing the heavenly afterlife promised in Christianity, Stevens’ naturalistic religion claims that only when the body is joined with nature can immortality be reached.

Stevens’ poetry describes nature in constant motion. This notion is also mentioned by Miller, who comments how “A great many of Stevens’ poems show an object or group of objects in aimless oscillation or circling movement. The space of the poem is filled with things which slip away and evade the observer’s grasp” (226). Although this is true, Miller never credits nature as the tool Stevens utilizes to create the motion in his poetry. In “The Place of the Solitaires,” the sea is described as one of the many reasons behind this motion.

*Whether it be in mid-sea  
On the dark, green water-wheel,  
Or on the beaches,  
There must be no cessation  
Of motion, or of the noise of motion. (3–7)*

Because motion creates change, it can also be said that nature is constantly changing. This change is described as necessary in the poem, implying that the earth could not function without this change. However, it is not intended to be analyzed as symbolic. Stevens simply wanted it understood; nature is constantly changing because it is in motion. It is the way of physical reality. Miller states this as well and quotes Stevens to underline the claim: "Natural objects and poetic images simply exist. A poem need not have a meaning and like most things in nature often does not have" (228). Any greater meaning drawn from it would be false. The idea of meaningless objects and images is also made clear in "The Idea of Order at Key West" where the "plungings of water and the wind" are described as "meaningless" (30). It is in the changing of nature that mankind can find liberation from intangible ideas: religion, myth, and mental fictions. Stevens saw the changing of nature as something to be celebrated.

Nature replaces Christianity in Stevens' poetry, and it becomes a secular religion. Weston even interprets "Sunday Morning" as a "revelation of a secular religion" (41). Because "God is dead,

and with him died the heaven of consecrated symbols coming down through the Christian or Platonic ages," only the reality of nature remains (Miller 230–231). Throughout his poetry, Stevens often replaces the symbols of Christianity with nature and its elements. For instance, in "Sunday Morning," the sun replaces the son of God.

*Supple and turbulent, a ring of men  
Shall chant in orgy on a summer morn  
Their boisterous devotion to the sun,*

*Not as a god, but as a god might be. (92–94)*

In the following stanza, the speaker even notes that Jesus is dead, and there is a grave "where he lay" (109). In "Thirteen Ways of Looking at a Blackbird" aspects of nature are not distinguished from man. Instead, they are described as being one and the same when the poem brings up the unification of a man and a woman.

*A man and a woman  
Are one.  
A man and a woman and a blackbird  
Are one. (9–12)*

In the first and second lines of the stanza, the physical joining of a man and a woman is often

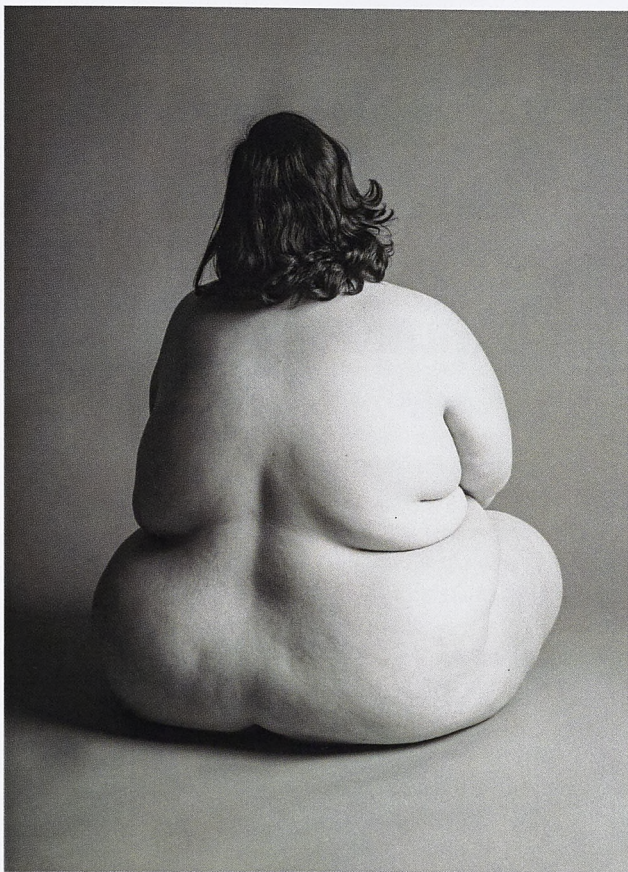
how sex is described in Christianity, specifically what happens to the souls of the individuals involved. By adding the blackbird into this unification, Stevens is arguing that mankind is one and the same with nature; no distinction exists. Nature is able to replace the role of the Christian deity, since reality consists only of physical absolutes.

Overall, the entirety of Stevens' poetry "is an attempt to explore the endlessly variable perspectives from which reality can be viewed by the imagination" (Miller 225). He achieves this by wiping away mental realities: myths, symbols, and religions. In return, this gives way to a blankness of the mind, which allows mankind to see reality through the unique view of imagination, ultimately shaping reality, and giving it significance. Stevens utilizes nature and its elements to present this secular reality. Nature is presented in his poetry as a means to immortality, a changing beauty, and a replacement for Christian doctrine. Although several critics have mentioned nature in Stevens' poetry, many fail to recognize it as a stylistic tool, condemning their analyses as being superficial, since it clearly transcends a single poem. It is instead a

conscious decision by the author, which shows his own appreciation for nature, and the ambiguous role it plays for mankind. Stevens' use of nature reveals it is not a product of the imagination; nature simply belongs to physical reality, and it is as it is. Although taking greater meaning from it would be futile, mankind is able to appreciate it as beautiful and obscure.

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Artist:

Marlisha Stewart

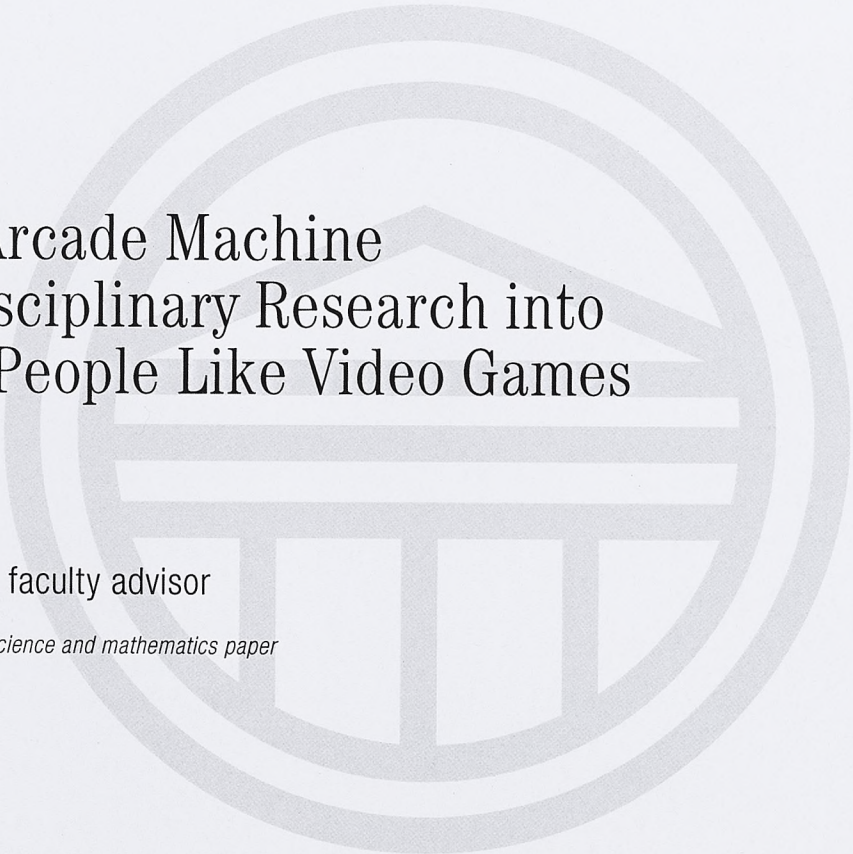
*I Am Beautiful*

*Michael Mergen, faculty advisor*

In our society there are unrealistic standards of beauty for women. In my series *I Am Beautiful*, I explore beyond these confines and aim towards shifting the paradigm of what is considered to be beautiful.

Growing up, I have always struggled with my body image. As a child, other children constantly picked out my flaws: my eyebrows were too bushy, or my arms and legs were too hairy. I tried many rituals to rid of my many somewhat flaws.

I soon realized that all of the magazines, advertisements, movies, and even my peers could not determine my level of beauty nor the beauty of others. There is a wide range of features that exist with women. Tall verses short, thick verses skinny, smooth skin versus stretch marks and bumps, birthmarks, kinky hair, small breast, the list goes on and on. We are all beautiful in every single way.



# Building an Arcade Machine to Do Interdisciplinary Research into What Makes People Like Video Games

Eric Whitehead

Dr. Robert Marmorstein, faculty advisor

*awarded first place for best natural science and mathematics paper*

## Introduction

At the beginning of the year, a majority of the frame of the arcade cabinet had already been built. The remaining “physical” work involved installing the door on the front of the cabinet, setting up the I-PAC and grounding block, mounting the keyboard, installing more buttons, and fixing some of the wiring.

## Implementation

As opposed to purchasing dedicated hardware specifically designed for use in an arcade machine, we chose to reuse an old system that was available. This system is not the bleeding-edge of power and performance, but it is sufficient for the job. It has a 32-bit Intel Pentium 4 processor running at 3.00 GHz with 2 GiB of memory. It also has an Intel 82945G/GZ Integrated Graphics Controller.

We decided to install both educational games and entertainment

games, including GCompris, Child’s Play, The Battle for Wesnoth, and a number of classic arcade games.

Some of these games work best with a keyboard and mouse, and others work best with a joystick and buttons. As a result, it was necessary to include both with the arcade machine. We purchased a keyboard and trackball specifically designed for use in a kiosk environment, in hopes it will stand up well to the abuse it will inevitably endure. Instead of purchasing a conventional joystick with built-in buttons, we decided to purchase a standalone joystick and buttons. This necessitated the installation of a device called an I-PAC, or Programmable Automation Controller.

The I-PAC makes it possible to use a joystick and several different configurations of buttons. This allows us the flexibility to add more buttons later as they become necessary. We installed six buttons and

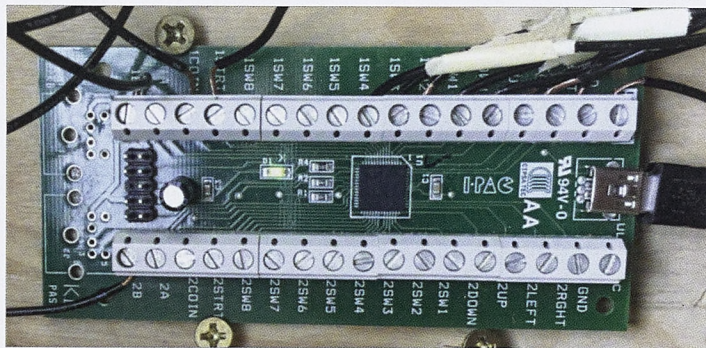


Figure 1. An I-PAC, or Programmable Automation Controller.

one joystick. Four buttons are for in-game actions and the other two are for arcade actions.

We also added fans for ventilation so that the hardware will not overheat, as well as made the cabinet more portable by adding an Ethernet port to the back of the cabinet. The Ethernet port eliminates the need to run a cable into the cabinet for connection. We also added a female C14 outlet harvested from an old power supply to provide a similar solution for the power cable.

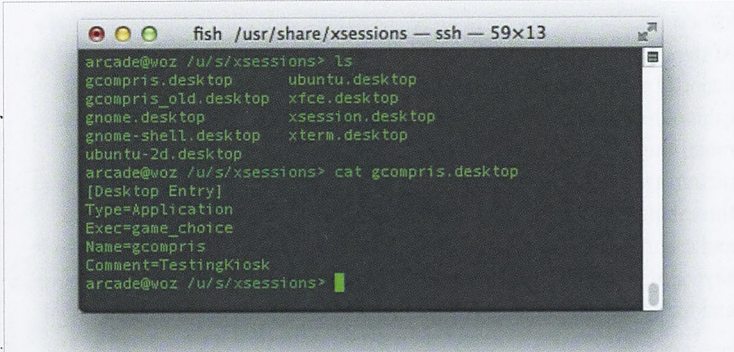
With all of the major hardware setup and configuration completed, the next step was to work on the software. Although there are many different Linux distributions to choose from, we ultimately chose Ubuntu 12.04 LTS for three reasons: it is still supported, it is relatively easy to configure for use in a kiosk environment, and it is what happened to be easily available.

Ubuntu is well suited for this

project because it a common distribution, which means it directly supports a lot of what we needed.

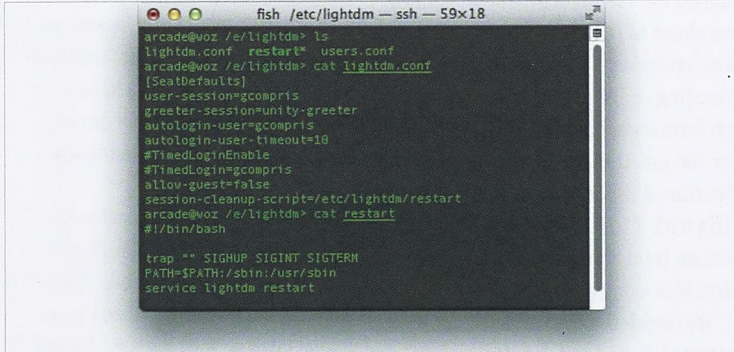
Ubuntu uses its own display manager called LightDM. A display manager works by starting the X Server, user session, and greeter. A user session consists of a desktop environment that provides access to the programs of an operating system. It is launched by the login screen and used to launch other applications. In Ubuntu, the default session is the “Unity Desktop.” We modified this behavior by changing the desktop file LightDM uses.

We created a file named `gcompris.desktop` in `/usr/share/xsessions` which tells LightDM to execute a custom desktop session when a particular user logs in. The line `Exec=game_choice` tells LightDM to run “game\_choice” at login, and the line `Name=gcompris` is how LightDM determines which file to use.



```
fish /usr/share/xsessions — ssh — 59x13
arcade@voz /u/s/xsessions> ls
gcompris.desktop      ubuntu.desktop
gcompris_old.desktop xfce.desktop
gnome.desktop        xsession.desktop
gnome-shell.desktop  xterm.desktop
ubuntu-2d.desktop
arcade@voz /u/s/xsessions> cat gcompris.desktop
[Desktop Entry]
Type=Application
Exec=game_choice
Name=gcompris
Comment=TestingKiosk
arcade@voz /u/s/xsessions>
```

Figure 2. We modified this behavior by changing the desktop file LightDM uses.



```
fish /etc/lightdm — ssh — 59x18
arcade@voz /e/lightdm> ls
lightdm.conf restart* users.conf
arcade@voz /e/lightdm> cat lightdm.conf
[SeatDefaults]
user-session=gcompris
greeter-session=unity-greeter
auto-login-user=gcompris
auto-login-user-timeout=10
#TimedLoginEnable
#TimedLogin=gcompris
allow-guest=false
session-cleanup-script=/etc/lightdm/restart
arcade@voz /e/lightdm> cat restart
#!/bin/bash

trap "" SIGHUP SIGINT SIGTERM
PATH=$PATH:/sbin:/usr/sbin
service lightdm restart
```

Figure 3. In `/etc/lightdm`, we modified the file “lightdm.conf” (which is the configuration file for LightDM) and created the “restart” file.



In `/etc/lightdm`, we modified the file `lightdm.conf` (which is the configuration file for LightDM) and created the `restart` file.

The three important lines in `lightdm.conf` are `user-session=gcompris`, which tells LightDM to use the `gcompris` desktop file we created earlier; `autologin-user=gcompris`, which tells LightDM to automatically login the account `gcompris`; and `session-cleanup-script=/etc/lightdm/restart`, which tells LightDM what to do after the user logs out.

In this case, upon logout, LightDM executes the `restart` script, which restarts the LightDM service. It was necessary for us to do this because, although it is possible to configure LightDM to bypass the login window (the greeter) and automatically log in, we were not able to find a way to configure LightDM to automatically log back into the account after it had been logged out.

It would simply return to the login screen, which, for security purposes, we do not want. We dealt with this by forcing the LightDM service to restart after logout, which causes it to automatically log back into the `gcompris` user account, bypassing the login screen.

As we mentioned earlier, Ubuntu usually starts the `Unity` desktop environment when a user logs in. In `/usr/local/bin` you will find the `game_choice` script we created, which allows the player to choose the game they want to play.

The script itself is generated by another script called `generate_menu`, which reads the file `games.csv` and generates the `game_choice` script.

We used `KDialog` to create the menu that the player initially sees.

On the line `'choice=$(kdialog --menu "Choose a Game:" 1 "GCompris" ... --title "Play" --geometry 1024x760+0+0);'` we specify

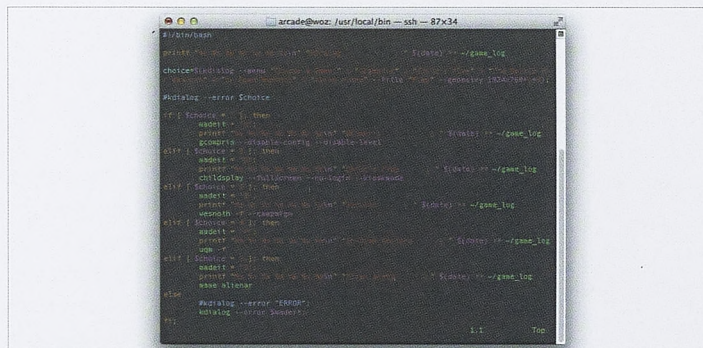


Figure 4. In `/usr/local/bin` you will find the `game_choice` script we created, which allows the player to choose the game they want to play.

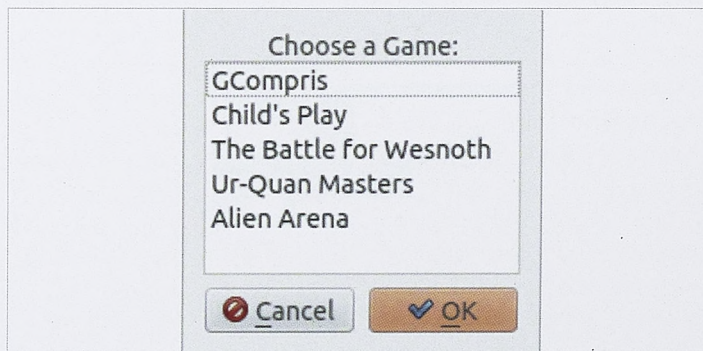


Figure 5. We used `KDialog` to create the menu that the player initially sees.

which games should be in the list by using key–value pairs, where the key is a number and the value is the name of the game as it will be displayed in the menu. From there, we use else if statements which correspond to the key numbers to launch the individual games. We also used this script to incorporate logging functionality, in order to keep track of which games were played and for how long.

Although it would be much easier to simply press a button or flip a switch on the arcade machine to put it into some sort of configuration mode, we decided that, ultimately, it was better if there was no such mode accessible from the arcade machine's primary interface. This will prevent players from deliberately or unintentionally breaking the system. Instead, we decided to allow administrative access only using ssh over a network connection.

We installed a wireless router in the cabinet, which broadcasts the "Arcade Cabinet" network. The router is configured to a WPA2–PSK encryption and a strong key. It is configured to give woz a static IP address of "192.168.1.2" for easier access. Lastly, in the event that the cabinet is connected to the Internet, it is configured to forward port 22 to woz and has a dynamic hostname.

Once connected to a network, woz can be accessed via ssh in the same manner as any other system.

While it is technically possible to do just about everything you would need to do using the command line, some tasks are easier to do using a graphical interface. To provide this interface, we use a VNC server and SSH port tunneling. This allows us to forward the VNC port (port 5901) to the client.



Figure 6. This will prevent players from deliberately or unintentionally breaking the system.

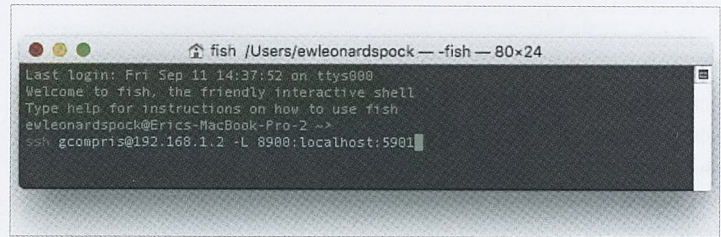


Figure 7. This allows us to forward the VNC port (port 591) to the clients.

## Conclusion

The cabinet is now almost ready for use. It needs to be painted, and it needs glass for the front panel. In the future, we would like to add more games to the collection. We also plan to collaborate with students and faculty in other departments to use it as a platform for cross-disciplinary research in areas such as human-computer interaction, marketing, and the psychology of education.

# Lorentzian Geometries on Finite Dimensional Lie Algebras

Sabrina Walker

Dr. Thomas Weirs, faculty advisor

*awarded first place in the poster category*

## Introduction

This research project is a preliminary step toward investigating the Lorentzian geometry of low-(four, five, and six) dimensional Lie Algebras. The Lorentzian geometry of a Lie Algebra is determined by both the Lie Algebra structure and the choice of a Lorentzian scalar product for the underlying vector space structure. For an  $n$ -dimensional Lie Algebra, this provides one with  $(n(n+1))/2$  free parameters (subject to the appropriate restrictions) for the scalar product, which are far too many to be able to analyze the different Lorentzian geometric properties that a given Lie Algebra can support. However, since both the Lie Algebra structure and the scalar product are linear structures on the underlying vector space, they are determined by how they are defined on a basis for the vector space. This leads to the hope that by using a preferred basis for the vector space, one can reduce the number of free parameters for the scalar product. As a first step toward trying to analyze the possible Lorentzian geometries on a particular Lie Algebra, we use automorphisms of the Lie Algebra to try to find a basis that makes the scalar products as simple as possible.

Definition: A Lie Algebra  $\mathfrak{h}$  is a vector space together with a bilinear map  $[\cdot, \cdot]: \mathfrak{h} \times \mathfrak{h} \rightarrow \mathfrak{h}$  that satisfies the following properties for all  $A, B, C \in \mathfrak{h}$ :

1. Skew-Symmetric:  $[A, B] = -[B, A]$
2. Bilinear:  $[A, xB + yC] = x[A, B] + y[A, C]$   
 $[xB + yC, A] = x[B, A] + y[C, A]$ ,  $x, y \in \mathbb{R}$
3. Jacobi Identity:  $[A, [B, C]] + [B, [C, A]] + [C, [A, B]] = 0$

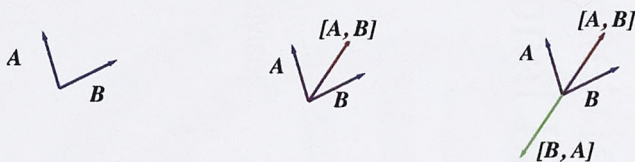


Figure 1: Geometric representation of the Lie Bracket and the skew-symmetric property

Because the Lie bracket is bilinear, it is completely determined by how it is defined on a basis for the Lie Algebra. The bracket relations determined by a basis are referred to as the structure constants of the Lie Algebra.

Definition: *Structure Constants*

Let  $\mathfrak{h}$  be a Lie Algebra with basis  $\{E_1, E_2, E_3, \dots, E_n\}$ , then  $[\cdot, \cdot]$  is completely determined by the Lie brackets  $[E_i, E_j]$ . We define scalars  $a_{ij}^k \in \mathbb{R}$  such that

$$[E_i, E_j] = \sum_{k=1}^n a_{ij}^k E_k$$

The  $a_{ij}^k$  are called the structure constants of  $\mathfrak{h}$  with respect to the chosen basis.

To put a geometry on a Lie Algebra, we introduce a scalar product that generalizes the dot product from Calculus 3.

Definition: A scalar product on a vector space is  $\langle \cdot, \cdot \rangle: V \times V \rightarrow \mathbb{R}$  satisfying the following properties:

1. Symmetric:  $\langle A, B \rangle = \langle B, A \rangle$  for all  $A, B \in V$
2. Nondegenerate:  $\forall A \neq 0 \in V, \exists B \in V$  such that  $\langle A, B \rangle \neq 0$
3. Bilinear:  $\langle A, xB + yC \rangle = x\langle A, B \rangle + y\langle A, C \rangle$ ;  $\langle xB + yC, A \rangle = x\langle B, A \rangle + y\langle C, A \rangle$

Every scalar product is determined by how it is defined on a basis. For example, in 3-dimensions this is expressed in the following matrix:

$$G = (G_{ij}) = \begin{pmatrix} \langle E_1, E_1 \rangle & \langle E_1, E_2 \rangle & \langle E_1, E_3 \rangle \\ \langle E_2, E_1 \rangle & \langle E_2, E_2 \rangle & \langle E_2, E_3 \rangle \\ \langle E_3, E_1 \rangle & \langle E_3, E_2 \rangle & \langle E_3, E_3 \rangle \end{pmatrix}.$$

Then  $\langle A, B \rangle = A^T G B$ , and there exists a basis  $B = \{E_i\}$  for  $V$  such that  $G = \text{diag}(1, 1, 1, \dots, -1, -1, -1)$ . The number of -1's in the diagonalization is called the index of  $(, )$ . By Sylvester's Law of Inertia, the index is unique.

A great deal is known about the geometries of Lie Algebras equipped with inner products. We focused on Lie Algebras equipped with Lorentzian scalar products, where much less is known.

*Definition: A Lorentz vector space is a scalar product space of dimension  $n \geq 2$  with index  $v=1$  or signature  $(1, 1, \dots, -1)$ .*

A Lorentz vector space has the following characteristics that are not present in an inner product space.

1. The casual character of vector  $A$  in a Lorentz vector space is
  - Null if  $\langle A, A \rangle = 0$  and  $A \neq 0$
  - Spacelike if  $\langle A, A \rangle > 0$  or  $A = 0$
  - Timelike if  $\langle A, A \rangle < 0$
2. If  $V$  is a Lorentz vector space with a scalar product  $\langle , \rangle$ , then a subspace  $W$  of  $V$  is
  - Null if  $\langle , \rangle|_W$  is degenerate
  - Spacelike if  $\langle , \rangle|_W$  is positive definite
  - Timelike if  $\langle , \rangle|_W$  is nondegenerate and has index 1

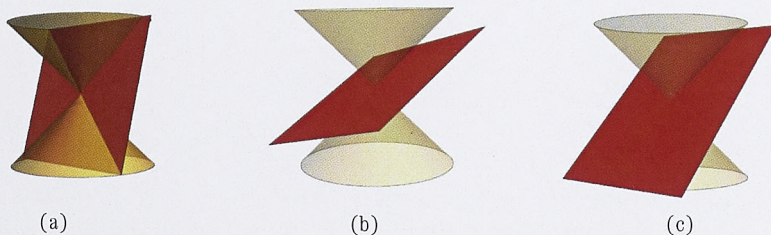


Figure 2: Geometric representations of the null cone where the subspace is (a) timelike, (b) spacelike, and (c) null. This image generalizes nicely to all higher dimensions and shows the types of subspaces that a given subspace can have.

The study of the geometry of Lie Algebras  $\mathfrak{h}$  will involve an interaction between the structure constants as defined by  $[E_i, E_j]$  and the  $G_{ij} = \langle E_i, E_j \rangle$  of the scalar product. In general, we can find a basis that will diagonalize  $G = \langle \cdot, \cdot \rangle$ , but this in turns changes the structure constants of the Lie Algebra  $\mathfrak{h}$ . As a first step toward studying the possible geometries on  $\mathfrak{h}$ , we try to classify Lorentzian scalar products on  $\mathfrak{h}$  up to a notion of equivalence determined by using only changes of the basis that will keep the structure constants fixed. Such changes are precisely the automorphisms of  $\mathfrak{h}$ .

Definition: An automorphism of a Lie Algebra  $\mathfrak{h}$  is a linear transformation  $\phi: \mathfrak{h} \rightarrow \mathfrak{h}$  such that

1.  $\phi$  is a one-to-one and onto
2.  $\phi([E_i, E_j]) = [\phi(E_i), \phi(E_j)]$ , for all basis vectors  $E_i, E_j$  in given a basis B

We will say that two Lorentzian scalar products on a Lie Algebra  $\mathfrak{h}$  represented by matrices  $G$  and  $\hat{G}$  are equivalent if there exists  $\phi \in \text{Aut}(\mathfrak{h})$  such that  $\hat{G} = \phi^T G \phi$ .

For a given Lie Algebra  $\mathfrak{h}$ , to find the representatives of the equivalence classes of Lorentzian scalar products we roughly follow the algorithm outlined below.

Reduction of Scalar Products Using Automorphism Groups:

- Given a Lie Algebra  $\mathfrak{h}$ , find the automorphism group of  $\mathfrak{h}$ ,  $\text{Aut}(\mathfrak{h})$ .
- Restrict the scalar product to a subspace W such that  $\phi(W) = W$  for all  $\phi$  in  $\text{Aut}(\mathfrak{h})$ . Typically, W is the center of  $\mathfrak{h}$ .
- Analyze the cases for the subspace W determined by  $\langle \cdot, \cdot \rangle|_W$  and use the automorphisms of  $\mathfrak{h}$  to find a basis for  $\mathfrak{h}$  that makes the matrix  $G = \langle (E_i, E_j) \rangle$  as simple as possible

In the following 6-D example, we see that the upper triangle of the scalar product has free 21 parameters. In the automorphism group, we have 18 parameters that we use to reduce the number of free parameters in the scalar product.

Example: The Lie Algebra,  $\mathfrak{h}$ , with brackets

$$[X_1, X_2] = X_4 \quad [X_1, X_3] = X_5 \quad [X_2, X_3] = X_6.$$

The Lorentzian scalar product on  $\mathfrak{h}$  is equivalent under a change of basis induced by an element of the Automorphism group

$$\begin{pmatrix} a_1^1 & a_2^1 & a_3^1 & 0 & 0 & 0 \\ a_1^2 & a_2^2 & a_3^2 & 0 & 0 & 0 \\ a_1^3 & a_2^3 & a_3^3 & 0 & 0 & 0 \\ a_1^4 & a_2^4 & a_3^4 & a_1^1 a_2^2 - a_1^2 a_2^1 & a_1^1 a_3^3 - a_1^3 a_3^1 & a_2^1 a_3^2 - a_2^2 a_3^1 \\ a_1^5 & a_2^5 & a_3^5 & a_1^1 a_2^3 - a_1^3 a_2^1 & a_1^1 a_3^3 - a_1^3 a_3^1 & a_2^1 a_3^3 - a_2^3 a_3^1 \\ a_1^6 & a_2^6 & a_3^6 & a_1^2 a_2^3 - a_1^3 a_2^2 & a_1^2 a_3^3 - a_1^3 a_3^2 & a_2^2 a_3^3 - a_2^3 a_3^2 \end{pmatrix}$$

To one of the following forms:



$\text{Span}\{X_4, X_5, X_6\}$  is degenerate.

$$\begin{pmatrix} 0 & 0 & G_{13} & 1 & 0 & 0 \\ 0 & 1 & 0 & 0 & 0 & 0 \\ G_{31} & 0 & 1 & 0 & 0 & 0 \\ 1 & 0 & 0 & 0 & 0 & 0 \\ 0 & 0 & 0 & 0 & G_{55} & G_{56} \\ 0 & 0 & 0 & 0 & G_{65} & G_{66} \end{pmatrix}, \text{ with } G_{55}G_{66} - (G_{56})^2 > 0$$

$\text{Span}\{X_4, X_5, X_6\}$  is positive definite.

$$\begin{pmatrix} 1 & 0 & 0 & 0 & 0 & 0 \\ 0 & 1 & 0 & 0 & 0 & 0 \\ 0 & 0 & -1 & 0 & 0 & 0 \\ 0 & 0 & 0 & G_{44} & 0 & G_{46} \\ 0 & 0 & 0 & 0 & G_{55} & G_{56} \\ 0 & 0 & 0 & G_{64} & G_{65} & G_{66} \end{pmatrix}, \text{ with } G_{44}(G_{55}G_{66} - (G_{56})^2) - (G_{46})^2G_{55} > 0$$

$\text{Span}\{X_4, X_5, X_6\}$  is Lorentzian.

$$\begin{pmatrix} 1 & 0 & 0 & 0 & 0 & 0 \\ 0 & 1 & 0 & 0 & 0 & 0 \\ 0 & 0 & 1 & 0 & 0 & 0 \\ 0 & 0 & 0 & G_{44} & 0 & G_{46} \\ 0 & 0 & 0 & 0 & G_{55} & G_{56} \\ 0 & 0 & 0 & G_{64} & G_{65} & G_{66} \end{pmatrix}, \text{ with } G_{44}(G_{55}G_{66} - (G_{56})^2) - (G_{46})^2G_{55} < 0$$

#### Future Work

We have completed the classification of Lorentzian scalar products on a number of low dimensional Lie Algebras. We would now like to use these classifications to study properties of the Lorentzian geometries on these Lie groups. Ideally, we would like to use our results to provide us with a testing ground for conjectures and theorems that we will generalize to higher dimensions.

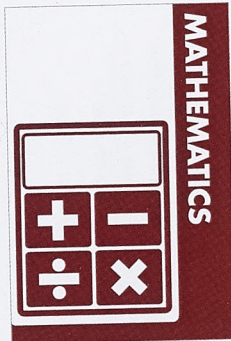
#### Acknowledgements

Longwood University – PRISM

Dr. Thomas H. Wears, Advisor

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## Here and There

**Suggested 1st Grade**

**BACKGROUND**  
Every-day families all across the world move from homes to new communities, sometimes traveling a few miles and others thousands. Understanding how measurements determine distance, weight, volume, and other units helps quantify the world.

**VOCABULARY**  
Distance, Inch, Feet, Yard, Mile, Ruler, Notebook, Measuring Taps, Length, Width, Height, Perimeter, Shape, & Line.

**OBJECTIVE**  
Students will learn the appropriate unit of measurement when interacting with different objects, choosing correct units of measurement. Additionally, students will participate and visualize in packing a box full of household objects, helping reinforce the concept of weight, volume, and space when moving from one location to another.

**MATERIALS**

Books	<b>TIME</b>
Makers	The break-down of time for each stage through the project:
Plastic Cups	1. 10 mins
Cardboard	2. 10 mins
Shipping Box	3. 20 mins
	4. 10 mins
	5. 10 mins

**ACTIVITY**  
When families move location, using units of measurement, in traveling and packing, becomes important when planning the logistics of a move.

Bring the class together and begin the activity by having the class identify line lengths based on units of measurement. Using a map of the United States, draw lines from your location to various other locations and have students identify distance. Pick one location and show the class pictures of this different setting. Send the class back to their desks have them draw two pictures, one of their current location and the other of the new land. Upon finishing drawings, bring the class back together to pack a box of goods that would travel with a family when moving. As a class, try and position things like logs, magazines, and newspapers in a way that the box will close and all the items fit. If a current method is not working, going back and revising solutions is an appropriate course of action. Once all the objects fit, have a group discussion regarding why certain objects fit better than others and how the shape of an object affects its position. After this discussion, send the students back to their desks to fill out a worksheet, answering a few questions about the activity. Put away any materials and close out the activity.

**ANNOTATIONS**

1. Any major move requires logistics, use the results and design both sides to represent calculated planning when moving through a location or site.  
2. Learning to use design lines, vertical, horizontal, or diagonal, draw the box, creating measurement and breaking space into a composition. Iteration, understanding how things naturally and subtly change in our daily lives, using some special circumstances.  
3. A box is empty a cube through the box holes with the box holes with the box holes, as a box only allows for a certain length, weight, length, and height of objects, all of which require measurements in order to make the box and upper limits.  
4. The students will learn and connect the most critical skills applicable knowledge.

Divider page (at top) and spread from the mathematics section of the STEM+D Design Activities booklet.

Designer:

James Bates

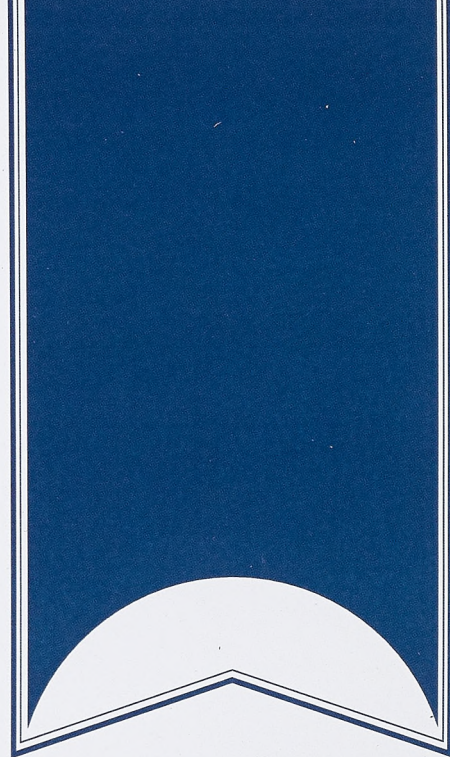
STEM+D

Wade Lough, Chris Register and Amanda Christensen, faculty advisors

With the federal government-endorsing STEM—Science, Technology, Engineering, and Mathematics—an emphasis in these fields dominates the spotlight in public education. One large criticism of STEM is its lack of the Arts. Actually, I see STEM as sharing great commonalities with the field of design. My senior project explores the natural links between STEM and design, developing activities for implementation in elementary school classrooms, complementing current curriculum. Each activity reveals the overlap between the technical and visual, showcasing how design processes and terminology directly intertwine with ideas of scientific discovery, technological advancement, engineering innovation, and mathematical formulation. Additionally, the activities promote essential 21st-century skills, such as idea-generation, problem solving, collaboration, communication, and critical analysis; these are all transferable-skills that both STEM and design cultivate. Teaching young children to observe the natural design in STEM preserves visual pursuits and reinforces the ubiquitous nature of design, assisting in empowering the development of analytical and conceptual technical skills, ultimately illustrating the critical importance of design in education.







# INCITE

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