

Ka Hue Anahā

Journal of Academic & Research Writing
Spring 2016



Kapiolani Community College
Board of Student Publications

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Journal of Academic & Research Writing

Spring 2016

Kūlia i ka nu‘u:

“Strive for the highest”



UNIVERSITY of HAWAII®

KAPI'OLANI
COMMUNITY COLLEGE

Board of Student Publications
4303 Diamond Head Road
Honolulu, Hawai'i 96816

Ka Hue Anahā

Ka Hue Anahā publishes academic and research writing in all disciplines and programs and from all courses, except for Science, Technology, Engineering, and Math research reports, which are published in *‘Upena o Ku: Journal of Writing in Sciences, Technology, Engineering and Math (STEM)*. The name *Ka Hue Anahā*, determined by LLL Department Chair and Hawaiian language professor Nawa’a Napoleon, translates as “The calabash of light” or “The wellspring of reflected light,” and is meant to reflect the diversity of opinions and spectrum of cultures our island state fosters, and also pays homage to the concept of ‘welcoming ideas from across the curriculum’ previously engendered in a 2004-2006 publication called *Spectrum*. Creative pieces such as poems, plays, short stories, vignettes, etc., can be sent to *Leahi*, the creative-writing journal.

Ka hue – (n.) gourd, water calabash, any narrow-necked vessel for holding water. A way of connecting net sections by, interlocking meshes.

Anahā – (n.) a reflection of light

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Selection Committee: D. Kubota, D. Oshiro, M. Sakurai, D. Uedoi.

Publisher: Board of Student Publications, Kapi‘olani Community College.

Interim Supervisors: Kapulani Landgraf, Cheri Honda-Souza

Cover Photos: Joseph Nishiyama (Front “One Foot Bomb” | Back “Bridges”)

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The coordinators and committee will then contact you should your work be selected for future editions. We sincerely look forward to having your work included in the next *Ka Hue Anahā*!

Faculty: Please offer extra-credit incentives or build in publication incentives as part of the writing process. As always, mahalo for encouraging your students to publish their work.

Remember: Any academic or research project completed here at K.C.C. is publishable.

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Kūlia i ka nu‘u
“Strive for the highest”

KIANA CANICOSA-MILES

The Shadow of Waikīkī

Three, two, one—I awake. I am alone in an ocean of beating hearts. There is no beginning or end to my existence. The memory and energy of me is now a prison to the grounds of this hotel. I am the dictator of time. The beating hearts see me in various shapes and forms: sometimes as a shadow, a demon, an apparatus in the wind. I am a mystery, an enigma, a riddle to their minds. At times they do not even need to see me. Deep down in their warm-blooded vessels, they know I am here. A sharp chill of dread, a sudden shift in the air, a foreign presence piercing into your soul—I am those phenomena. People fear what is unknown. And because I am unknown, they fear me.

But I see myself. I know myself. I am a tall slender young woman; my hair is gold in the sharp light of day; my skin is the color of the sands that deluge this land; my eyes resemble the diverse hues of the roaring ocean that reside outside my suite, and my lips are the shade of the blushing hibiscus that grows alongside the hotel grounds. The ball gown I wear is from the evening when time vanished from me—its deep cerulean blue satin embraces the stars of the night sky that flow with the silhouette of my body.

I am a spectator to these beating hearts that roam such sacred corridors. They corrupt the hotel suites with their putrid morals, warp the once pure land with their artificial materials, and flood the sparkling oceans with a plethora of creams and ointments that suffocate their flesh from the rich blaze of the sun. I witness them come to this heavenly paradise and absorb all the beauty and enchantment from the land. They say they seek liberty from their duplicitous lives, but in return they deceive the grounds, and alter it into a fictitious landscape—just to satisfy their infinite craving for extravagance and wealth. They see only through their contemptuous and barren eyes.

If they only knew who I was. If they only knew of the time when *Waikīkī* was in its purest form, free from its now plastered encasings. During that time, I walked the sun-kissed sands of *Waikīkī*, swam in the mesmerizingly crystal clear waters, and inhaled the enchanting

fragrances of the island—a fusion of *pikake* flowers combined with gentle hints of briny salt particles from the ocean. The people of Hawaii radiated the soul of their effervescent and sparkling land. Now all that is left are the lost memories, the skeletons, and me—the shadow of *Waikīkī*.

Modern Waikīkī Observed by a Ghost from the Past

People from around the world come to *Waikīkī* for its warm buttery sands, ceaseless clear blue sky, and warm rejuvenating beaches—*Waikīkī* creates a magnetic attraction to the eyes of many in need of rest and relaxation. Tourists envision *Waikīkī* as the epitome of a perfect vacation destination; however, deep down in the very heart of *Waikīkī* lie forbidden memories and lost souls from the past—many not at ease with its current state. In my story “The Shadow of *Waikīkī*,” a ghost from the past will unleash her harrowing point-of-view on the gory depths of the prevailing state of *Waikīkī*, speaking from the very depths of her soul—featuring current environmental issues that have emerged within *Waikīkī*.

A desperate plea for preservation of the environment emanates from the narrative of the woman’s soul. Through her eyes, *Waikīkī* is viewed as a sacred museum that is not protected and sustained adequately. The people and visitors of this community see no boundaries or controversy over transforming the historic *Waikīkī* into another synthetic form of a tourist destination—nothing more than another playground for people around the world to decimate. In efforts to bring awareness to the people of *Waikīkī*, the young woman imposes a strong *modus operandi* to project fear and animosity onto the guests of *Waikīkī*. This mode of operation comes from her deep intention to safeguard the *Waikīkī* she once knew. She is a ghost, an apparition, one that has a silent but deafening message that cannot be delivered. Her only tool is the power to reach bone-chillingly deep into the very minds of the people.

By examining the narrative, one can unearth a crucial message within every sentence of the author’s story.

The author's sentence, "I am alone in an ocean of beating hearts" utilizes a strong adjective of "alone," highlighting the intensely alienated perception that the young woman's ghost holds towards the humans of *Waikīkī*. A negative and spiteful force is presented to the reader when the verb "absorb" is implemented into the author's sentence: "I witness them come to this heavenly paradise and *absorb* all the beauty and enchantment from the land." The deep-seated use of this verb represents the heinous actions tourists and islanders have imposed upon the community. Employing iconic elements of *Waikīkī* into the description of the young woman's ghost conveys a hidden symbolism in the author's story. Through this scantily-perceivable symbolism, one can infer that this fictional character is more than a lost soul; she is actually a sheer representation of *Waikīkī*. She symbolizes every living and non-living aspect in *Waikīkī*'s community that is under a state of distress.

The author's story concludes with a strong, somber tone: "Now all that is left are the lost memories, the skeletons, and me, the shadow of *Waikīkī*." This statement is a form of accepting that indeed the past is consigned to oblivion, but it is also a way of saying that she knows the "lost memories and skeletons" will forever be tattooed within the soil of *Waikīkī*. Therefore, she wants the people to realize that the past will always witness the current status of *Waikīkī* with a contemptuous perspective—and will continue to do so unless the ethical form of change is put into practice within you, and the people of *Waikīkī* as a whole.

The future of this community is headed towards an inevitable landscape of modern infrastructure; as a result, its history will become completely eradicated, leaving nothing but mere remnants for our future descendants. We must conclude that by conserving the historic *Waikīkī*, we will ultimately secure our cultural identity, which leads to a strengthened and unified state. Educating tourists and even islanders about the sacred history that once existed there is a critical element that must be communicated to the individuals of *Waikīkī*. The core message one must extract from this narrative is to protect and preserve historic sites within the community; this imperative message is a cardinal virtue that we as individuals must learn to adopt.



Drawing produced by author, superimposed onto a digital image.

"*Waikīkī*, Oahu." Digital image. Aloha-Hawaii. Aloha-Hawaii, n.d. Web. 20 Apr. 2015.

ALYSSA MIKA

World War Me

“Whaaaaa... Whaaaaa... Whaaa...,” I cried. “I have no friends. I have no family. I have no one.” The anger deep inside me started to boil. “Whaaaaa... Whaaaaa... Whaaa...” I sat there on the dirty subway tracks and sobbed.

“Shhh, I hear a witch. Turn off your flashlights,” said the human named Bill.

“Stay quiet. Don’t get too close,” said the human named Zoey.

I looked up, startled. “I hear something...or someone.”

“Oh no, it’s those infuriating humans. Again, they are here to bother me. Can I not cry here in peace? Can they not see that I am sad? Maybe they’ll go away.” The steam of my anger started to slowly decline. “Whaaaaa... Whaaaaa... Whaaa... My family and life is gone,” I thought to myself. The anger advanced just a little more, again. Tears glided down my cheeks.

Bill and the humans named Francis and Louis turned off their flashlights and walked closer to me.

Zoey stood in the far corner of the subway.

“You’re going to make her angry,” said Francis, still standing close to me, with Bill and Louis.

“Angry?” I could feel the anger inside of me start to boil further, the closer and louder they got. “You humans make me agitated with your bright lights and loud noises. You think that you people know me but you do not. I used to be human. I used to have my own people. I was happy with that life. All I can do now is just weep in my grief over my old life and my loved ones. But you humans choose to anger me. If you do not go away, I will have to make you humans go away” I thought angrily to myself. “Whaaaaa...” I cried louder, trying to push back the anger. I started thinking about the last time I was human, when I was just your average young adult.

“Stella,” called my mother “It’s time to get up or you’ll be late for school!”

“Can I just stay home today...?” I yawned. “It’s only one day of ditching, plus it’s college so I think I can ditch for one day,” I giggled, while walking downstairs to the kitchen, to my mom.

“No, Stella. It’s school time and time is money” my mother shook her head. I sat down at the table “Mom?” I said. I gave her my famous puppy dog eyes. “You can ditch work and I can ditch school. We can have quality time together.” I smiled at her. She turned off the stove and placed my breakfast on the dining room table.

“No, Stella. And aren’t you a bit old to be making that face?” she questioned, trying to look serious.

“I see past your serious mom mask,” I laughed, while stuffing my face with waffles “And I’m not that old, plus I look young. I can still do what I want.” Her serious face melted away into her quirky smile.

“You got me but no means no,” she laughed “You know I love quality time with you, Stella. And oh how I would love a relaxing day off. But I have to go to work in order to support us,” her smile frowned a bit. “Stop stuffing your face; eat like a *human being*,” she chuckled, shaking her head at me. My mom was like an older sister to me, an older sibling I never had. We were always close, but we became closer when my dad walked out on us. We were each other’s rocks.

After my dad left—“that asshole”—I thought to myself, my mom and I moved out of our big house into a small townhouse closer to the city. When we moved, I was filled with anger at my father and having to move out of my childhood home. I threw my anger at my mom, but somehow she stayed happy through it all. She always had a smile on her face and she helped me become who I am today. If it wasn’t for her, I don’t know who I’d be or where I would be today.

“Things happen for a reason, I guess,” I said to myself. I looked at my mom and smiled. She turned on the television to the news.

“I know mom,” I said and started eating my breakfast. Then the television went loud.

“Listen to the news,” my mom said.

Breaking News: A virus outbreak has occurred across the United States. Stay tuned for more details up next.

“Remind me to schedule your flu shot,” she said.

"I guess I should stay home then," I smiled at my mom. "You wouldn't want your daughter, who loves you with all her heart, to get sick."

"No, you're still going to school," she said in a serious voice, but smiled. "Off to school you go!" she chuckled.

"Fine, I'll go. But you promise that we'll go eat at my favorite pizza place, when I get home?" I slid my head against her arm and smiled. My mom lowered the volume on the television.

"Yes, and we'll even get you some ice cream, but only if you get your flu shot, my little girl," we both laughed. I hugged her.

"I love you, see you after school," I said, grabbing my bag and walking out the front door.

It was a beautiful sunny day—kids racing to the school bus, parents waving goodbye, birds chirping, cars rolling by. "It's going to be a good day today," I told myself; "nothing is going to ruin it." I smiled and started walking down the street to the city.

I woke up from my daydreaming; I could hear the Hunter coming.

The Hunter growled.

"Ugh! Not you again. You sir, are too loud. You growl and then screech so loudly that it can be heard from the top of Mercy Hospital," I yelled in my head.

The group tried to move closer without me noticing, but I noticed.

"Rarrrrr!" screeched the Hunter. The Hunter pounced onto Bill. Louis and Francis shot the Hunter before it could do too much damage. The Hunter went limp and fell next to Bill.

"I hate the hunter the most, out of all the... dead," I could feel the tears build up; "His screeching reminds me of when the world went to shit," I thought to myself. "I feel like I have to forever be reminded of the bad. I'm trying so hard to move on. I want to remember the good too." I looked up at the three frightened humans standing in front of me. "I hate that you are human and I am not." The anger I was so desperately trying to ignore was ready to boil over the pot. I tried drawing in the tears.

"I am so tired of these loud noises! We are in a goddamn subway; it echoes in here! You humans need to leave! I want to be alone!" I could feel the anger inside explode.

"Ahhhhhhhhhhhh!" I screamed and ran at Bill. I clawed and clawed at him. The group tried to shoot at me but then a Smoker entangled his tongue around Zoey and started to drag her down the dark subway tunnel. The group ran after her. "Can you just keep quiet?! I can't stand any of you! I envy you humans! I want to be

human, again...Ahhhhhhhhhh!"

While clawing into Bill, I thought about what I was doing when I found out about what was *happening* around the world.

~~~~~

"That is perfection; you need to enter the International Art Exhibition," said Jessie, my best friend. I tilted my head and looked at my painting. "I don't know; it's so..."

I was interrupted by Jessie. "It's incredible," she pointed at my painting. "Look at it—the color, the depth, the meaning," she smiled. She was one of my biggest supporters of my dream to become an artist. We've been friends since we were toddlers because she lives just across the street.

"Take a chance, Stella; even your art professor said you should enter your work," she nudged. I noticed Professor Alfred walking towards us.

"This is your chance—tell him you'll enter your work." Jessie nudged me again. "Okay, okay. I'll do it." I walked up to Professor Alfred.

"Good afternoon, Professor." I smiled awkwardly.

"Good morning, Stella. Are you finally going to join the International Art Exhibition?" He smiled. My face started to turn red.

"Actually, I am. I think it would be really good for me to participate," I said.

"You'll do great. Good luck, Stella." He smiled and walked down the hall to his office.

"I can't believe I did it." I smiled nervously. "Like he said, you'll do great, girl." Jessie smiled and nudged me. "I'm actually feeling really excited. I can't wait till next week. But oh gosh! I have to talk to the judges and listen to their criticism." I smiled.

"Pffft—you don't even have to worry about that. People always love you. You'll sweet-talk them and you'll get your scholarship for that art school." Jessie gave me a big smile. I checked my phone to see what time it was.

"Oh my gosh! My phone was on silent and I have like 50 missed calls from my mom. I better head to the pizza place. She's probably freaking out because I was supposed to be there hours ago!" I started speed walking, and some of the paint from my painting brushed onto my tank-top and shorts.

"Damn! Well, I'll see you later, Jessie. Text me when you get home, so we can hangout, okay?" I yelled to her from down the hall, trying to scrub the red paint off my clothes.

"Okay, have fun!" she yelled back and waved. I started to listen to my mom's voice-mails:

*Message 1. "Honey, I'm at the pizza place. Hurry, the lunch rush is starting. I love you," she said calmly.*

*Message 2. "Stella, where are you? Is your class running late? Call me or text me," she said, sounding slightly panicked.*

*Message 3. "I'm still at the pizza place. I had to sit down and take a table because it got a little crazy outside. Some man attacked another man. There's a lot of cops outside..." She started talking to the owner of the restaurant, "Leave? Aren't you open until...wait what? Oh my gosh."*

*She starting talking to me again, "Honey, I have to leave the restaurant. I'll meet you at home. I might be late; there's a lot of traffic in town. Love you and see you soon."*

*Message 4. "Stella, why aren't you picking up your phone? Don't come into town. There's cops everywhere and military men and...people are getting crazy. Go straight home, dear!" she yelled into the phone. I could hear a lot of chaos in the background. I started dialing my mom's number.*

~~~~~  
"Oh my gosh, Stella! Are you okay?! Where are you?!" my mother yelled over all the background noise.

"I'm sorry mom; I almost forgot. I'm leaving school now. You don't sound okay?" I said a little worried.

"It's crazy in town, honey. I'm trying to get out, but it's getting difficult..." my mother said before she screamed.

"Mom?! What's wrong? Are you okay?" I yelled into the phone. I could hear yelling and a lot of movement.

"Ahhhhh! Get off of me!" I could hear my mom screaming.

"Mom? Mom! Mom!" I kept yelling into the phone.

"Where are you? Are you at the pizza place still? I'm coming for you! Hold on!" I started running towards the city. Cops were speeding down the street towards the city. I tried to flag one down, but they just sped past me.

~~~~~  
I dialed 911, but it kept saying it was busy. "How can 911 be busy? This is an emergency!" I kept calling and calling but it was still busy.  
~~~~~

When I got closer to the city, the gunshots were clear. I crouched down behind a car. I peeked my head up and looked through the car window. I saw nothing, but when I peeked my head around the front of the car, I saw a bloody man. I freaked out and stumbled back. "Oh my gosh." He looked like he had been run over a couple times by a car. I stood up. There was blood all over the hood of the car and on the tires. The dead man moved. "Oh my gosh, are you okay sir?" I asked, looking freaked out. The man moaned and tried to grab me with his mutilated fingers. I screamed and started to back away from the man. He tried to move. The top half of his body lifted up; he was now half a man. His legs lay there, amputated. The man's guts dropped out of his stomach; more blood gushed out. He moaned and the top half of him started to inch towards me, arms extended out at me. I screamed, "Mom!" and ran towards the city.

~~~~~  
*I felt pain in my side and my mind was shot back to reality. I looked down and realized I had been shot. I turned my head and looked at Louis, who had his pistol pointed at me, ready to shoot me again.*  
~~~~~

I looked at Bill: He was bleeding so much. "What am I doing? I've become a monster. I'm so ashamed of myself. I need to get away from you humans before I kill someone," I screamed. I shoved Louis aside and fled in tears. I ran and ran until I found a cozy room at Mercy Hospital. "I hope they don't find me here."

The Witch Archetype in the Video Game, Left 4 Dead

The Witch antagonist in the *Left 4 Dead* video game is often known as some crazy monster that just sits there crying and has a strong attack when angered. Nonetheless, she is more than what she is known for. The narrative voice I wrote in is in the voice of the Witch. I wanted her side to be told because both sides are usually always different from each other. The narrative voice exploits one scene that shows her feelings and how she views the creatures around her; this voice will show a different side of the Witch and allows people to feel for her. First-person perspective in “World War Me” shows the Witch’s side of the story and how she is a misunderstood monster archetype; explaining her view to the audience through first-person, her side is clearly shown and the audience will feel some empathy, instead of hatred, towards the Witch.

The Witch is a “Special Infected.” Special Infected in the game are non-infected humans. There are things that trigger the Witch’s attention, which are light and non-infected humans coming close to her (“Witch” Wiki). She doesn’t respond to the infected and the passage of nearby bullets (Wiki). Her backstory is that she was once human. Her name was Stella. She was happy and had family and friends she loved. Now, she cries and grieves over her past life just trying to find peace.

I chose to show how the group of humans look like so that the audience has an idea of what they look like and how they behave. Looking at the characters you can kind of tell how they are as archetypes. Bill is the wise old man who has been through a lot over the years. He is capable of handling tough situations but sometimes his age gets the best of him. Francis is the bad boy archetype. He’s more of the brave and reckless one who is willing to risk anything. Zoey is a smart and tough woman, but she does get scared at times. Louis is cautious before taking action. He’s the group member that’s more scared than the others, but he is always helpful in taking care of the group.



I chose picture 2 below because it shows the Witch’s angry side. The Witch is angry because one of the group members is flashing a light onto her, which is disturbing her. She is taking task with the humans’ actions as they want to bother her instead of just keeping their distance and following the rules of surviving from the Witch. I chose picture 3 because it displays a sort of sad, innocent look to the Witch compared to how she looks when she’s angry. The Witch is dangerous when angry but only if humans make her angry. Her angry nature can be avoided if the humans avoided her better. If the Witch is not disturbed, then she is just an innocent creature that will do nothing to harm you.



The Witch is not the problem; she is just trying to do her own thing:

Until awakened, the Witch will weep bitterly and loudly, alerting the survivors to her presence. When agitated, the Witch’s cries become loud, terrifying shrieks. Once angered, she will move at an incredibly fast speed towards the player that woke her up.

(“Giant Bomb”)

The Witch is harmless, unless bothered. If the humans followed the cautions when around the Witch, then they would be able to go past her without anyone getting hurt or bothered. The Witch is an innocent woman that was severely infected by the virus.

The Witch can still feel feelings about everything; she just can't express those feelings like how she used to as a human. She does not mean to harm or even kill people. There is a rage inside of her that takes over when she is disturbed. In the last scene of "World War Me" the Witch says to herself, "I looked at Bill: He was bleeding so much. 'What am I doing? I've become a monster. I'm so ashamed of myself. I need to get away from you humans before I kill someone,' I screamed and fled in tears." After she has control of her rage, she realizes what she has done and is mortified by her actions so she runs away in terror. The Witch feels guilt for what she does when under the control of her anger.

The narrative voice exploits one scene that shows her feelings and how she views the creatures around her; this voice will show a different side of the Witch and allow people to feel for her. Humans think she is just another special infected but she was once human and still is human; her humanity is just hidden inside. This new view regarding the Witch should help people to recognize who she really is and will help us all to understand the situation. These in-game characters are infected, but they were once human too.



Digital Image Credits and Citations:

"Left 4 Dead: Survivors." Digital Image. 20 Feb. 2016. http://left4dead.wikia.com/wiki/Left_4_Dead

"The Witch." Digital Image. 20 Feb. 2016. <http://left4dead.wikia.com/wiki/Witch>

"The Witch: Special-Infected." Digital Image. 20 Feb. 2016. <http://left4dead.wikia.com/wiki/Witch>

"The Witch: Character." Giant Bomb. 20 Feb. 2016. <http://www.giantbomb.com/the-witch/3005-8536/>

JOSIAH J. VILLAR
At Your Service

I wake up early five thirty in the morning, five days a week to get ready for work to make sure I have enough time to eat breakfast and walk to the bus stop before my 6:30 a.m. bus arrives. I don't start until 8:30 a.m., but having to ride the bus all the way to *Waikīkī* can be such a drag because my bus ride can last between an hour to an hour and twenty minutes; sometimes, I don't even have a seat in the bus; as a result, I have to stand up the whole time. As I'm almost at my stop, I start to think what my day at work will be like with my partner, Jane Villar; as housekeepers, it's time for us to have the following: have smiles on our faces for tourists to see, gather up our wagon cart filled with cleaning supplies such as towels, toilet papers, extra bedsheets, pillows, bars of soap. Then we clean up after people's messes, such visitors having no clue what they'd done with their hotel room.

Walking to my working place, I see my partner Jane along the way. "Good morning partner!" shouted Jane happily. "Are you ready for another day of consecutive messy hotel rooms? I am! I hope you and I can collect at least \$5 each worth of tips so we can give it to our children as their allowance tomorrow." I released a long sigh as we got to our working place. "Jane," I softly responded. "Another day, another hotel room!" There were seven assigned rooms to clean with guests who checked out the same day; it meant that majority of them will be horribly messy. Walking to the first room, closing my eyes hoping it won't be a very messy one—I was wrong. As soon as I entered the hotel room, I cringed with disgust.

"Jane," I slurred. "The room smells like rotten vomit with an overwhelming stench of spoiled pizza"

Jane began saying a few things from the bathroom—"UGH Lorna, I found spilled alcohol and empty bottles of Captain Morgan, Jack Daniels, beers in the bathtub and under the bed," in an aggravated tone of voice. "Maybe a bunch of young adults threw a hotel party—what a shame," I responded as I shook my head. We got over the first messy hotel room because we had six more left to do.

Working as a housekeeper can be very stressful because there are those guests who will check-in at the room you cleaned the same day and they call the customer service and complain about every little thing they see in their room such as the following: having a piece of hair on the bathroom sink, lacking trash bags in the trash can, possessing no extra toilet tissues, missing bar soaps, shampoos, and conditioners. When they nitpick to the housekeepers, we have to go back to the guest's room and clean or refill everything they mention with them having to watch us as we do it because they want to make sure we don't miss anything. Guests know that they have a shot at getting a free upgrade to their room when they pretend that they are not satisfied with the room they originally reserved and that's why they try to complain and report about the smallest things they see to get this upgrade. In the workforce, customers are always right even when they're wrong.

Guests should experience an overview of what it is like to be a housekeeper so that way they are more appreciative of our work. Most times when I'm working, I feel like guests take advantage of housekeepers instead of being appreciative; unfortunately, what they don't realize is that we clean up after them even when we don't know where they came from or how they look. Surely, I understand that they are on vacation and having the time of their lives, but they should know how to clean up after themselves, performing even the simplest chores, for instance, throwing

away trash into the trash can, not placing trash anywhere in the room because then we housekeepers are certainly not having the time of our lives. People come from around the world to spend thousands of dollars to come to Hawai'i and stay at hotels because you see different types of cultures and people everyday, but what I hope one day is for all guests of hotels to clean up just a little after themselves because it shows what type of person they are even when you haven't met them. Being a housekeeper is difficult, but I signed up for the job and all I can do is put on a smile.

The Inside Look of "At Your Service"

Tourists here in Hawaii visit the island to get away from their reality back home for a little while and cherish their moments of paradise and freedom; as for locals, we often visit *Waikiki* to get the feel of escaping from reality by staying at a hotel for a few days and be away from our own house, considered a "staycation." We do not put ourselves (on the other hand) in a housekeeper's perspective when staying at a hotel for a few days and see the struggle of their job through their perception. My story "At Your Service" brings attention to the idea that we as either locals or tourists think that we have a positive overview of hotel housekeepers enjoying their job when there are tons of messes in a hotel room, but it could be a false assurance. Considering all their trials, hotel housekeepers in *Waikiki* offer comfort to visitors from different places around the world— cleaning their hotel rooms, granting every request, and enduring some rude visitors; consequently, *Waikiki*'s housekeepers demonstrate due diligence and sacrifice on behalf of their families.

In the second paragraph, you will notice that there is tension between the two hotel housekeepers conversing and the messy hotel room due to the guests who stayed there:

When they do this to the housekeepers, we have to go back to the guest's room and clean or refill everything they mention with them having to watch us as we do it because they want to make sure we don't miss anything. Guests know that they have a shot at getting a free upgrade to

their room when they pretend that they are not satisfied with the room they originally reserved for and that's why they try to complain and report about the smallest things they see to get this.

(Villar qtd. in Villar, 2015, 02)

What we locals and tourists do not think about when staying over at hotels are the amounts of messes we leave behind for the hotel housekeepers, for example, a coffee table not being put back in its original spot. Those "cleaning and refilling" supplies that guests complain about ends up hurting the housekeepers emotionally. Like the housekeeper in my story, she has to go through cleaning and refilling supplies in the hotel room as the guests watch her; of course, it makes her feel powerless and weak because she can't argue back to the visitors; after all, her job is everything to her and it's what's helping her family remain financially stable.



Hotel housekeepers lined up to clock out of work after a tiring day of cleaning.

Jane Villar. 2015. Digital image. Retrieved from cellular phone.

The picture above represents a part of the everyday routine actual hotel housekeepers experience. We notice that these workers are lined up still dressed in their uniforms eager to clock out of work. We notice a soda machine in the background, complimentary for the employees during their lunch break or free time—something to provide refreshment for these hardworking housekeepers. Despite encountering rude visitors coming from different places of the world, hotel companies provide benefits to their workers include the following: soda machine, a bag filled with toilet tissues (if they haven't called-in sick for a straight three months) for their families, discounted hotel prices, and a week dedicated to housekeepers to show appreciation with free lunch potlucks, games and prizes. The author got the opportunity to interview her aunty, Jane Villar, who has been a housekeeper for eleven years; she was then asked one simple question: "Do you appreciate any tip that you receive whether it's food, an object or money?" As a result, Aunty Jane's response was,

Of course I appreciate any type of tip certain guests leaves for my partner and I because it shows us that they are sorry for the mess they left and that they're thankful for housekeepers to clean their mess after them. My years of working as a housekeeper I've received cartons of eggs, unopened chips, \$1 or \$5 tips, or thank you notes with flowers, etc. Guests like these make my job easier because I know that someone appreciates our hard work.
(Villar qtd. in Villar 01)

We notice how appreciative Aunty Jane feels from all the types of "tips" she got through the years of working in the housekeeping industry; to reiterate, housekeepers are more than thankful to be receiving different types of tips from guests to bring home to their families—it helps them save money on food, clothes, or supplies in the house.

The author ends the story with, "Being a housekeeper is difficult, but I signed up for the job and all I can do is put on a smile" (03). This last line emphasizes how the housekeeper feels

at the end of every shift—exhausted and worn out—but still thankful for opportunities from her job. To conclude, *Waikiki's* housekeepers demonstrate diligence and sacrifice on behalf of their families.

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DESIREE MANAYAN

Beyond the Name

Growing up in the Kalihi area, I grew accustomed to its fast-paced environment. Kalihi has a fusion of tradition and urbanization. Asians (mostly Filipinos), Polynesians, and other ethnicities make up the population of Kalihi into this Honolulu area stereotyped as a ghetto. It is true that families that do live in Kalihi are from minor ethnic groups, but compared to other ghettos often portrayed in the common media, Kalihi lucked out. People fight, whether due to family problems or typical misunderstandings amongst adolescents. But fights do not define what ghettos are. Ghettos shape close communities, and living in Kalihi allowed me to experience forming relationships with people outside my Filipino ethnicity. I realized that some Polynesians, who make up the other majority of Kalihi, are not just the boisterous, reckless people that non-Polynesians stereotype. Their rowdy-like attitudes hold confidence, which is a trait many Asians struggle to have. These are the memories I have of Kalihi throughout my life, and I want to truly see for myself if there are gaps I have yet to fill. For that reason, Kalihi has its share of secrets that I seek to solve. Popularized for its stuffy and somehow violent atmosphere, Kalihi must have a unique quality I am still blind to. Based on background research I did so far, it seems like facts about my hometown have remained a stranger to me until now.

First, Kalihi is not spelled “Kalihi.” It is spelled “Ka-lihi” (Kuamo‘o and Leo 2003). Upon first impressions, I thought it was bizarre. I always believed Ka-lihi was spelled “Kalihi.” Because some places of Hawaii have common names like Diamond Head that overshadows the traditional Hawaiian name of the area, I expected Kalihi to fit this common-name category.

Second, according to Kuamo‘o and Leo, Ka-lihi is defined as “‘the edge’ because it was a small area between two large ones” (Kuamo‘o and

Leo 2003). Ka-lihi seemed like a big area in Oahu. To think of Ka-lihi as small is thinking an apple is small compared to a cluster of grapes: the apple is definitely smaller, but not by a tremendous margin. Yet, when I thought about it, I wondered: what is Ka-lihi the edge of? Does Ka-lihi represent a version of the American dream, where living in Ka-lihi is the first step to finding the good life? Or does Ka-lihi represent its physical location toward the ocean side in the southern part of Oahu? “The edge” is a strange nickname, a nickname I will further investigate.

Third, Ka-lihi is not just a place to call home for Asians and Polynesians. According to Kodama-Nishimoto, in the 1900’s, Ka-lihi was home to ethnicities such as Chinese, Puerto Ricans, Portuguese, and Japanese, who arrived in Hawaii as laborers for sugar plantations (Kodama-Nishimoto 2010). I did not know Ka-lihi was a neighborhood for plantation workers. The only major plantation I know is the plantation village in Waipahu, so I assumed workers lived around the general areas of Waipahu. Ka-lihi is far from Waipahu. Perhaps there were plantations in Ka-lihi lost in history. Or, perhaps Ka-lihi’s plantations were not that important to be explained in local history textbooks.

With these three pieces of information in my mind, I spent an hour of a Saturday morning exploring Ka-lihi with new eyes. A wave of nostalgia hit me as soon as I stepped foot on North King Street, where I was at the intersection of North King Street and Waiakamilo Road. At first, nothing out of the ordinary caught my eye. Cars whizzed by, carrying their strong scent of gas beside me. A few TheBus 1 and A buses passed by me on their way to Ka-lihi Transit Center. Sweat dripped from my forehead, a sign that the morning heat was slowly affecting my body. As I passed by Farrington High School,

a rush of memories filled my head. The same occurred when I walked on Ka-lihi Street and passed by Kalākaua Middle School. Nostalgia was the primary emotion I felt, but along my trek, I realized that Ka-lihi had a common theme: change. *Change was everywhere.*

The former Red Apple store, which resembled the former 7-11 store that existed during my early middle school years, was now a semi torn-down building. Farrington High School's auditorium and new mini-stadium were undergoing renovations and construction. By the time I reached Ka-lihi Stream, I vaguely remembered reading about a legend about Ka-lihi's being associated with water. Four Hawaiian gods—Ku, Lono, Ka-ne, and Kanaloa—passed by the area that became Ka-lihi today. Regarding when they needed fresh water to prepare for consumption of `awa roots,

[Kane] had a "large and strong staff," in some of the legends called a spear. This he took in his hands and stepped out on the bed of lava which now underlies the soil of that region. He began to strike the earth. Deep went the point of his staff into the rock, smashing and splintering it and breaking open a hole out of which water leaped for them to mix with their prepared `awa. This pool of fresh water has been known since the days of old as Ka-puka-Wai-o-Ka-lihi (The water door of Ka-lihi).

(Westervelt 41)

I wondered: did that mean Ka-lihi was a home to water? What did that mean? At the end of my trek, my clothes were damp with sweat. While I awaited a bus in front of Longs' Pharmacy to take me home, I came to a general conclusion: Perhaps Ka-lihi is a place of discovery. If, centuries ago, Hawaiian gods were able to find water in an area where they believed no water could be found, then maybe Ka-lihi today was still a place where people discovered new things. Regardless of the discovery being found in something in Ka-lihi itself or a personal discovery, perhaps Ka-lihi was nicknamed "the edge" because the area was an "edge of a new discovery."

People discover new things every day, whether they are aware of it or not. Ka-lihi as an edge of a new discovery strengthens its simple nickname of being "the edge."

In conclusion, Ka-lihi is not just the ghetto-stereotyped area outsiders assume Ka-lihi to be. Rather, Ka-lihi is a place rich in history, buried in time, because urbanization encourages the area to advance forward. Before my trek, I viewed Ka-lihi as just my hometown. Now, I view Ka-lihi with new eyes. Despite Ka-lihi's reputation for producing unnecessary fights, beyond its negative social image, Ka-lihi is an alluring place, even if its physical features do not portray that beauty. The beauty is hidden, and when I looked deep enough, I was aware the beauty was there all along.

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TOMOMI YOKOI-LOUIE

Rice: An Essential Part of Japanese Culture

Rice is an essential dietary source not only for the Japanese but also other countries across the globe. People usually take eating rice for granted; however, we must not forget our feelings of gratitude towards people who make rice. I have explored the Japanese values through service-learning activities and my Japanese 290 class this semester. Throughout the experience, I used *Onigiri*, which is known as a rice ball and is a Japanese traditional food. Rice is very important to me because I was born as a daughter of a farmer and raised in Saitama prefecture in Japan. Enhancing knowledge of rice is beneficial for my life. Therefore, I will explore the history, types, production, and consumption of rice. Furthermore, I believe that the value of Japanese rice leads to one's happiness and serves as a significant driving force in one's life.

The origin of rice starts in China which started using it as a food source for human beings in 2500 B.C., and it expanded to Sri Lanka and India. In 300 B.C., Alexander the Great's armies spread rice to West Asia and Greece. It is said that the rice trade started in India and Indonesia by people in East Africa in 800 A.D.. Rice is able to grow in various climate conditions, such as desert lands and wetlands (Thomas). The rice plants are able to grow in most climate conditions in the world due to their versatility. There are two major species of rice plants: *Oryza glaberrima* is referred to as African rice, and *Oryza sativa* is referred to as Asian rice. When I focused on Asian rice, there are two sub species of rice plants: *Indica* rice which is cultivated in India and Southeast Asia and *Japonica* rice which is cultivated in Japan and China. Furthermore, *Japonica* rice can be grouped even further according to the weather, humidity and tropical areas. *Javanica* rice is cultivated in the tropical areas, such as in the highlands (Ministry of Agriculture, Forestry and Fisheries).

Today, research shows that China is the number one country to produce rice, which is about 204 million tons. India is second, with 157 million tons of rice, and Indonesia is ranked third. Japan is ranked tenth. In the global production of rice, Asia accounts for a substantial fraction of the rice production (Food and Agriculture Organization of the United Nation). Asia constitutes more than 90% of rice consumption; however, outside of Asia, such as the U.S. and European Union, rice consumption around the globe has gradually risen because of the fiber-based diets and an increase of Asian migration. Likewise, the rising per capita rice consumption in sub-Saharan Africa has been approximately 50% more in the past 20 years (Mohanty). Because of the development of globalization of the contemporary world for a few decades, per capita rice consumption is a widespread phenomenon. On the other hand, Japan has steadily decreased its rice consumption in the past 50 years. In 1965, per capita rice consumption was 100 kilograms a year; however, today, rice consumption is 62 kilograms a year (Ministry of Agriculture, Forestry and Fisheries). As evidenced by this data, it is assumed that Japanese people have migrated to other countries and/or changed their dietary habits.

The origin of rice cultivation in Japan was introduced approximately 3,000 years ago, during the Jomon era. Archeological discoveries in the Kyushu area, suggest agricultural tools, such as hoes and farming clogs are indeed the first evidence of rice cultivation. Also, large amounts of plant opals, which are cells of the gramineous plant, are found from soils in the ruins of Fukuoka and Kumamoto located in Kyushu area. Many theories state that planting rice plants grown in fields was practiced at a later stage in the Jomon period (Rice net).

The Japanese people primarily eat rice and many side dishes which accompany the rice. The quality of Japanese rice is suitable for rice balls, sushi, and bentos. Japan Agricultural Cooperatives (JA) published the content of the grade of rice and the eating quality level based on the agricultural product inspection. There are four grades of rice, which are classified by the ratio of perfect grains: 70%, 60%, 45% and less than 15% of water content. If the grain of the rice contains more than 50% foreign substances, the rice is considered an imperfect product. The quality of rice is also measured by the taste of rice measured by four different components of the principal ingredients: moisture, protein, amylose, and a degree of fatty acids. In the order of descending ranking, Special A, A', A, B, and B' are listed in the evaluation. As an example, JA Gotenba evaluates that rice which scored 77 or higher is ranked as A' grade, which is the second rank in rice (JA-Gotenba). Throughout the nation, there are numerous rice brands, especially Koshihikari, Hitomebore, Hinohikari, Akitakomachi, and Nanatsuboshi, which were ranked in the top 5 in 2014 (Rice net). In 2013, 38 rice brands were evaluated as a Special A rank in the eating quality level announced by the Japan Grain Inspection Association (The Nikkei). Uonuma Koshihikari is Special A rank, known as the best rice in Japan since 1971 (Uonuma Agricultural Association, JA-Tokamachi). Uonuma is located in Tokamachi City, Niigata, Horikiku region where they are famous for heavy snowfall in which farmers take full advantage of the water made by the melted snow as it enriches the water. The conditions make this the best place to grow rice in Japan (JA-Tokamachi).

In December 2005, Japanese Airlines started providing the Japanese champion rice 'Uonuma Koshihikari' for many passengers. The airline served the rice to passengers traveling in first class, business class, and executive class on its London and New York routes. The success of the service led to the service offerings in Chicago, Frankfurt, Los Angeles, Paris, and San Francisco. The Uonuma Koshihikari rice is cooked before the meal service by using specialized microwave ovens for making rice. It takes about a half hour to make rice and is able to pro-

vide 40 passengers with a meal (Japan Airlines). The concept encompasses the Japanese service mindset '*OMOTENASHI*,' which means hospitality to deliver to many people the simplicity of the ingredient and to ensure their satisfaction.

Indeed, the involvement of rice is also based on my own real-life experience since my childhood. Both my father and mother's families are rice farmers; I helped grow rice with my grandparents and parents when I was a child. Both our families make Koshihikari, which is evaluated at an A' rank in Saitama prefecture. As I researched, I want to further pursue the question about rice. With that, I interviewed my mother, who is the best supporter of my grandparents. Making rice is required to maintain her physical strength and perseverance because she spends almost one year involved in the process of making it. However, when she harvests the rice, her feeling of accomplishment is similar to reaching the summit. She focuses first on trying to provide safety and security in the quality of rice to consumers. She also mentioned that she makes rice wholeheartedly, similar to taking care of her children and always appreciating nature and its food. Rice makes her happy and gives her an energy source (Yokoi). I also appreciate that I grew up in such a wonderful environment.

In conclusion, through the history of rice, we can learn that it contains numerous powers to make people satisfied. Maintaining the quality of Japanese rice is one of the significant factors to become premium rice, such as Uonuma's Koshihikari. The Japanese spirit and values applied directly to Japanese rice is slowly being displayed all over the world. Consequently, I am proud of growing up in a farmer's family.

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JORDAN UMENO

Rhetorical Analysis of Perry's "Firework" & Monae's "Many Moons"

The lyrics and, if applicable, music video for a song affects an audience in a profound way. The message that is conveyed through a song can persuade an audience of a certain feeling, position on a topic, make them believe certain things, and participate in diverse situations. The way an audience is affected is through rhetorical technique, how the song is presented. Katy Perry's song "Firework," and "Many Moons" by Janelle Monae each present their message in a unique and visually captivating way. First to be analyzed is "Firework," which uses the rhetorical technique pathos in its video, while the lyrics use voice, syntax, and imagery. Lastly, "Many Moons" will be analyzed. Its video also uses pathos, while the lyrics use synecdoche, imagery, and juxtaposition.

Pathos is applied to emphasize the emotions Perry wants her audience to feel. Victoria O'Donnell, author of "Chapter Six: Rhetoric and Culture" of *Television Criticism*, defines pathos as "the persuader's appeals to the emotions of the audience and the situation" (140). In other words, the presenter's correlation between the audience's emotions and the emotions connected to a situation are developed via pathos. Katy Perry applies pathos in her song "Firework" because she wants to emphasize the inner strength of her audience. For instance, the beginning of the video opens with the introduction of three individuals—a young boy comforting his sister while his parents are arguing; a young woman who is reluctant to join her friend at a pool party, and a hospitalized young lady watching the television with an aesthetically "superior" individual. These three situations are appeals to the audience because people have seen adults fight for one reason or another; many people suffer from low self-esteem issues, and others can relate to being diagnosed with an illness/disease or feeling like they are not pretty enough.

These connections form an *you-understand-me* moment between Perry and her audience. As the video progresses, the audience finds themselves watching six individuals facing a situation that seems difficult to overcome, but each person ends up facing their fears. For example, the young lady who is conscious about her weight, accepts herself and jumps into the pool. Another young man, who is homosexual, has a difficult time approaching a significant individual; he ends up kissing that individual. Another young man is about to be mugged, but distracts his assailants with magic tricks. In the end, the video not only shows the audience that they should accept themselves, but the lyrics to "Firework" solidify this message by using voice, syntax, and imagery.

The lyrics to "Firework" moves Perry's audience to accept themselves and their peers through voice, syntax, and imagery. Matthew Bailey Shea explains that the use of a "narrative voice" can be very intricate (2). The lyrics, if presented in a monotone voice, would have meant little to nothing to the audience. If the lyrics were presented in such a way, the audience would most likely exit out of the video. However, Katy Perry sings "Firework" with her strong, powerful, and inspiring voice. Her storytelling voice compels her audience to listen and enjoy the music, allowing the lyrics to come out melodically and catchily. On top of that, she uses syntax, the way one words their sentences. Perry sings, "Baby you're a firework." Here, she uses a metaphor, meaning she does not use the words "like" or "as." If Perry were to sing "Baby, you're like a firework," this would leave room for interpretation, which is something Perry did not want. She did not want her audience to feel she was saying they are loud, but that they are as wonderful as "the fourth of July."

In that one sentence, Perry uses imagery. Imagery allows her audience to get a picture of what her message is and how they relate. For example, when she sings “Like a house of cards, / one blow from caving in,” many people, if not a majority, have seen a house of cards. That house of cards can easily come crashing down with a slip of the hand or “one blow.” Perry is relating the house of cards to her audience, how they are so close to giving in, giving up. Imagery is used to show she understands them. Now, Katy Perry is not the only one with an incredible music video and understanding lyrics, but also Janelle Monae. Monae moves her audience with her music video that is infused with the rhetorical technique pathos.

Janelle Monae sings the song “Many Moons” that carries the rhetorical technique pathos. However, unlike Perry, Monae exercises pathos to emphasize the emotions the situation brings about. For instance, the video is set in the 1940’s or 1950’s. During this time, people were struggling with food shortages, destroyed cities, and the death of soldiers and civilians. Monae uses this information to bring out the fact that society is still fighting and these problems happen all the time. Another way Monae brings out pathos is scene where “Chung Knox” is being taken away. “Chung Knox” is a man who was participating in the auction scene in the video. Knox was irritated that the “Captain” had outbid him and began aggravating the Captain, so the Captain had his men remove Knox. This scene shows pathos because many can recall an experience of someone of a higher status stepping on those with the lower status—it is relatable. The last example of pathos is in the ending scene where “Cindi Mayweather,” Janelle Monae, depicted as an android, loses control and short circuits. The pathos in this example is easier to follow because people in general, have had to “perform” for an audience. Even though they can pull off their act for a little while, some end up giving up and “short-circuiting.” Monae is showing her audience that she understands the problems of this world, how unfair it can be, and that people cannot always keep it together. However, what is interesting about the whole video is that there are people of the lower/middle class and the upper class enjoying Mayweather’s performance. No one is fighting each other, except for the elite “Captain” and elite “Knox.” Mayweather’s, or Monae’s, performance was bringing the audience together through the video. After all, Monae’s video confronts both the lower/middle and upper class by grouping them together, and she includes herself in this mix of classes.

Janelle Monae’s lyrics to “Many Moons” did not separate society’s classes, but rather grouped them together; she even included herself. This rhetorical technique is called synecdoche, which means, in this case, Monae uses the words “we’re” and “we” to represent the majorities and minorities of society. Monae even goes as far as to implicitly add herself into the mix because she uses “we,” meaning she understands she is free, but is always being held back. Another rhetorical technique Monae uses is imagery. In verse two, she sings, “We march all around til’ the sun goes down night children, / Broken dreams, no sunshine, endless crime, we long for freedom.” Monae sings about the people, and herself, only showing their true selves at “night,” under the cover of a situation. She also sings about the broken dreams that everyone has and how the situation looks bleak; all they wish for is freedom. Synecdoche and imagery affect the audience because it shows that she understands them; Monae is able to describe the life that people live. No one can describe a situation with as much detail as Monae unless they have been through the same thing, so her audience knows that Monae is speaking from experience. The last rhetorical technique Monae uses is juxtaposition, which is comparing two or more nouns side by side. She does this in her long list of comparisons—starting with “Civil rights, Civil war” and ending with “Dirty lies, My regard.” The juxtaposition allows Monae’s audience to make the connection between two unlike nouns or adjectives and notice that Monae again, understands her audience because she sees the connection between these comparisons. Certainly, Perry’s song “Firework” and Monae’s song “Many Moons” are incredible songs that inspired their audience. However, these songs were also limited when reaching the audience.

“Firework” and “Many Moons” were very successful in the respect that both songs were able to relate with their audience, both through the video and the lyrics. The videos were very eye-catching and kept the audience’s attention throughout. The lyrics were catchy and melodic. However, Monae’s lyrics were unique in the respect that it pulled to light things that were wrong with society, while Perry’s lyrics chose to relay the message that people should ignore what society thinks and be themselves. Perry’s video, however, lacked a moon, a crucial detail.

Many may agree that the moon can be very beautiful, but the song “Firework” kept repeating, “Even brighter than the moon, moon, moon.” How would the audience know that they could outshine the moon if there is not one in the video? To one, or several, audience members, the moon could have had a golden color to it, making it “impossible” to outshine the moon. Audience members of “Firework” could question their ability to outshine the moon, so instead of boosting up her audience, she could have brought their self-esteem down. As for Monae’s video and lyrics, the ending showed that she was giving up. In the video, it showed Monae’s character, Cindi Mayweather, short-circuiting on the stage and then losing the fight with her system crash. Her lyrics also say, “When the world treats you wrong, / Just come with me and I’ll take you home,” “No time to pack a bag, / You just can’t stop your hurt from hanging on, The old man dies and a baby’s born,” and “Just come with us and you’ll talk you home, Shan, shan shan shan-gri la.” These lyrics show “Master of the Show Droids” telling Mayweather that it is alright to give up, that this is the cycle of life, and that Mayweather would be going to “Shan-gri la.” These lyrics can be very discouraging to the audience, though Monae is trying to relate to them. Furthermore, Perry’s song is limited in the audience department. In her video, Perry only highlights six different scenarios. Some audience members may feel like the song does not apply to them because their “story” was not included in the video. However, it must be taken into consideration that many songs do fall short when it comes to the audience because it is impossible to include every since group, relate to each, and then keep getting the message across to different individuals with diverse backgrounds. Overall, both songs were wonderful creations that touched their audience.

The rhetorical techniques used in “Firework” were pathos, voice, syntax, and imagery. Each technique was able to draw in the audience, keep them, and show that Perry understands their position. Since these techniques were used, Perry was able to get her message across—each of her audience members are fireworks, and they should accept who they are, and own it. “Many Moons” held the rhetorical techniques pathos, synecdoche, imagery, and juxtaposition. These techniques allowed Monae to connect with her audience and make them see that she experienced or continues to experience the same problems.

The message Monae was able to present was as follows: “we” are all going through the same thing, “we” will all go through hard times, and “we” can give in if “we’re” ready for “Shan-gri la.” Both videos and lyrics were inspiring songs that touched their audience, even if the messages were dissimilar and the ways they were presented were distinctive.



Digital Image.

Katy Perry Featured Image. Digital image.
Philly Mixtape. N.p., July 2015. Web. 01
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DON HIROSE

An Examination of the Impacts of L1 Proficiency and Dyslexia on L2 Acquisition

Introduction

Learning English is a challenge for anyone, especially when it comes to reading and writing. English is rife with numerous rules and exceptions, odd spellings, silent letters, and pronunciations that are nonsensical and confusing. Even for native English speakers, who have the luxury of being immersed in the language from birth and develop English almost effortlessly, learning to read and write is often a difficult and frustrating task.

Imagine the difficulty, then, that an English language learner (ELL) faces trying to learn English as a second language. The first hurdle is to be able to decipher the language through listening, then develop speaking skills to communicate understanding. This is followed by an introduction to English orthography, making connections between sounds and letters in order to be able to read and write. Now, compound all of this with the presence of a learning disability such as dyslexia, and one can only imagine how difficult it must be for an ELL with dyslexia to learn English. I had such a student in my class this semester, and she is the focus of this ethnography.

Background

I conducted my service learning at a community school for adults located in Honolulu. It's a publicly-funded school administered by the Hawaii DOE that targets adults 18 years and older who are not in high school. There are 10 classrooms and four computer labs for students taking classes in ESL, ABE/ASE (Adult Basic/Secondary Education), GED (General Education Development), HiSET (High School Equivalency Test), and other certification programs. Classes are taught Monday through Thursday in three sessions, morning 8:00-11:00 a.m., afternoon 11:15-2:15 p.m., and evening 6:00-8:30 p.m. The school offers six levels of ESL throughout the day: ESL Pre-Literacy, ESL-1 Beginning, ESL-2 Low Intermediate, ESL-3 High Intermediate, ESL-4 Low

Advanced, and ESL-5, High Advanced. They also offer beginning Hawaiian and Japanese during the evenings. I teach the afternoon ESL-5 class.

This is my third year teaching at this school, and I chose one of my students as the subject of my ethnography. I observed and worked with Otsu (pseudonym) daily for 10 weeks, and conducted three interviews with her during the semester. Aged 33, she was born and raised in Okinawa. Her parents divorced when she was about 6 years old, and she lived with her mother and older sister thereafter. Otsu stated that her mother had mental problems and did not allow her to attend elementary school, and she was denied normal social interaction with the neighbors and kids in her village such as going outside to play. She says that it was an abusive household where she was treated like a slave by both her mother and sister, and there was little if any conversation among them. Otsu believes that most of her first language (L1), Japanese, developed from watching television and listening to her mother and sister converse in the home. Her experiences outside her home were highly controlled where she was discouraged from talking with anyone.

Otsu began running away from home at age 8, mainly to the local school and friends' homes. The teachers knew about her home situation and would try to teach her reading and writing. However, this was very infrequent, and most of Otsu's literacy skills were self-taught through comic books and magazines. She ran away for good at age 12, moving to Japan's mainland with a 17-year-old boy. They had a child together when Otsu was 15, got married when she was 16, and divorced when she was 18. She moved back to Okinawa to live on her own shortly thereafter.

In 2004, Otsu married a US Navy sailor and, together with her son, moved to San Diego and lived there from 2008-2011. During this period Otsu enrolled at Grossmont College and began studying English. This was her first formal instruction of any kind.

It was here that one of her instructors noticed her difficulties with reading and spelling, and suggested that Otsu be tested for dyslexia. As of this writing she has still not been tested.

Otsu has excellent speaking and listening skills but exhibits symptoms that are consistent with dyslexia. Her eyes “jump” while reading, skipping a line or jumping to the beginning of a sentence or paragraph. She has difficulty distinguishing the letters r, n, and u; the numbers 7, 9, and 6; and similarly spelled words like horse/house, or shark/snake. In addition, she becomes nauseated when reading for too long or being placed at the back of the classroom. She says that she needs to be at the front of the class so that her eyes don’t pick up too much visual input from other students or the expanse of the room. When that happens, she usually leaves the room and goes outside to look at the sky or any large monochrome visual such as a building wall.

Because Otsu did not learn how to read or write as a child, she doesn’t know if she already had symptoms of dyslexia growing up. She only became aware of it while studying English in San Diego. She is now in the process of getting tested for learning disabilities through her husband’s military health plan. Her goal for studying English is to get her GED, then enroll in a college. Ultimately she’d like to become a school counselor or psychologist to work with students with similar backgrounds and learning disabilities.

Conceptual Framework – Language Acquisition & Dyslexia

There are several theories that try to explain how language is acquired and developed. Imitation-Reinforcement theory, an outgrowth of behaviorism, hypothesizes that children acquire language by reproducing what they’ve heard and then receiving positive reinforcements such as praise or an acknowledgement of successful communication. Through repetition and continuous reinforcement, children develop habits of correct language. Negative reinforcers also influence language development, where criticism or correction motivate children to improve. Some problems with this theory include the fact that children produce language that is not produced by adults; children often create original sentences that are grammatically wrong; and children do not always respond to reinforcement.

Innateness Theory was first proposed by linguist Noam

Chomsky in response to behaviorism. He argued that children are born with innate abilities to acquire language, and that language development is not the result of external stimuli, but rather a natural consequence of the mechanisms and operations of the human brain (Lightbown & Spada, 2006). Chomsky proposed that the brain is hardwired with tools such as the Language Acquisition Device (LAD), which allows for children to acquire and produce language quickly; and Universal Grammar (UD), innate language principles and grammar rules that allow children to deduce the structure of language and produce sentences. Furthermore, Chomsky argued that children receive insufficient amounts of input, which he termed *poverty of the stimulus*, to account for their detailed knowledge and use of their first language, concluding that their facility of language must be “wired in.” However, innateness theory is difficult to support empirically, and it does not account for the influences of the environment or the developmental aspects of language.

Social Constructivist Theory was developed by Lev Vygotsky, a developmental psychologist who believed that learning cannot be separated from its social context and that social interaction is essential in the development of thought and language (Lightbown & Spada, 2006). Language acquisition and learning are products of the interactions between children and their social environment. These include the people (parents, teachers, schoolmates and friends), artifacts (books, toys, and other objects), and specific practices (at home, at school, in the playground) that a child experiences.

Vygotsky believed that optimal learning takes place within the Zone of Proximal Development (ZPD), which is defined as “the distance between the actual developmental level as determined by independent problem solving and the level of potential development under adult guidance or in collaboration with more capable peers” (Diaz-Rico, 2012, p. 60). In this, students can, with help from adults or peers who are more proficient, master concepts and ideas that they cannot understand on their own. This assistance, termed scaffolding, helps students progress by providing successive levels of support that are removed as students reach higher levels of comprehension and skill, ultimately leading to independent learning.

Dyslexia is a learning disorder characterized by difficulty with reading. It is a neurological disorder whose cause is believed to be genetic, although environmental

factors (such as traumatic brain injury) may also contribute. The problem lies with the brain's ability to process language, such as decoding (reading words by associating sounds and letters or letter combinations), and encoding (learning how to spell). Dyslexic students may also have trouble recognizing common words that most readers recognize instantly, like *the* or *in*, and they have difficulty with oral reading.

It has been suggested that there are two main features of dyslexia, interference with language processing and interference with visual processing (Hammond & MacPherson, 2007). Phonemic awareness, the ability to hear, identify, and manipulate individual sounds of language (phonemes), is weak with dyslexic students. They have difficulty breaking down words into individual sounds; separating phonemes; adding, subtracting, or substituting phonemes in words; and seeing or hearing the similarities and differences in letters and words. These deficits relate directly to their ability to decode or spell words, or making connections between sounds and letters or letter combinations. Therefore, dyslexic readers need more time to combine individual sounds into words than typical readers.

Other symptoms of dyslexia may include difficulty with rhyming; problems processing and understanding aural instructions; difficulty remembering the sequence of things and memorization; difficulty summarizing a story; and trouble understanding jokes or idioms. In addition to these problems, the impacts of dyslexia can be profound, leading to anxiety, low self-esteem, and behavioral problems that have long-term educational, social, and economic consequences (Moats & Dakin, 2008).

Because dyslexia is a neurological disorder that persists over time and interferes with an individual's learning, it is critical that identification and intervention occur as early as possible. If a parent or teacher suspects a student might be displaying signs or symptoms of dyslexia, they need to report it to the proper authorities and have the student tested. This may include a pediatrician, school psychologist, counselor, nurse, speech therapist, reading specialist, and other professionals. Testing is done by a team of specialists and usually covers five areas: cognition, academic performance, communication, sensory/motor skills, and health/developmental. Once an evaluation is completed, a school or clinical psychologist typically makes the determination whether or not a person is dyslexic (Moats & Dakin, 2008).

There are many myths or misconceptions about dyslexia, the primary one being that dyslexia and intelligence are related. In fact, people with dyslexia are average to above average in intelligence; they simply have a harder time learning and remembering the code to how sounds and letters go together. It is estimated that 15-20% of the population have dyslexia, and while there is no cure for the cause of the problem, there are many strategies that dyslexics can learn to help them compensate for these difficulties and lead successful lives. However, most dyslexics will continue to be somewhat slow readers and many struggle with spelling well into adulthood.

Issues—L1 Proficiency and Dyslexia: Factors affecting L2 Acquisition and Literacy

An English language learner's proficiency in their first language has shown to be a reliable predictor of their progress in learning English (Diaz-Rico, 2012). Specifically, the more competent a student is in their native language, the faster their progress will be learning English. From an early age, attending school and developing L1 literacy skills greatly influences second language (L2) acquisition, giving the student advantages that enhance their learning.

First language literacy skills are transferable across many levels of L2 development. Diaz-Rico (2012) states that sensorimotor skills (eye-hand coordination, fine muscle control, visual perception and memory); auditory skills (auditory perception, discrimination, sequencing); comprehension strategies (finding the main idea, inferring, predicting, use of cueing systems); and study skills (taking notes, using reference sources, proofreading), are all transferable. Students with L1 literacy develop reading strategies including metastrategic knowledge, the ability to choose the best strategy for a task from a repertoire of strategies; this, too, is a transferable skill. Furthermore, phonological awareness (the ability to distinguish units of speech called morphemes) and phonemic awareness in the second language, two essential reading skills, are enhanced by prior training in the first language.

All knowledge is built upon previous knowledge, and language learners with a strong foundation of L1 proficiency are better equipped to acquire a second language. For older children, this is especially relevant where it concerns meta-linguistic awareness, "knowledge about the structural properties of language including sounds, words, grammar, and functions"

(Diaz-Rico, 2012, p. 239), which emerges in middle childhood. In this realm, students have the ability to think of language itself and reflect on and manipulate the structural features of language, such as phonemes, morphemes, and syllables. This is fundamental for the development of reading skills, where, “the child must first of all realize that print represents speech, and then work out the details of how print represents speech” (Nagy & Anderson, 1995, p. 2). Examples of metalinguistic awareness include a child’s recognition of the number of syllables in a word; that words can have more than one meaning; that a sentence can be rearranged to mean the same thing (syntactic awareness); and that statements can have a literal meaning or implied meaning.

The problems of dyslexia interrupt language and visual processes associated with learning, negatively impacting the development of a child’s metalinguistic awareness and ability to read or write. For L2 learners, however, dyslexia introduces additional factors that convolute the already complex task of L2 acquisition. Among the many issues created by this extra load, proper diagnosis is a necessary starting point to determine if an L2 learner’s difficulty is related to a learning disability, or to normal linguistic and acculturation processes. Geva (2000) states that children with limited English proficiency are over-represented in special education programs due to biases related to socioeconomic, linguistic, and cultural factors, rather than psychoeducational data. She asserts that psychological assessments have been used “to legitimize the educational ‘disabling’ of these children” (Geva, 2000, p. 14), due to cultural or linguistic prejudices. Biases have been found not only in the placement of students, but in the tests themselves, where tests are typically given in English with ELLs who have had little exposure to it, or with language or concepts that favor middle-class native English speakers (Diaz-Rico, 2012).

In response to this criticism, as well as a genuine concern of the social risks of biased practices, alternative culturally-sensitive assessments have emerged. The goal of these updated tests is to minimize biased assessment of oral and written language skills in children, and thus reduce erroneous placement into special education programs. However, another outcome from the growing awareness of over-representation of ethnic and linguistic minorities in special education programs has been to

delay diagnosis of ELL’s as learning disabled for a number of years in order to minimize practices believed to be insensitive or biased (Geva, 2000). This is largely based on the belief that accurate assessment of L2 reading ability cannot be achieved until L2 oral proficiency is well established. While the practice of delaying diagnosis and remediation for several years is well-intentioned, it can lead to under-identification and delay of services for ELL’s who need it most. In a study of Toronto first-graders to distinguish students with reading disabilities from “garden variety” poor readers, Geva (2000) tested two ESL groups, one whose L1 was Punjabi, and the other Cantonese, with a group of native English speakers as a comparison group. The results showed that the prevalence of reading disabilities was similar across all groups, suggesting that it is not necessary to wait until oral proficiency is fully developed to assess for reading disabilities.

Connections

Despite being denied normal social interaction as a child, Otsu acquired Japanese as her first language and learned to communicate with it. Her mother and older sister limited communication with her to mostly commands and orders within the home, denying her normal family conversation and discourse. Otsu could not express her thoughts and feelings nor ask questions in the home, and was prevented from going outside to attend school or play with children in her neighborhood. She was told not to talk to anyone in the rare moments she was taken outside her home, so her main sources of language were confined to listening to conversations between her mother and sister, or through television and radio.

In light of this, it seems that Otsu’s life of neglect offers support to all three language acquisition theories discussed earlier, albeit in unconventional ways. From a behaviorist perspective, she received input and reinforcement within the confines of her home that formed that basis of her first language. Otsu listened to conversations between her mother and sister that were the seeds of her language development, while experiencing constant negative reinforcement as a form of acknowledgement. She also received input through television and radio, so although her environment was not ideal, it nevertheless provided input that she could reproduce and receive feedback on.

Otsu was not taught how to speak nor corrected for improper speech by her mother or sister, yet developed an understanding of the structure of spoken Japanese and was able to produce communicable language. This supports Chomsky's innateness theory, particularly his theory of the poverty of the stimulus. Otsu received far less input than normal children do, yet she was able to decipher the rules of Japanese and use it to communicate. It seems that she possessed an internal means to process language and generate rules of grammar in order to do this, what Chomsky described as the learning acquisition device and universal grammar.

Finally, despite Otsu's limited contact with her environment, she did not grow up in a vacuum. She was exposed to language through occasional contact with people in her village, as well as through television, radio, magazines, books, and comics. She ran away at an early age to visit her friends, sometimes staying overnight at their homes, and visited the local school to witness classroom lessons. She was also taken out of her home on occasion by her mother and exposed to social interaction in her village. Although these incidents were rare and infrequent, they nevertheless had an impact on Otsu's language development, allowing her a picture into the larger social environment. From a social constructivist view, she was never totally deprived of social interaction, whether in the home or out, and this is the source of her language development.

Otsu's lack of formal education left her functionally illiterate in her first language, Japanese. She was deprived of the opportunity to attend school but got some help from teachers there, who introduced her to written Japanese. This opened the door to reading and writing, and she began to practice on her own. However, Otsu's self-training was not enough for her to become literate in Japanese, and her L1 literacy skills remain minimal. This deficit has had negative impacts on her ability to learn English.

It is clear from the literature that proficiency in a first language, particularly literacy skills, are valuable contributors to second language acquisition. Primary language literacy involves becoming aware that printed language consists of letters, words, sentences, and punctuation, and that print carries a message. Students become familiar with the culture of schooling, learning to sit still and focus, follow classroom rules and procedures, and they develop valuable social skills through

interaction and cooperation with teachers and peers. Most important, however, is the development and transfer of literacy skills that support and assist with learning a new language. Otsu's lack of education emphasizes this point in paradoxical way, as there were little, if any, transferable skills she acquired in childhood.

What is not known is whether or not Otsu displayed symptoms of dyslexia at an early age. This was not discovered until she was studying ESL as an adult in San Diego. We will never know if learning disabilities were a factor in her L1 development, since she never received formal training in Japanese, nor will we know if interventions could have helped her overcome possible reading disabilities, since she was never tested for LD. What we do know is that Otsu displays symptoms of dyslexia presently, and this affects her ability to read and write in English. I have witnessed the difficulties she experiences when reading or writing in class, where she has trouble reading aloud or spelling words, and other physical manifestations such as feeling dizzy or nauseated while reading. She is scheduled to get tested for LD soon, and it's likely that she will be diagnosed as dyslexic.

Despite her difficulties, Otsu is by far one of the top students in my class, possessing a sharp mind and able to quickly grasp language concepts such as grammar and punctuation. Teaching ESL is necessarily a series of direct instruction and scaffolding, to which Otsu has responded well. Although her metalinguistic awareness may have been delayed, she is adept at analyzing the structure of English and manipulating its features. She clearly defies the myth that intelligence and dyslexia are related, and I'm left to wonder what her life would be today had she attended school regularly as a child, been diagnosed and taught coping skills while in school, and had normal family and social interaction growing up.

Conclusion

This discussion has been limited to the circumstances of Otsu's L1 acquisition and the possibility of dyslexia as mediating factors impacting literacy in her second language, English. However, there are other factors that have not been explored that may offer insight into her situation as well. In particular, the mental capacity of her mother and her treatment of Otsu should not be

discounted as contributing factors that impeded Otsu's cognitive development. Although dyslexia is generally attributed to neurobiological and genetic factors, there is growing evidence that child abuse and dyslexia are related. Fuller-Thomson and Hooper (2015) found that more than one-third of dyslexic adults were physically abused as children, and that dyslexics are more than five times as likely to have suffered physical abuse versus non-dyslexics. There is scant research in this area, the results of which could offer promising new approaches to prevention and intervention with dyslexics, and more study is needed to understand the links between child abuse and dyslexia.

Regardless of the reasons for Otsu's challenges, her story makes clear the importance of formal education and the need for safeguards that prevent children like her from falling through the cracks of society and the educational system. Although she was noticed by the teachers of the local school, who knew of her home life and why she was kept from attending school, nothing was done to relieve Otsu from this situation nor ensure that she receive some form of education. Otsu did not suffer in silence; people were aware of her situation. Whether their inaction was due to legal or cultural factors is not clear, but something should have been done.

Finally, prior to this semester I knew very little about dyslexia and never considered using it for my ethnography. But working with Otsu and witnessing dyslexia in person was an unexpected gift that affected me personally and changed the focus of this study. I've learned much about learning disabilities through this project, in addition to L1 and L2 acquisition and literacy, all of which will help in my future teaching English as a second language. I'm grateful to Otsu for her candor and willingness to share personal information that was painful and difficult to discuss. She is still affected by her childhood, mentally and emotionally, but sharing it has brought her some relief. Otsu's story has heightened my awareness of the difficulties that ELLs face, broadened my conception of English language learners, and inspired me to be more sensitive and responsive to the needs of my students.

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AIRI IKEDA

Disrupting the Smell of Fresh Coffee by Garbage at Starbucks

Hawai'i has a huge amount of tourists from all over the world; Japanese occupy a high percentage of such tourists every year. The aroma of fresh coffee greeting us at Starbucks can be relaxing at the beginning of the day, after lunch or even at the end of the day. Tourists come to rest their feet tired from walking and have a cup of coffee, and students come to study with the smell of freshly-ground up coffee wafting through Starbucks; unexpectedly, disgusting smells from each disposal station disrupt their relaxing place. Because Starbucks does not collect garbage separately and tourists are forced to throw away everything in one disposal station, it ends up causing an unpleasant odor, such that one emotion reigns supreme: disgust.

Based in Seattle, Washington, Starbucks Corporation is the largest American Coffee Company in the world; it offers take-out coffee: Seattle-Style coffee is the core selling point of the company. Starbucks is located along the *Waikīkī* Beach and T-junction between Kalakaua and Kapahulu Avenue where people easily get in and have a cup of coffee. A two-storied white building is surrounded by palm trees and plumeria trees. The core features of Starbucks are that it provides fresh coffee and tea, serving available fruits and light foods, and focusing on friendly customer service. Half of the store's glazed windows possess a vista-based view of the beautiful ocean, and displays photography of a huge wave; nevertheless, the disgusting smell of trash boxes pollutes the store's mood and concept.

Comparing the stylish garbage system at *Waikīkī* and Japanese Starbucks indicates crucial differences. In *Waikīkī* Starbucks, one or two trash boxes are waiting, positioned in the front or back door, shaped into squares with two circular holes. A reeking and disgusting smell from the trash box began to spread out in the whole store because *Waikīkī* Starbucks does not collect garbage separately, resulting in the smell of mixed rotten eggs and milk. In contrast, trash boxes in Japan are more dividable such that a square trash box has four or more holes with signage indicating each separate element.

To provide an example, plastic waste, plastic cups and straws, combustible and liquid slops demonstrate the following: refinement. When Japanese people trash Starbucks coffee cup with other slops, their first step is to remove a cover with a straw and spill slop in the liquid disposal station. Regarding the second step, they throw away the cup in the predetermined location instead of dumping everything together. Additionally, if you left food scraps, for instance, cake, sandwich or yogurt, scraps must not be trashed in the trash box. They have to be left on the disposal station to avoid causing a disgusting smell for customers.



Photo above: Hawaii Starbuck's trash receptacle

Photo taken by the author

Photo below: Japan Starbuck's trash receptacle

Photo credit: Jessica Alba. Digital image. Source: <https://twitter.com/jessicaalba>>



The picture on the last page (upper) is the disposal station at *Waikīkī* Starbucks: the store only provided two collection holes. The picture on the last page (lower) had been taken by celebrity Jessica Alba when she visited Japan because she was surprised by this Starbucks disposal station. From the top left to right constitute the following elements: incombustible, plastic cups, slops and ice cubes, paper cups, combustibles. The bottom possesses the following: trays, mug cups, and plates. For people who are not familiar with such types of Japanese disposal systems, they might feel a bit troublesome, however for Japanese people, they are used to this system naturally because most disposal stations in Japan resemble other garbage separation systems, even McDonald's and other fast-food restaurants. Additionally at Starbucks in Japan, an employee asks a customer, "Would you like to have a cup of coffee at the store or take out?" If a customer replies, "here," they would provide a coffee mug, refusing the store's paper waste. A notable exception, Doutor, which is a Japanese coffee shop, does not have any trash boxes for customers. Providing a return shelf instead of disposal station, they offer a coffee mug or coffee glass to a customer ordinarily. Customers do not need to touch their waste; they have to take back the cup to the return shelf, and later, employees address their garbage division. Marukame Udon, which is a Japanese restaurant in *Waikīkī*, provides a return shelf as well. Such shelving depicts the Japanese companies' magnificent customer service such that customers do not need to touch their waste, and the store avoids wafting the garbage of unpleasant odor to customers' noses.

Even though Japanese people have separate methods of garbage collection, they may not divide their waste when they are in *Waikīkī*. How come people cannot address separating their waste when they visit *Waikīkī* Starbucks? My friend Mariko's answer indicates, "because of [the] provided disposal system."

I had an experience that when I visited *Waikīkī* Starbucks with my friend, she could not throw away her coffee cup because of the provided disposal station. Mariko, a tourist from Japan who loves to drink Starbucks coffee, mentioned in connection with Starbucks' trash system that when she visited *Waikīkī* Starbucks, she asked the Starbucks employee, "Where should I spill my leftovers?" The employee replied, "Just throw away everything in the trash box." She got upset, and she asked, "Could you spill my leftovers in the sink?" and the employee replied, "No. It is okay to throw away everything with your slops." Then, Mariko said to me,

I do not want to trash my cup with slops left inside. I feel awkward throwing away everything in the same box. Japanese Starbucks has the divided disposal stations and separate collection system. This garbage system is not appealing to people.

(Kato 01)

She could not throw away her cup with the assorted slops. Japanese tourists have become accustomed to trash separation systems in their country; however, they are forced to throw away their waste when they visit *Waikīkī* Starbucks. This lack of a consistent recycling system causes an unpleasant odor.

Verifiable claims using personal cups and remaking disposal products can be employed towards avoiding awful smells and to make more comfortable spaces. Because *Waikīkī* Starbucks does not collect their waste separately, there might be lingering catastrophic smells; for example, mixed leftovers of sandwiches and slops of coffee cause the disgusting smell. According to Starbucks' website, they have been collecting garbage separately in some stores and have recommended using personal cups, nonetheless, consumers choose to get regular styles of disposable containers. Using personal cups comes with discounts and rewards; cups help environmental issues, such as Reduce, Reuse, and Recycle. Reduce means awareness of decreased waste; Reuse refers to using a cup over and over, and Recycle means collecting recycled materials as much as possible instead of throwing them away in the undivided trash box. Starbucks has collected their recycled materials, which constitute paper coffee cups and sleeves, successfully transforming stylish interiors and buildings. This recycling system sustains economic growth and keeps the environment in demand.

In conclusion, reforming Starbucks disposal stations, which can be providing better regenerated and reasonable management for recyclables, could allow staff and customers to avoid disgusting smells and enjoy the smell of fresh coffee. Because coffee shops in Japan collect garbage separately or provide return shelves, their shops do not waft around catastrophic smells. This garbage system leads to reducing and re-using of customers' waste and personal cups are vital to be reused; these innovations are essential for addressing environmental issues. People come to Starbucks to demand and desire congenial and relaxing spaces; therefore, Starbucks has to waft up the aroma of freshly-brewed coffee rather than gross smells.

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KELLY OPENDACK

Harley Quinn and The Joker: The Battered Woman and The Manipulative Psychopath

Harley Quinn and The Joker's so-called relationship is one of the most popular fictional hook-ups of all time; consequently, their famous and horrendous affair is far from something that should be applauded. Harley Quinn's twisted love for The Joker leads her to trade in her lab coat for a black and red jumpsuit. Harley Quinn does everything in her power to support The Joker's psychopathic ways; meanwhile, The Joker consistently rejects Harley, along with abusing her mentally and physically. As a psychopath, The Joker does not have the capability to love anyone but himself, yet Harley Quinn believes that with her everlasting love, she can change The Joker. While both Harley Quinn and The Joker exhibit raw power in their actions, Harley Quinn is the Battered Woman archetype directing all of her power towards helping The Joker; on the contrary, The Joker is the Manipulative Psychopath archetype directing all of his power towards purely benefiting himself.

Harley Quinn and The Joker first meet in The Elizabeth Arkham Asylum while Harley's name was Harleen Quinzel. While working as an intern at the asylum, Harleen becomes infatuated with The Joker. With her suspicion that The Joker is faking his insanity in order to avoid the death penalty, Harleen begs her superiors to allow her to take care of him. After Harleen begins taking care of The Joker, he begins telling her about his alleged troubled past filled with heart-wrenching stories of his dad abusing him. These talks manipulate Harleen's heart, and she begins to truly believe that deep down, The Joker is a good person who cares for her. The passionate feelings that Harleen has for The Joker lead her to sacrifice her internship in order to help The Joker escape from the Arkham Asylum multiple times. Eventually, Harleen is suspected for these crimes and is placed behind bars. When an earthquake occurs, she seizes the opportunity to escape and create a new identity for herself. Henceforth, Harleen Quinzel's new name is Harley Quinn. Harley Quinn's love for The Joker knows no bounds. After being regularly abused and rejected by him, Harley never loses hope of changing The Joker, and she relentlessly returns to him time and time again despite his selfish wickedness.

Harley's character consistently makes horrifically bad decisions, which allow The Joker to have complete power over her. These actions can easily be viewed as plain stupidity, but there are more to Harley's actions than meet the eye. Harley has Battered Woman Syndrome, which occurs frequently during abusive relationships. The highest outstanding expert on this disorder, Dr. Lenora E. Walker, explains this syndrome's origin in a cycle consisting of three important stages (Walker, 1979). The stages are as follows: the tension-building stage, the acute battering incident, and the honeymoon phase. The beginning stages of Harley Quinn and The Joker's relationship were part of the tension building stage. At this time, The Joker began manipulating Harley's emotions, leading her to believe that The Joker regards Harley as special or different from other people. This initial tension allowed The Joker to entice Harley enough that she would become useful to him. In this case, The Joker needed someone to aid him in regularly escaping from the asylum, and after seducing Harley, all he had to do was ask. The acute battering incident occurred when Harley first created her super-villain identity. The new and improved Harley Quinn shows up randomly and saves The Joker's life; however, The Joker is angry instead of grateful. He attempts to kill Harley, but he fails and instead puts her in the hospital. The honeymoon phase begins when The Joker sends Harley flowers and a "get well soon" card while she is in the hospital. Harley instantly forgives The Joker for his violent actions and henceforth, places all the blame on herself. After the completion of this cycle, Harley and The Joker's relationship boundaries are set. The Joker will abuse Harley both mentally and physically, but Harley will always blame herself for his abuse. Harley's extremely flawed mindset surpasses logic and can only be understood by analyzing her character psychologically.

The starting place for most types of abuse is found somewhere in one's childhood. During the developmental years, a person's psyche can easily be permanently damaged (Chasseguet-Smirgel, 1989). In Harley Quinn's case, her father played a major role in making her especially susceptible to a manipulator like The Joker; after

all, similar to The Joker, Harley Quinn's father was a notorious con man (Dini, 2009).

A woman's father usually is her first introduction to men; consequently, having a manipulative con man as a father is guaranteed to dishevel a young girl's idea of what love is. As a result of her damaged psyche, Harley is drawn to The Joker because he reminds her of her father.



In the first picture, Harley Quinn is visiting her father in jail. Notice his smile in the picture above. Harley's father's smile is disturbingly similar to The Joker's wacky grin displayed in the photograph where Harley and The Joker are posing as a couple. Also, notice Harley Quinn's hairstyle in the pictures presented. Pigtails are commonly associated with innocence, youth, and naiveté. ("Girlish Pigtails - TV Tropes," 2015). The fact that Harley usually wears pigtails illustrates her immense childlike trust when it comes to her father or to The Joker. Even after Harley's father and The Joker repeatedly abandon her, she does not hesitate to reconcile and amend her relationship with them.



"Harley Quinzel." Digital Image. Avail. Online. 20 Feb. 2016.

"The Joker." Digital Image. Avail. Online. 20 Feb. 2016.

"The Joker and Harley Quinzel." Digital Image. Avail. Online. 20 Feb. 2016.

In conclusion, Harley Quinn's character constantly exhibits ineffective willpower as a result of her enormously impractical passion pertaining to her love for The Joker. Due to the disastrous relationship that she has with her father, naturally, The Joker's manipulative and duplicitous personality captivates Harley. The Joker, on the other hand, displays a solid willpower by means of enthusiastically renouncing Harley Quinn as his lover yet nevertheless taking advantage of the overwhelming affection that Harley possesses for him. Harley Quinn as The Battered Woman archetype and The Joker as The Manipulative Psychopath archetype embody the poster children for dysfunctional relationships.

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The Taiping Rebellion:

The Violent Capacity of Hong Xiuquan's Taiping Heavenly Kingdom

Hong Xiuquan was the leader of the Taiping Heavenly Kingdom. This religious millenarian movement was largely responsible for triggering the Taiping Rebellion (1850-1864), a conflict that, within its course of 14 years, managed to leave about twenty to thirty million people dead (Eller 264). With a death toll higher than that of World War I, the Taiping Rebellion ranks as one of the deadliest conflicts of all time and perhaps the deadliest religious conflict of all time. The mind behind this massive uprising was Hong Xiuquan. During his time as Heavenly King of the Taiping Heavenly Kingdom, he managed to demonize certain groups by labeling them as subhuman “demon devils” and justified violence against them by claiming that it was on God’s behalf. Thus, with this quintessential, divine symbol of “good” in authority and used as justification, his decisions could not be questioned or even rationalized by mere humans. These factors all contributed to the uninhibitedly violent tendencies of this particular religious movement. Hong Xiuquan utilized religious rhetoric in order to establish his own authority, demonize his enemies, and sanction violence on a massive scale.

Hong Xiuquan was originally born as Hong Huoxiu. He changed his name to Hong Xiuquan at the command of his father, God, during a dream visit to Heaven, taking out *Huo*, meaning “fire,” and adding *quan*, which translates to “completeness.” His father had reasoned that the name *Huo* “violates taboos” and thus, needed to be changed before his return to earth. His father then bestowed upon him the title of “Heavenly King, Lord of the Kingly Way, *Quan*” as a parting gift.

Prior to this divine promotion, however, Hong, “back on Earth,” was sunken in a profound disappointment after having learned that he failed his highly important Confucian civil-service exam yet again. (One thing to note was that as Hong repeatedly failed these Confucian state exams, he would usually go on to displace his frustration and resentment by studying the rival religious ideology of Christianity.)

This time, however, feeling too weak to even move, he fell into a daze. In this state, he began to have extravagant visions and saw a great crowd gather around his bed; this procession brought him forth to “the great gates,” where he was greeted by attendants in dragon robes and horn-brimmed hats, who slit him open to replace his old soiled innards with new, uncontaminated organs. Next, they unrolled a scroll before his eyes as he began to decipher its undistorted contents wholly, one by one (Spence 47).

Hong was then greeted by his “mother,” not his biological mother, but “God’s wife,” who cleansed him in a river in preparation for his meeting with “God,” his “father.” It is in this meeting that his father distinguishes a clear dualism, pointing out how the “demon devils” and Yan Luo, the king of hell, had led His creations astray. His father remarked, “The people dissipate in offerings to the demon devils things that I have bestowed on them, as if it was the demon devils that had given life to them and nourished them” (Spence 47). Upon learning this, Hong became outraged and offered to take immediate action to warn and enlighten people about the demon devils’ evil ways. However, his father reminded him that it would be no easy task. Hong’s second suggestion was that God, being the creator of the world, simply destroy them; but he was told to “let them do their evil a litter longer” for “they shall not escape [my] wrath” (Spence 48). God did leave him with a key authorization, however, stating that if Hong should find the evil intolerable, Hong had “God’s” permission to act.

Still within this same hallucination, Hong set out to do battle. First, he surveilled the demon devils and found that their leader was Yan Luo, the king of hell. He then begged his father permission to instigate war. His father granted him permission this time and even gifted him with a great sword, called “Snow-in-the-clouds,” as well as a golden seal: “With the sword and seal, Hong goes to war on his father’s behalf” (Spence 48).

Thus, in this vision, two equal and opposite forces were defined—"God," his father, as the creator and Yan Luo, the king of hell, leader of the "demon devils," as a sort of "anti-creator" responsible for leading God's creations astray and introducing suffering and sorrow into the world. It is this dualism that would later provide the grounds on which Hong would wage holy war back on earth. It was also his father's affirmation, in which Hong was given authorization to act should ever find the evil "intolerable," that would embolden Hong to lead a massive uprising against the Manchu regime (the Qing dynasty) and their followers. Jack David Eller emphasizes that "To go to war with another society over religion implies that one or both groups consider the other's religion to be "intolerable," and to go to holy war with another religion implies that the war itself is a religious act in some manner" (Eller 249). At the very inception of Hong's religious ideology, a group of "intolerable" powers and ideologies were defined. There was never a period in which each group was at peace and simply minding their own business. Since the beginning, their interests were distinguished as sharply contradicting and thus, conflict was considered inevitable, absolutely necessary, and even desirable.

Eller goes on to state that "If there is a single religious idea that provides the ground for holy war, it is dualism" (Eller 251). Dualism involves two sharply contrasting forces, one being an ideal force for "good" and the other being a quintessential force of "evil." With this template, war is elevated to a level beyond mere humans to a narrative involving two superhuman forces locked in a perpetual struggle over the universe. Therefore, the stakes in this type of holy war are ultimate and desperate, making even the most extreme of human actions seem minor in the face of this perceived "cosmic" struggle.

Out of James Johnson's ten different interpretations on the idea of holy war, #2, "Holy war as fought on God's behalf by his duly authorized representatives," was the foremost principle guiding the imaginary war in Hong's vision. It was "on his father's behalf," that Hong and his celestial army set out to do battle against Yan Luo in the first place. The story goes that Hong, along with his supposed elder brother, Jesus Christ, and his celestial army fought side by side until they rid the thirty-three levels of Heaven of demon devils and faced the demon king himself, Yan Luo, whom they defeated in a great battle. The remaining demon devils were driven down to earth and Hong was given permission from his father to slay these demon devils should he ever run into them down

there. From then on, Hong resided happily in heaven; he took the "First Chief Moon" as his wife and had a son. However, Hong's father eventually decided that Hong must return to earth where the demon devils were still strong and the people were still debauched. Hong was given the title "Heavenly King, Lord of the Kingly Way, Quan" and sent back down to Earth. Thusly, Hong Huoxiu became known as Hong Xiuquan.

Upon waking, Hong Xiuquan leapt from his bed and shouted excitedly, "Slash the demons. Slash the demons," as he ran across the room "shouting battle cries and moving his arms as if in combat" (Spence 49). This marks the conclusion to a rather uncanny story. Unfortunately however, this also marks the beginning of a tragic non-fictional story that took place in actuality, involving real people. Hong would eventually go on to apply this idea of "cosmic" struggle, which he had perceived in his visions, to not only a mere dream, but to real life. Such fanaticism would be a defining characteristic of Hong's movement.

As Hong slowly calmed down and returned to his studies, he began to make a shift from Confucian texts to Christian texts. One book in particular was "Good Words for Exhorting the Age" by Liang Afa. This text of nine tracts pretty much clicked with all that Hong had experienced in his visions; it focused on "the source of evil, and the meaning of good" (Spence 51). Its author, Liang Afa, had incorporated Christian scriptures and applied it to the context of the wars and conflicts that were enveloping Canton from 1839 to 1842. In this book, Hong found what no Confucian texts could quite explain to him about the question of evil and how it related to the conflicts around him.

The very first tract of the book included translations from the Book of Genesis and introduced the duality of God the creator, who they call "Ye-huo-hua", and the devil, the god of evil, as a cunning serpent. For Hong, this was like a review of what he basically learned in his visions about the "demon devils" and how they debauched and led people astray. The second tract went on to cover the story of Jesus, God's holy son who was sent from heaven to earth and whose name translates as "Savior of the World" (Spence 57). In reading this text, Hong began to draw many parallels between Jesus and himself. For one, the text described Jesus as "a studious and hardworking child," with which Hong, having being raised as the principal scholar in his family, strongly

identified. In addition, Hong was thirty years old at the moment of reading that text when he learned that Jesus did not begin his mission as teacher and preacher until he was thirty; furthermore, Jesus was identified as Hong's elder brother in Hong's vision. These are some of the factors that would lead Hong to believe that he was actually "God's Chinese Son." Simultaneously, Hong's resentment towards Confucianism and their civil-service examinations was also being fueled by Liang Afa's writings. In a passage in the first tract, Liang dismissed the teachings of Confucianism as "full of vanity and absurdity" (Spence 59). Liang went on to point out how some people, who had been studying and attempting the exams since their childhood, had reached the age of seventy or eighty without even passing such exams. From then on, Hong concluded that the Confucian examinations were "worthless vanities, spreading false hopes, engendering false procedures" (Spence 65) and attempting the examination was just "a senseless and self-defeating pastime" (Spence 59). From then on, Hong never sat for another examination.

At this point, Liang and Hong both seem to have taken refuge in a religious ideology that rivals those of mainstream China, the western ideology of Christianity. In the text, Liang refers to the more dominant religions in China—Confucianism, Taoism, and Buddhism—as deceitful, misleading, and works of evil. About Buddhism in particular, Liang writes, "Chanting their sutras everyday, yearning for the joys of the Western Paradise, what do the Buddhist pray to but a long dead man?" (Spence 61). This statement is especially telling of Liang's perception of Western religious ideology as some sort of faraway solution to all of China's problems.

Hong went on and began preaching what he believed should be the rightful sovereign religion of China. However, to establish authority for himself, he first needed to make a few adjustments to the doctrine. The Taiping Heavenly Kingdom was a millenarian religion; they drew from Christian prophecy and were convinced that revolutionary action needed to be taken if they were to establish a "heavenly kingdom" on earth. They were also a syncretistic religion; they fused different ideas from different religious ideologies into their own. Hong often condemned Confucianism as a misleading religion but never openly denied the "truth" in some of Confucius' teachings. In rewriting a version of his initial dream, Hong added a key incident in which Confucius was

pronounced guilty, bound, tied, and flogged by "everyone in the high heaven" for "muddling and confusing" the people of China. However, in this story, Confucius was ultimately allowed to stay in heaven due to his "meritorious achievements" (Spence 98).

This vision, in which Hong was identified as "God's second son" and given authorization from God himself to rid the earth of "demon devils," would go on to serve as the foremost authority and religious truth which Hong would constantly refer back to in order to credit himself as a sort of prophet of the millennium. Hong, by creating his own version of Christianity, assured that no authority, in Rome or anywhere else, could possibly question the nature of his visions; it gave him the leeway to exaggerate or even revise his visions according to his own interests, as he did when he conveniently incorporated his own anti-Confucian sentiments into the story. For this reason, Kilcourse notes that many interpreters consider the Taiping Heavenly Kingdom to have been a kind of "unauthentic 'pseudo-Christianity'" (Kilcourse 125), a 'distorted' version of the Western import.

Hong preferred Protestantism due to its more personal approach as opposed to a reliance on the priesthood, but even Protestantism could not constrain Hong completely. Hong's claim that he was the second son of God and Jesus' younger brother was seen as "a blasphemous threat to orthodox truth" (Kilcourse 126) in the eyes of Protestant missionaries in China at the time. The idea that Hong would consider himself as an equal to Jesus Christ, was troubling to the missionaries, many of whom came from Britain and the United States, with some going as far as calling him an 'Anti-christ' (Kilcourse 126).

In the words of Eric Hoffer, Hong Xiuquan would be considered a "noncreative man of words," one of those most susceptible to the idea of fanaticism and most likely of hatching a "genuine mass movement," "when the moment is ripe" (Hoffer 143). Hoffer writes, "The most significant division between men of words is between those who can find fulfillment in creative work and those who cannot" (Hoffer 144):

The man who wants to write a great book, paint a great picture, create an architectural masterpiece, become a great scientist, and knows that never in all eternity will he be able to realize this, his innermost desire, can find no peace in a stable social order —

old or new. He sees his life as irrevocably spoiled and the world perpetually out of joint. He feels at home only in a state of chaos.
(Hoffer 145)

Hong wanted to attain his licentiate's degree so much that he fell into a state of delirium upon learning that he failed his civil service examination for the third time. With the Taiping Rebellion, Hong attempted to throw the old social order of the Confucian bureaucracy into a state of chaos. With his goals irrevocably spoiled and out of reach, Hong set out to topple the system which he once wanted to be a part of.

Hatred for a common enemy was one of the main driving forces which propelled Hong Xiuquan's Taiping Heavenly Kingdom to be so uninhibitedly violent. As Hoffer notes, "Mass movements can rise and spread without belief in a God, but never without belief in a devil" (Hoffer 91). As soon as groups with highly violent capacities identify their particular enemies, the scapegoats to all their problems, they immediately cast them into an irreconcilable, demonized category. This process is referred to, by Juergensmeyer, as "satanization," when an enemy is made into "mythic monster" (Juergensmeyer 430) of cosmic proportions. Violence against this group then "becomes not only likely but comparatively minor in the light of greater religious truths" (Eller 79). Hoffer goes on to note that "the strength of a mass movement is proportionate to the vividness and tangibility of its devil" (Hoffer 91). The proposed 'devil,' in a sense, is what gives a mass movement their motivation and enthusiasm; the more real and believable the threat is, the more willing followers would be to unify, trading in their "self" identities for a group identity.

Sprinzak uses the term "delegitimization"; it is a more methodical, step-by-step process by which an enemy is dehumanized and "derogated into the ranks of the worst enemies or subhuman species (Sprinzak 56). This process of "delegitimization" is then paired with a call for absolute obedience among allies and a numbing and hardening of the conscience, which allows for group members to "commit atrocities without a second thought" (Sprinzak 56). Hoffer illustrates the nature of this attitude in pointing out how "The most effective way to silence our guilty conscience is to convince ourselves and others that those we have sinned against are indeed depraved creatures, deserving every punishment, even extermination" (Hoffer 95).

And so as Hong's movement began to amass, it also began to grow increasingly anti-Confucian; they were now smashing popular idols and desecrating shrines. These activities caused them to come under the attention of the central government. As the two conflicting sides approached closer to an inevitable confrontation, what was originally a code of conduct for Hong's followers turned into a martial law calling for absolute obedience and even self-sacrifice in the field of combat. Hong was now calling for them to be "true believers" (Hoffer 99), to de-individualize and commit themselves wholly to the movement:

There is also this: when we renounce the self and become part of a compact whole, we not only renounce personal advantage but are also rid of personal responsibility. There is no telling to what extremes of cruelty and ruthlessness a man will go when he is freed from the fears, hesitations, doubts and the vague stirrings of decency that go with individual judgment.

(Hoffer 100)

By March 1851, while the initial hostilities prompting the Taiping Rebellion were unfolding, Hong officially declared the arrival of the new Taiping Heavenly Kingdom (Eller 266) and elevated himself to the position of "Heavenly King." The group began militarizing, planning tactical positions and stockpiling weapons. The movement was in full effect by the time they conquered the city of Nanjing in 1853, which would go on to serve as the new capital of the Taiping Heavenly Kingdom for the following eleven years (Eller 266), Hong's own customized doctrine serving as the mandatory religion for all who resided within the city walls.

Even with their "Heavenly Capital" established, the Taipings remained aggressive and sought to take over the imperial city of Peking. This campaign would go on to be unsuccessful, however, as the Chinese central government, along with European allies, mobilized to suppress them (Eller 266). As more and more of Hong's armies were defeated, Hong withdrew further into "spiritual withdrawal." In 1864, Hong finally announced that he would be returning to heaven "to be with his Father and Elder Brother" (Eller 267). He died that year on June 1 and the "Heavenly Capital" was conquered by the Chinese imperial army the following month (Eller 267).

The magnitude of the Taiping Rebellion, being one of the bloodiest conflicts in all of human history, is almost difficult to fathom. Considering how the conflict prolonged itself to the point that it left twenty to thirty million dead calls to question, “What could have possibly kept them going down that path for so long?” One factor could have been that the objective of establishing a utopian “Heavenly Kingdom” or “ridding the world of demon devils” was extremely vague. Hoffer notes that “A mass movement with a concrete, limited objective is likely to have a shorter active phase than a movement with a nebulous, indefinite object” (Hoffer 157). A sign of caution is when a leader manages to amass a following around the pursuit of a goal that is vague and at the same time unquestionable.

As Hoffer notes, “unity and self-sacrifice are indispensable for the normal functioning of a society” (Hoffer 157); this is equally true regarding a religion, a nation, or any other mass community, or what Anderson would call an “imagined community.” Hatred for a common, demonized enemy, being “the most accessible and comprehensive of all unifying agents (Hoffer 91), paired with divine authorization from a quintessential symbol of good, God, was used by Hong Xiuquan to mobilize the Taiping Heavenly Kingdom to fight against anyone who qualified as a ‘demon devil’ in Hong’s eyes. Attributing this authority to the greatest possible “good” (Eller 79) allowed Hong the ability to coerce followers into surrendering their absolute obedience and committing themselves to self-sacrifice, losing their “self” in order to take on the identity and interests of the larger group. Further, it remained Hong’s chief preoccupation, “to foster, perfect and perpetuate” (Hoffer 58) this mechanism, using religious rhetoric as its fueling force.

A combination of these workings made the Taiping Heavenly Kingdom not only more likely of getting involved in violent conflict, but also made them regard violence as a rather inconsequential, and even necessary, reality in the face of greater religious beliefs and goals, which needed to be established “on Earth” as the sovereign authority in China by any means necessary. In all, Hong Xiuquan utilized religious rhetoric to establish his own authority, demonize his enemies, and sanction violence on a massive scale.

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Parental Involvement in Education

About fifteen years ago when I had my first daughter, I started to wonder how I was going to choose her school, and how involved I would be. During her years in kindergarten until the second grade, my involvement with her education was limited to dropping her off, picking her up, going to parents' meetings, which maybe happened twice a year, and participating as a guest in school festivities. It was not until the third grade when I noticed her struggles with math and reading. I remember that I could not believe how could I have let that happen, and on the very next day, I was talking to her teacher, and asking what I could do to improve her grades. "Read to her all the time," the teacher advised, "and when you go shopping with her, stipulate how much you want to spend, and let her do the math." I followed the instructions, and my daughter's grades and interest for school increased. I don't know how that situation might have been if I did not approach the teacher, but since then, I became more than just a mere parent, and have changed my status to a full-time education activist mother. Until nowadays, I still check her homework daily, making sure that I do extra activities with my daughter related to what has been learned in class, and I ensure my participation as a volunteer at every school event. I regularly talk to teachers and principals to see what the school needs, and do my best to help them get situated. However, lack of parental involvement may be one of the results of students' failures in America. There are so many reasons why parents should care for their children's education, and there are also many reasons why they are not getting involved.

According to Garry Hornby, and Rayleen Lafaele (2011), authors of the article "Barriers to parental involvement in education: an explanatory model," there are some barriers stopping parents from stepping forward. The first one is that parents lack confidence in helping their children, "especially if the language of instruction is not [in] their own language"(p. 1). The fear of not being able to communicate well with the teachers gives some parents the wrong impression that they are not valued by the teachers and the school. As a result, they walk away, especially minorities and working-class parents (2011).

On the other hand, teachers seem to not encourage certain parents, based on their class, ethnicity, and gender. The teachers make assumptions that the parents are too busy working, or will not be able to help, due to reasons such as a parent's being single, or a parent who cannot understand well what is to be done (2011). Another factor that becomes a barrier for parents' involvement is the age of their children (2011). As they grow older, children and adolescents want to be more independent, and parents may think that their participation is not welcomed as it was in an earlier age. Although teenagers do disagree with parents' involvement during field trips, they sometimes accept their help with homework, school assignments, and ideas for projects (2011).

One of my interview subjects, a school principal, is a principal of a high school that is often considered by many people to be one of the best public high schools on the island of Oahu, famous for scoring highly in standardized testing. The interviewee said that most of the schools on the East-oriented side of Honolulu often have a stronger sense of parental support. These parents not only give financial support, but also are big donors of school supplies. He mentioned that some parents of the students who live on the North Shore, another area a few miles away and somewhat known for trouble-maker teenagers, are not as involved as the other parents who live in East Oahu, however, they have a strong participation when it comes to sports. "We have a very effective center of communication in our school. We send emails, and newsletters in a regular basis to parents, reinforcing our needs for their involvement," said my source. Recently, my source's high school staged an Academic Achievement Awards at school, and a large number of students, from 9th and 12th grades were awarded for exceeding academic standards. Some students from the 12th grade received full scholarships at various universities in and out of Hawaii. These students had straight "A's" throughout high-school, were active members in the community, and had high score in national tests. "I would say that over 95% of those students who were awarded had a very strong parent participation since kindergarten," added my interview source, who used to be the vice-principal of an elementary school found in

the middle of Oahu, a not as well-developed neighborhood where many immigrants live. "It used to be very different over there," he says. East Oahu is an area, home for the middle to upper and rich class. The level of parents' education is also high, which means, the more educated the parents, the more involved they might be in their children education. Demography matters. To confirm this hypothesis, I also talked to a teacher from a Middle Oahu Elementary School who was speaking on behalf of the principal. She confirmed what my interviewee had previously mentioned. "Sometimes the level of participation of parents is zero," the teacher says, "but it varies from year to year," and this year the parental involvement doesn't seem to be going so well. According to the teacher, some immigrant parents value education, but some work too much and don't have time to be more engaged with the school. Some other immigrant parents, whose children form the biggest number at her school, "Don't show much importance in education, and [some] show problems with language when communicating with the school," and she says that at each beginning of the year, she asks for parents to volunteer and participate in the school activities, but only a few of them come to school meetings. This teacher could not answer how the school guides the parents regarding assisting their children with homework.

Schools, teachers, and parents walk hand to hand towards the success of the students. However, when one of these elements fails to work, the student is affected by the results. In America, where the school system is having a hard time improving, the necessary changes are usually vetoed by the teachers' union, which asserts that they cannot be blamed for education's failure. For Pasi Sahlberg, a famous Finnish education expert, in his book *Finnish Lessons: what can the world learn from educational change in Finland?* there is another way to improve educational systems. This includes improving the teaching force, limiting student testing, and placing responsibility and trust before accountability (2011). Sahlberg does not believe in standardization, and he claims that creativity gets affected that way. Finland is considered to have the best school system in the world, where students have access to a equal and high quality education from kindergarten through college. And it is free. All the other countries try to copy their model, but as Sahlberg says, "it is a work that may take 30 years to show the results" (2010). In Finland the parents' involvement in school is really low, and that is because they trust their highly-qualified teachers and their schools.

Although parents are not active inside the school, they still play an important role at home, reading books to their children, taking them to community services. In a way, there is still the strong involvement of parents in their children's lives.

If for Sahlberg standardization is the enemy of creativity, here in America, standardization is one of the solutions to improve educational quality. The Common Core State Standard (CCSS) was created by experts to measure students' progress and help them reach their goals from K-12 grades. The CCSS focuses in developing their critical-thinking, problem solving, and analytical skills. The CCSS was adopted by forty-four states, the District of Columbia, four territories, and the Department of Defense Education Activity. Parental engagement is an important platform of the Common Core, which believes that "students, parents, and teachers on the same page and working together toward shared goals, can ensure students success."

The Parents and Teachers Association (PTA), a non-profit organization linked to the Common Core, recently published the *Parents' Guide to Student Success*, a helpful guide that includes ideas for activities to help students at home, including exchanging TV time for reading, and giving children chores to develop a sense of responsibility. There are topics of discussion for talking to the teachers about the students' academic progress, and an overview of content that the students will be learning in Math and English throughout their school years.

Following the same context, the Michigan Department of Education wrote research about parental involvement in children's education, related to academic achievement. The research shows that the earlier in a child's educational process parent involvement starts, the more powerful the results. About 86% of the general public believes that parents' support is the most effective way to improve the schools, and that lack of parental involvement is the biggest problem facing public schools. Years of research show that when parents get involved, students have higher grades, test scores, and graduation rates, better school attendance, increased motivation and better self-esteem, lower rates of suspension, decreased use of drugs and alcohol, fewer instances of violent behavior. The research also shows that although most parents may not know how to help with their children's education, they can become more involved in home-,

learning activities and be role models for their children (2001). The main obstacles, according to the research, is that family involvement drops at every grade level, especially when students begin transitioning to middle grades. Another obstacle is that “teachers often think that low-income parents and single parents will not or cannot spend time helping their children with homework” (2001) as a middle class parent would. Joyce L. Epstein (2009), a Ph.D. in sociology from Johns Hopkins University, and director of The Center on School, Family, and Community Partnerships, and the National Network of Partnership Schools (NNPS), has written over one hundred publications on family and community involvement in education. Epstein has created the Six Types of Involvement, that has been adopted by many schools, and which work is also mentioned in the Michigan Department of Education Research:

Type 1: Parenting — Parenting skills are promoted and supported;

Type 2: Communicating — Communication between school and home is efficient;

Type 3: Student Learning — Parents have an important role in helping with student learning;

Type 4: Volunteering — Parents are welcome in the school, and their participation will be appreciated;

Type 5: School Decision Making and Advocacy — Parents are partners in the decisions that school makes regarding the children;

Type 6: Collaborating with Community — Community resources are available to re-ensure student learning, strengthen schools and families.

(Epstein, 2009)

Joyce Epstein believes that there are many reasons why such a partnership between school and parents has to be solidified, and the main reason is to support the education quality for the students, so they can succeed in school, and later on in life.

There is no doubt that parental involvement is essential in education, especially when there are so many flaws in our school system, and when the schools fail to hire highly-qualified professionals to teach our children.

It is not so easy to get parents involved, considering the fact that there are many factors impeding their participation in school, including language problems, low confidence since some parents are already lacking an academic education, and miscommunication between teachers and parents. However, the efforts, when made, have a great result that is evident in the everyday life of a student. The students’ success relies not only on good or bad grades, but also relies on the type of family quality time each student has at home. What educators share in common is the certainty that parents’ involvement is crucial to education, and that we, as parents, should not take for granted our capacity to teach our children at home. A simple short reading or math exercise at home today can make a difference at school tomorrow.

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REIKO HIRATA

The Importance of Growth Mindset and Willpower

I believe that willpower and a growth mindset help people to overcome their difficulties, and are the very keys to success. It is said that God will not let you be tempted beyond what you can bear. Although it might be true, sometimes it can't be helped that people lose hope in difficult situations. However, it is essential for people to have willpower and their growth mindsets to pursue their potential since nobody knows whether they can achieve their goals or not.

How willpower is developed is controversial. Some experts insist that people need to maintain certain amounts of glucose in themselves to keep their willpower strong. Other experts conclude that whether it works or not depends on a person's perspective of willpower. They insist that as long as people believe that willpower is self-renewing, they can keep it working no matter whether their glucose is depleted or not. In addition, they also found from their experiments that the more willpower people use, the more willpower they develop (Walton & Dweck, 2011).

I strongly agreed with their opinion when I watched the movie, *Soul Surfer*. It's based on the true story of Bethany Hamilton, who lost her left arm in a shark attack and courageously overcame her adversity to become a professional surfer (McNamara, 2011). Bethany developed more willpower by turning her difficulties into her strengths, which reinforced the importance of willpower and a growth mindset in me. Although she encountered many obstacles, she never gave up on herself. For example, when she was struggling to paddle and push herself up, she was willing to listen to her brothers' advice, watch the videos that they took, and make corrections to her surfing style and form (McNamara, 2011). If she were a person with a fixed mindset, she wouldn't have gone through the process.

Even after she lost hope and quit surfing because she was made to realize that there was no way to compete without her left arm, she was looking for a way to get her faith back. She eventually found a new perspective because she was able to make a difference in the lives of other people (McNamara, 2011). It motivated her to develop stronger willpower. She then used the willpower for her not only to enjoy surfing, but also to encourage other people with her positive behavior.

I've never been able to use my willpower and growth mindset to influence people around the world like Bethany Hamilton. However, I believe my willpower and mindset are as strong as hers. My situations were different from Bethany's, but I've also overcome several difficulties since I was a child by using willpower. One of my difficult experiences that I overcame through willpower is that I pursued my goal of being a successful stock trader. In fact, the road to my goal had many turns. Three years after I worked for a Japanese securities company as a consultant in Osaka, I sent my resume to a foreign investment bank. Luckily I was hired. However, it was much harder to work there than I expected. I got fired three months after I moved to Tokyo from Osaka. I was disappointed and lost hope in myself, and I felt nobody needed me. I could have given up and gone back to Osaka, but I didn't. I didn't want to give up my dream; therefore, I applied to another company and started as an assistant. After that, I encountered many obstacles. I often felt that it was time to give up. However, since I strongly believed that the more willpower I used, the more willpower I developed, I dedicated all my time to working and kept trying my best. Two years later, I was promoted to a trader, and eventually I was moved up to become a director. If I hadn't had strong willpower and growth mindset, I couldn't have survived the intense competition. Now, I have a new dream to become a lawyer in the U.S.. I'm sure I will face a lot of difficulties to achieve my goal. However, I have confidence in my willpower and will take advantage of what I've developed through my experiences.

I think things happen for a reason. Since I have a growth mindset, I positively view my difficulties as ordeals that I need to get through. I believe there should be meaningful outcomes through adverse circumstances.

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BRAYDEN KAI

Game, Set...Equality?

Gender inequality has been a current issue since the time of Susan B. Anthony and others like her. It might be safe to say that this debate will never truly be settled. Equality, or lack thereof, can be observed and analyzed in countless societal aspects. However, there is one issue has been consistently debated upon—gender equality in regards to pay. It's common knowledge that men tend to be paid more for the same work as women. The professional sports sector is no exception to this rule. However, professional tennis can be seen as a unique deviation in regards to this trend. Rather than men being paid more for the same success, men and women take home the same prize money from Grand Slams, despite differences in match format. For those unfamiliar with professional tennis, there are four major tournaments per season. These major events are known as Grand Slams, quite similar to the four major championships of professional golf. Currently in all four Grand Slams, women compete in a best-of-three-sets format whereas men compete in a best-of-five-sets format. I understand tennis governing bodies (International Tennis Federation) wish to conquer gender inequality with this move, but in actuality the ITF is merely proliferating a biased system. In response to this hypocrisy, I believe that men and women should both play matches of congruent format/length if the Grand Slams' prize money is to be rightfully equal.

Opponents of format congruency in Grand Slams argue that the logistics of holding a two week tournament consisting of all best-of-five matches would be seemingly impossible. According to Will Edmonds, Associate Producer CNN World Sports, "the primary issue is the logistical nightmare of having to schedule 128 first-round matches, each with the potential of going five hours long" (par. 13). This problem can be easily solved simply by making the early rounds, all rounds prior to the quarterfinals, a best-of-three format and reserving a best-of-five format for the quarterfinals and onwards. This format will shorten early round match length while simultaneously giving women players, the chance at a crowd-gathering epic five setter.

Another issue opponents focus on, is that the men's game is greater in popularity, therefore allowing greater commercial revenue, thus supporting higher pay for men. In tennis, crowds, attendance and popularity vary depending on who's playing in said match. Interest in matches is directly related to ticket sales, television rights, and overall commercial value. Opponents like Matthew Syed, sports columnist and "Feature Writer of the Year" at The Times of London, uses a soccer/football analogy to explain why men's tennis is more popular therefore possessing a higher commercial income/value: "Male footballers drive bigger revenues, secure bigger audiences and command greater commercial income" (Syed par. 3). I admit Syed has a valid point, yes, men do produce higher attendance and revenues but that can be attributed to shorter formats on the women's side. Crowd attendance is greater for men's singles than women's in the early rounds of the Grand Slams despite average ticket prices being much higher for the men's side of the tournament. A possible explanation for this difference is that some fans are willing to pay more to watch the men play, because they feel as if they are getting more excitement and entertainment with the longer match format. If ticket prices remained the same but the men's matches became shorter, I believe we would see a drop in attendance for men and an increase for women.

The popularity and commercial value issue regarding women's tennis can also be attributed to court assignments during Grand Slams. High-profile / "marquee" players are assigned better, bigger and more prestigious courts, epitomized as 'center court.' Better courts equates to higher attendance. According to Carl Bialik, a writer for "DataLab," a subsidiary of ESPN, there is a gender bias when it comes to court assignments during Grand Slams, mostly apparent at Wimbledon. During the British tournament, nine marquee women players and seven marquee men players competed, all with past Grand Slam wins. Only "44 percent of these marquee women's matches made in onto Centre [court]," while the male player's matches made it 87% of the time

(Bialik, par. 12). Comparative popularity becomes impossible due to an unfair and biased court assignment system, whether this was intentional or coincidental. Of course, men's matches will garner higher interest and attendance if a majority of them occur on the biggest stage a Grand Slam has to offer.

Another issue opponents like Syed bring up, is that if men and women's tennis and its players are on equal footing, why not have them compete in the same tournament? Why not a single Grand Slam tournament rather than have two segregated ones? Syed argues that proponents of equal pay "wish to compete in segregated events; they wish to bar men from competing against [women]; but when men earn more, they also reserve the right to demand compensation" (par. 10). If one were to apply this same logic to boxing and MMA, then there would be no need for weight classes. A fighter can be equal in skill and determination to another, but in a match between a 135 lb. fighter and a 175 lb. opponent; it would quickly become a one-sided match favoring the heavier fighter. Sports are supposed to be competitive, which contributes to its entertainment value. A blow-out is far from interesting when compared to a nail-biting-finish. Instead of hooks and jabs, tennis can be broken into serves, ground strokes and volleys. Excluding the top-ranked men and women, on average, low-ranked men hit harder and faster in all facets when compared to low-ranked women. [To Syed] the average, rather than the extraordinary, pro male tennis player often outshines his female counterpart, thus losing the vital competitive aspect of sports. Speaking strictly about the entertainment value of a coed tournament, this format wouldn't generate as much interest, popularity, and subsequent revenue. Simply put, no one wants to watch or pay to watch one-sided matches in the early rounds of the prestigious Grand Slams. However, I do concede a separate tournament involving coed singles matches between the top 25 male and female players would be a wonderfully enthralling spectacle.

Due to format differences, women on average will spend 40% less time on the court as compared to men. The equality rationale behind equal prize money begins to fall apart with this in mind. If one employee works 40% less hours than another, but receives the same amount when payday comes around, there is sure to be controversy. The most logical solution is to make both employees work the same amount of hours so as to justify equal pay. Nevertheless, the top women's players globally are ready and willing to play a best-of-five match

format. Arguably the most famous female tennis star, Serena Williams stated that "we've offered to play five sets. The tournaments don't want us to play five sets. We're ready, willing and able to play five sets" (qtd. in Gainey par. 2). All the hypotheticals surrounding this debate would be put to rest with actual implementation, even if it's on a temporary, even trial, basis.

Tradition is a vital part of a sport that's been around for so long, however the traditional rationale for a shorter format for women has become outdated, and no longer applies. Historically, tennis originated in Northern France during the 12th century, but this version was played with hands rather than racquets. During the 16th century, the game evolved into using racquets, grass courts, indoor facilities, and players wearing sweaters, slacks, corsets and dresses—Nothing like the garb current tennis players wear. Rather than assumed frailty, women usually were unable to play long matches due to the corsets and dresses they were required to wear (Whelan par. 5). Modern society recognizes the detrimental health effects of corsets, but during the mid to late 1800's, this fact was not known. Due the corsets' heavily restricting women's breathing, a shorter match format was implemented. While men, however, with a no garment restriction, continued to play a best-of-five format (Whelan par.6). In today's game, women do not have to endure corsets so why is this archaic aspect still a part of modern tennis? The level of gameplay has skyrocketed over the decades due to improved technologies, changing the overall game for the better, yet outdated rationales are used to justify today's gender bias.

Professional tennis has become a herald for gender equality with equal Grand Slam prize money, despite furthering inequality in Grand Slam game play. Disregarding all the commercial, logistical, and physical aspects surrounding this issue, I believe both sides will be satisfied with an incrementally equal match format. Men and women should have equal opportunity to advance quickly through the early rounds, so as to better compete in the later, more important, rounds. Three sets would, early on, would alleviate logistical problems, while five sets would allow for great matches to be referenced time and again, for both men and women.

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Bialik, Carl. "Women Get Equal Pay, But Not Equal Billing, At Wimbledon." DataLab. ESPN Internet Ventures, 09 July 2015. Web. 29 July 2015.

Bialik's article offers great insight into the court assignment differences between men and women. Bialik supports his claims with concrete statistical data, showing the percentages of matches' assignment to Centre Court and other major courts, in women and men. With his statistical data as reference, Bialik's claims of gender inequality infecting court scheduling becomes hard to refute.

This article will be used to convey the inequalities between men and women match scheduling. Crowd attendance is directly related, and in some ways controlled, by the type and size of the court. I will use this information to show the reader that the top men are consistently assigned better courts than their women counterparts, so as to show match popularity is an unfair measurement between men and women's tennis.

Edmonds, Will. "Equal Work for Equal Pay?" CNN World Sport RSS. Turner Broadcasting System Inc., 30 Sept. 2013. Web. 29 July 2015.

Edmonds' article is a short summary on the multiple controversies surround the "Equal pay, equal play" debate. The author begins highlighting the pros and cons on both sides, however, ultimately siding with the women's side of the debate. But he also concedes that this debate will go largely unresolved due to lack of fan and media interest. Edmonds also provides quotes from some of the top male and female players, as well as commentary regarding the statements given.

This article will be utilized to show readers the opposition's major arguments, specifically the logistical issues regarding a uniform format in the Grand Slams.

Gainey, Tom. "Serena Williams Insists The Women Are 'Ready, Willing, And Able' To Play Best-Of-5." 31 Aug. 2015. Web. 29 July 2015.

Gainey's article is a short piece highlighting one of the issues regarding equal format between men and women in tennis. Opponents argue that female players are unwilling to play a best-of-five format. In response to this, Gainey has written an article focusing on Serena Williams and her desire to play a longer format, despite what the opposition claims. However, Gainey admits due to culture and TV, shorter entertainment events draw larger crowds seeking instant gratification.

This article will be used to further support the idea that female players are "ready and willing" to play a longer format. Rather than the players and the WTA not wanting to play longer matches, it's the ITF whose regulations keep women from playing a best-of-five format.

Syed, Matthew. "When Equal Rights and Equal Pay Don't Mix | The Times." The Times. Times Newspaper Limited, 29 Oct. 2014. Web. 29 July 2015.

Syed's article provides arguments and rationales as to why men are and should be paid higher in all sports, not just tennis. He attempts to support unequal pay by illustrating the popularity and commercial value of male players versus women players. To Syed, due to higher popularity and revenue, men should be paid more. Another point he chooses to raise is that if women desire equal pay, then they must play in the same tournaments.

This article will be used to show readers the opposition and their arguments against equal pay. The information from this article will be included so as to refute opposing points, thus strengthening my own position.

Whelan, David. "Should Women Be Paid As Much As Men In Tennis?" Sports.Vice.com. Vice Sports LLC, 7 July 2015. Web. 29 July 2015.

Whelan's article provides insight into the historical reasons for a shorter format for women, revealing that these rationales no longer apply, therefore, they should be amended. The main purpose of his article is meant to support an equal format for women, due to the outdated nature of the arguments against such a format.

This article will be used in support of my position, while simultaneously refuting an archaic rationale used by opposing forces. It will also be used to employ pathos by playing on modern and progressive thinking, casting away outdated traditions.

NGHI DAM

The Success of Nonviolent Protest

Throughout the history of human civilization, it is apparent that nonviolent protest is the only way for a group of powerless minorities to fight for their human rights over a much more powerful majority. The Civil Disobedience Movement led by Mahatma Gandhi and the African-American Civil Rights Movement led by Martin Luther King Jr. are the two typical successful nonviolent movements that have been inspiring other movements for their efficient and effective methods. However, despite the success of well-known major nonviolent campaigns, there were a lot smaller nonviolent campaigns that failed all over the world that we never heard about. I was following the Hong Kong Umbrella Revolution which started in 2014 and it is my favorite one. Hong Kong was a formed democracy when it was a British colony until 1997. Therefore, they asked for a full democracy from China. The protest is still going on until this year and has major support from the international community. However, it has been slowing down since summer of this year and there were no more reports since then in the world news because the Chinese government has had big impact on controlling this movement, which was led by two young students Joshua Wong (17 years old) and Alex Chow (24 years old) but their roles have faded over time, and the protestors started to become fatigued and divided against each other. Therefore, I believe that Umbrella Revolution will not succeed.

First of all, many people believe that nonviolent movements work because of success with the nonviolent movements led by Mahatma Gandhi and Martin Luther King Jr. However, these movements may not have succeeded if they were held in a Communist country. According to Max Fisher in the *Washington Post*, "Peaceful protest is much more effective than violence for toppling dictators." It's no coincidence that most of the successful nonviolent movements were from democratic countries. However, there are two reasons to explain why nonviolent movement do not work in Communist countries.

First, it is illegal to protest against the government.

Second, the government controls the entire mass media and communication system.

In some Communist countries, there might be no written rules about legal protesting; however, it is illegal for people to gather without their government's permission and it's considered disturbing to public security. Therefore, the Umbrella Revolution's attempt to go against the Chinese government will not have a good result, much like the Tiananmen Square protest in 1989. After all, these were both intellectual elite movements mostly led by students to ask for democracy as a nation against Chinese Communist enforcement.

Even though the Chinese government had controlled their communication system, they hosted the visit of Soviet President Mikhail Gorbachev and invited international news media for this summit. Pro-democracy students acknowledged the importance of mass media for their nonviolent campaign and used this occasion to have international support. According to an article on PRI, reporter Matthew Bell stated that China tried to stop international news media coverage even if foreign journalists risked their lives to keep reporting. Even though China had been criticized by international public opinion, the bloody crackdown still happened, and hundreds of students and workers were killed (Kristof). The Tiananmen Square Protest still remains a forbidden topic in China nowadays; the story has been erased and China blocks attempt to allow access to the sources outside mainland China. I was trying to put (in Chinese) "Tiananmen 1989" and the first result for a video on Youtube warned that it is for home use in Hong Kong and Macau only, while any unauthorized uses in public are completely prohibited.

Tiananmen is a good example why nonviolent movements don't work in Communist countries and its failure foreshadows that of the Umbrella Revolution. Meanwhile, the African-American Civil Rights Movement was successful due to the free mass media system in the United States. Even if the student movement in Hong Kong was supported by international news media and world leaders, who criticized the Chinese government, their actions had been severely limited by their government.

Secondly, nonviolent movements tend to become violent at some points during the protest from uncontrollable protesters. Political scientist Erica Chenoweth researched “The success rates of Nonviolent and Violent Campaigns, 1900-2006” and showed nonviolent success rates increasing over time as society became more civilized. The article also states that movements are 50% more likely to fail if they turn violent. Indeed, the Chinese government has its power and military forces which are their strength and they might seek violent reactions to responses. Once a protest becomes violent, the government is more likely to involve weapons, then the campaigns ruin its purposes of suffering for public understanding. Especially when protesters are angry about violent action from oppressors, they are most likely to react differently, sometimes with violent reactions. Hence, it is important that protesters are conscious of their own behaviors, yet it is still easier said than done.

In Vietnam, there were Anti-China protests against a Chinese oil rig within Vietnam’s territory in 2014 and protests turned out to be violent. According to *The New York Times*, protestors were peacefully protesting in front of the Chinese Embassy, then they started to burn Chinese-owned factories in order to protest against China. However, burning factories caused thousands of people to lose their jobs, and the problem still remained the same and that had a bad influence in the long term. Another example from pre-Selma March’s protests, it always turned out to be violent either from the protesters or police officers. Critically, nearly two months into the Umbrella Revolution’s occupation, the protesters started to become fatigued and divided against each other, and public support for their cause began to decline. The movement was under immense pressure to either escalate their actions, or to retreat and give back the streets.

Last but not least, nonviolent movements can’t succeed if there is a lack of leadership. It’s clear that the successful nonviolent movements are led by great leaders such as Mahatma Gandhi, Martin Luther King Jr., Nelson Mandela, while the Tiananmen Square Protest failed, despite the size of the movement, the support of international mass media, and knowledgeable students. However, there was no specific person in charge of the protest, someone who could organize the protest, determine important moves or decisions, negotiate with the government, and give motivational speeches to fellow protesters.

According to the *Washington Post*, “Occupy Wall Street is a leaderless movement without an official set of demands. There are no projected outcomes, no bottom lines and no talking heads. In the Occupy movement, ‘We are all leaders’” (Fisher 01). Even though the protest was nonviolent, it still took the protesters a long time for their protesting and the protests achieved pretty much nothing. Moreover, these protests were only limited to sending messages and creating national conversations on inequality within the American economy. Similarly, the Umbrella Revolution couldn’t last long if it has unclear purposes, no intention of direct conversation and negotiation with the government. It brought up the society’s issues and questioned people to do something but had no ideas of what that something should be. In comparison to Martin Luther King Jr. and Mahatma Gandhi, Joshua Wong and Alex Chow had their passions for the Umbrella Revolution but they are still too young to experience the political world, lacking a supporting network, political negotiations and understanding how the Chinese government works.

In conclusion, the most important factors for a successful nonviolent protest are protesters’ peaceful behaviors and a great leader. Based on human civilization’s history, nonviolent protest only worked in largely democratic political systems and it is most likely to fail when it happened in Communist countries due to their government monopoly. The Umbrella Revolution would be more effective if the leaders and protesters are steadier with stronger intentions. However, if international organization such as the United Nations and its Security Council are strong enough to get involved in these international human rights issues, it would help to strengthen the power of nonviolent protest.

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BRYSON HIRAMOTO

Racing Toward Safer Roads

There is no better feeling while driving than fully opening up the throttle, getting thrown back into your seat, and watching as everything around you turns to a blur as you accelerate down a road. This action is not to be confused with some teenage impulsive thinking; for some of us, it is much more than that. For those who live forever chasing and clawing to get more speed, driving is not about commuting, but the experience. However, exercising this passion for cars isn't quite so simple. With strict speeding laws and the closing of Hawaii Raceway Park (HRP), what used to be Oahu's only race track, car enthusiasts are stuck to locking up their cars in the garage, or illegally finding satisfaction on our public roads through speeding or racing. In order to create safer roads for the public, a race track must be opened.

Naturally, there are people who oppose this logic. These people argue that closing HRP actually decreased the amount of street racing. According to an article in the *Honolulu Magazine*, there were only 145 citations for street racing three months after the closing of HRP which is a 19 percent drop from earlier in the year (Chun). This statistic from the Hawaii State Judiciary only shows the number of citations or how many people got caught racing, thus making it a poor representation of the amount of street racing going on at that time. What makes it an even poorer argument against opening a track is how small of a time period this statistic covers and how outdated it is. I know through personal experience that numerous car crews gather weekly at various locations to take part in this illegal activity to both speed down the H-1 and race their builds at unnamed locations. With the opening of a track on Oahu, these people would not only be able to meet there, but race there in a safe, controlled environment.

In the 80's, Mike Oakland took over Hawaii Raceway Park and I was lucky enough to get an interview with him where he gave me a ton of information on his facility and expressed his frustration over the loss of HRP despite his endless efforts and years spent trying to share his love of auto racing.

When he first took over the business located at Campbell Industrial Park, HRP was running 110 events annually. An "event" is when they would use one of their many tracks to host races. There could be several events hosted in a day, for instance, drag racing in the afternoon, or stock car racing at night. HRP was able to accomplish this with their large parcel of land that was home to many tracks. Toward the end of HRP's life, they were able to expand this business to host 315 events annually (Oakland). As shown in this statistic, there was a very high demand for racing. This outstanding number surpasses other racetracks on Oahu where only around two events are hosted a month (Oakland). However, these tracks are only for those who participate in Motocross which is a form of off-road racing, where dirt bikes are used. It satisfies the needs of a very small percentage of the population, especially since the events are only open to certain bike clubs. HRP was able to hold an exponentially larger amount of events compared to these other tracks, and was open to everybody from fans to car enthusiasts who race. It is very clear that another racetrack should be opened due to how often the facility was used.

Another argument made by those who oppose the opening of the track is very valid, but very incomplete. Parents state that having a track would strongly influence their kids to want to drive quickly and race. This might be very true but they have not considered that having a track would strongly influence their kids to want to drive quickly and race safely on a track instead of on our streets. Their argument should not be aimed against the track, but rather at the media who commonly glorifies street racing.

There is nothing wrong with our children picking up the passion of auto racing; let us not forget that it is one of the fastest growing sports today. Racing on a track, whether it is Stock Car, Drag, Drifting, Rally, or Indy, is very different than street racing. Out on the streets, the only goal is winning and getting an adrenaline rush. On a track, safety and having a good time are the top priorities. This shouldn't be something that we shelter out children from.

There are countless lessons to learn about cars and these lessons range from mechanical ones, to scientific ones.

One important lesson that everybody must learn from cars is that there is a time and a place for everything, including racing. Larry Peterson, a parent from Wahiawa who worries about having no track on Oahu states in the *Honolulu Advertiser*, “Whether it’s driving in a circle or on the dirt or straightaway on the quarter-mile or whether it’s drifting, it needs to be done where there’s no traffic, there’s no kids running all over the place and no dogs on the street” (qtd. in Nakaso). Peterson makes an excellent point and a race track is the perfect place to do all of this. There is no doubt that driving a car is very dangerous. It is a giant metal mass that is stuffed with components weighing roughly around one and a half tons, capable of traveling at very high speeds. It becomes especially dangerous when in the hands of somebody with the intent of reaching speeds way over the speed limit to race, or just for the sheer thrill of it. “In the last year, there were 37 fatal car crashes due to high speeds or reckless driving in Hawai’i” (Fritz). This is an outrageously high number that needs to be reduced. The worst aspect of this statistic is that we don’t know how many people out of the 37 accidents were innocent bystanders. When racing on the streets, not only do they recklessly put their own lives at risk, they put surrounding drivers in the same position as them. Out on the streets, they are in an uncontrolled environment where many unexpected hazards may come up. It could be a car legally making a right turn at intersection that catches them by surprise, a kid running through the streets, or even somebody switching lanes at the wrong time while they are weaving through traffic. Considering how unpredictable our roads are, these roads are in no way the right places to be racing. All of these activities need to be, and only should take place at a racetrack where everything is closely-monitored, and specifically designed to be driven at high speeds in the safest way possible. Sadly enough, Oahu’s only racetrack was shut down in early 2006.

People may not consider this to be a very big issue, but it is only because of a lack of knowledge of the problem and the solution. Street racing is occurring on a daily basis and will continue to happen no matter what we do. There will always be those few who have the urge to show off and try to desperately prove themselves to everybody. Nevertheless, the reopening of a racetrack would go a long way in lessening the number of street races taking place on our roads.

To conclude, a race track is what the people of Hawai’i want, and what the streets of Hawaii need.

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KIANA CANICOSA-MILES

Homeschool Regulations: To Protect or to Obstruct?

Homeschool regulations continue to be addressed as a topic of interest amongst many homeschool associations, families, and educational researchers. Currently, the homeschool system within the United States Department of Education has become a patchwork structure made up of varying levels of regulation; some states enforce strict requirements and guidelines for homeschooling families, some have a limited amount of requirements, and a few states require no accountability or set policies for providing a home-based education. The handful of states that enforce strict policies on homeschool families do not understand the nature of homeschooling, which is for parents to establish a relationship with their children that provides for an independent and nurturing environment, producing an intelligent, free-thinking, and self-driven individual. Therefore, state education departments should not have the authority to impose strict regulations that are unnecessary and irrelevant to the protection and cultivation of homeschool families—ultimately infringing upon the natural rights of homeschool parents to guide their children through their preferred academic courses.

The positions taken by educational researchers and homeschool associations have a very left and right stance on homeschool regulations. The individuals on the left consider regulations as an extremely intrusive proposition that goes against the individually learner-centered methods of homeschooling. They are strong advocates of allowing homeschool parents to educate freely and independently without the impeding anchor of government policies. They understand that homeschool policies create brick walls that destroy the freedom and independence of being a homeschool family. Ultimately, these associations are determined to keep the majority of states from establishing policies that impose such regulations on families; they regard their position as the greatest solution for encouraging and developing more rigorously independent homeschool methodologies for families to adopt.

On the other hand, researchers, scholars, and teachers on the right (conservative) side, are strong advocates of a heavily-controlled homeschool structure. The core reasons for opposition to the homeschool practice relate to cases of educational neglect, child endangerment, inadequate choice of curricula, and a lack of socialization. In addition, these regulation advocates strongly state that lack of accountability within certain homeschool populations fosters a generation of homeschoolers “confined” from having the freedom to choose their own religious views and “shielded” from the events of the world beyond their homeschool environment. Furthermore, this limited monitoring of homeschooling generates individuals who are seemingly dependent, anti-social, and weak-minded. Ultimately, in their view, considering their proposal of regular home assessments and supervised curriculum selections seems key to ensuring that homeschooled children are being adequately educated.

Extreme advocates for homeschool regulations propose strict homeschool regulatory methods, however, their validity in such propositions are certainly challenged by the strong academic statistics of homeschool educations. An advocate for extreme government regulation is Rob Reich, a Political Science professor at Stanford University. Reich wrote a widely-publicized essay that displays detailed reasons for supporting a heavily-regulated homeschool system and proposed a set list of necessary policies.

In Reich’s essay, the most compelling aspect is the need to guarantee that homeschooled children are in fact receiving, as he states, a “civic education”—which he considers completely absent in the current homeschool population (06). Reich insists, “The state needs to ensure that basic literacy and numeracy is learned so that children can become self-sufficient, productively employed citizens, not relying on the state—that is, on the taxes of other citizens—for support” (06). Reich’s words, “the state needs to ensure” strongly implies that state government regulation is ultimately Reich’s answer to providing proper education within the homeschool community. However, according to the graph I have created from a 2009 study conducted by the the acclaimed homeschool

association, Home School Legal Defense Association (HSLDA), which clearly provides evidence that the academic performance of homeschooled students compared to that of state-educated public school students is significantly higher across the board in every academic subject. Therefore, when acknowledging the remarkable scholastic attainment of homeschool individuals, Reich's need for state academic regulation would not only be impractical and useless to the homeschool population, but also a complete misuse of state tax dollars that could be directed to more pressing matters within society.

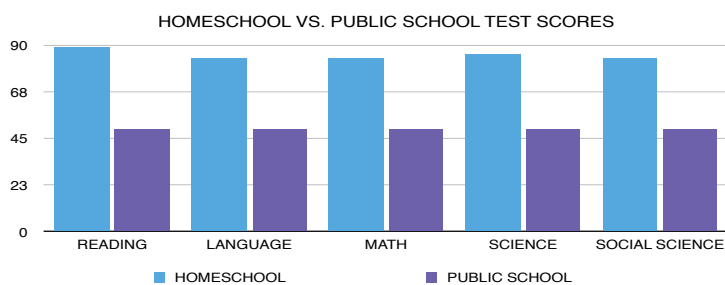


Fig. 1 Homeschool vs. public school graph, created by the author

A further concern of homeschool critics relates to the impact of homeschooling on a state's academic budget. The National Education Association recently compared the effects of an academic budget on the percentile scores of public institutions versus homeschoolers.

According to the statistics presented by HSLDA, the graph (Fig. 2 on the next page) not only shows that public schools and home schools have a \$9,363 difference in budget, but also conveys to homeschool skeptics that the money being spent on the public school education system does not significantly progress or cultivate the student's academic performance. The key information that comes from this graph clearly affirms that the continuously criticized teaching methods of a quality-based and individualized homeschool environment is in fact producing academically proficient and well-rounded individuals regardless of the families' academic funds.

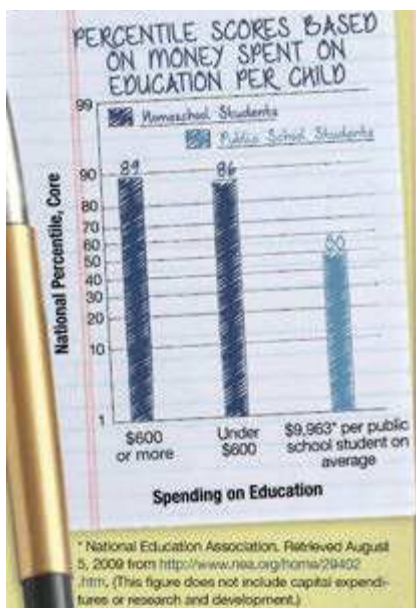


Figure 2: Homeschool vs. Public School scored according to their academic budget from, *HSLDA's 2009 Progress Report*

In addition to economic concerns of homebased educations, an equally popular topic of skepticism within homeschooling is the academic qualification of homeschool parents, and whether their scholastic knowledge is adequately proficient to guide their children through the core subjects of homeschool curricula. Figure 2: Homeschool vs. Public School depicts scores according to academic budget from HSLDA's 2009 Progress Report's homeschool policy that is currently present in New York, Vermont, and a few other states that require parents to either attain a valid teaching license or undergo an examination at their local public school to determine the academic competence of a homeschool parent. A previously-mentioned homeschool association, HSLDA, considered the leading representative of homeschooling and responsible for establishing numerous policies and regulations enacted to protect and preserve the educational freedom of homeschooling families, maintains a firm position against such parental competency policies. An article written by *WORLD* asked an accredited attorney from HSLDA, Darren Jones, HSLDA's representative presents their views on "parental education."

Jones states in the article the following:

Most parents in the United States have a high school diploma (85 percent, according to the U.S. Census Bureau). HSLDA has yet to see research indicating that children of homeschool parents who do not have a high school diploma or its equivalent score lower on standardized tests that children of graduates. In fact, the only research of which we are aware shows that they score similarly.

(qtd. in *WORLD* 03)

This statement provides us with valid, ethos-based evidence revealing that the academic proficiency of homeschool parents currently does not have any effect on the test performance of homeschooled children. Therefore, the current state government requirements to assess the academic ability of home-educating parents is once again illogical and futile to our present-day homeschool population and primarily supplies the argument behind state government's necessity to gradually eliminate the parental involvement in their children's homeschool journey.

One of the last and most prominent reasons for homeschool critics to justify their relentless need to regulate homeschooling is this single chronically-asked question that is at the top of the homeschool interrogation list: "What about socialization?" Many homeschool families consider this infamous question a permanent fixture when discussing their children's education with friends and family. Many individuals go as far as asking, "How will they adjust to a socially engaging college or university?" To personally debunk this myth and prove to state educational authorities that homeschoolers are in fact well-versed in the realm of communication and socialization, one must understand that homeschooled students are not restricted to interacting with just one set "grade" or "class"; in fact, homeschoolers have the independence to interact with individuals in a wide variety of ages, ethnicities, genders, and professions. To further support this statement, a study conducted by Dr. Thomas Smedley for the Radford University of Virginia, analyzed the behavior, emotional maturity, and communication skills of homeschool versus public school students. His study revealed that homeschooled children ranked 84th percentile while the public school students scored significantly lower, in the 27th percentile. Being a homeschool graduate, I can personally say that the concern of "inadequate socialization" was never an issue in my entire homeschool experience.

Rather, homeschooling, from the beginning of my existence until now, was an adventure-filled with traveling, discovering, and learning about various cultures and people around the world, and fully immersing myself in each and every diverse cultural setting my parents introduced me to. As a result, I was able to gain firsthand insight into the incredibly vast world that surrounds our existence. Therefore, I deem the state government's need to restrict the flourishing lives of homeschool families futile and completely invasive.

How can we mend this issue within our homeschool system and establish legal measures that will not only favor both sides of the party but will establish a system that eradicates the need for educational authorities to probe into the functional and thriving lives of home-educators? A specific homeschool organization that recognizes this issue, the Coalition for Responsible Home Education, has implemented a proposal for homeschool regulations that recognize endangered children who are subject to irresponsible and incompetent "homeschool" parents. Their proposal will not only lower cases of academic and physical negligence, but will protect and cultivate the reputation of devoted homeschooling families who represent what it truly means to be subject to the academic independence, freedom, and individualism of a homeschool education. A couple of CRHE's propositions considered valuable are as follows: allowing homeschool students to partake in any academic or extracurricular activity held by their public school districts (04); and second, parents with a record of offenses should be immediately prohibited from homeschooling (06). The first proposition would provide homeschool families an opportunity to freely introduce their children to external curricular activities and provide a healthy amount of socialization; the second proposition would significantly decrease cases of child negligence and abuse and would provide security and protection for children subject to such acts. A further recommendation regarding the solution to eliminating the need for homeschool regulations would be for homeschool organizations, co-ops, groups, and associations to join forces towards establishing CRHE's regulation recommendations that work to effectively eradicate the top two reasons to regulate homeschooling—child abuse and academic negligence; which as a result, will facilitate the reduction of our present-day homeschool regulations.

By viewing the successful statistics of homeschool test scores in literacy and social maturity, one must reassess the logic of the current regulatory stances, and reconsider the relentless skepticism that stems from many homeschool critics, scholastic researchers, and state education officials. We must acknowledge and communicate to others that the sole purpose of being a homeschool family is to establish an encompassing environment that fosters the child's ability to grow academically and emotionally with the cultivating guidance of family members. Therefore, it is imperative that we work to preserve this invaluable form of education and ensure that the perpetual presence and influence of state education systems do not in any way obstruct or remove the rights of parents to educate their children independently.

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COURTNEY MALINA

Familial Responsibilities Shape Himiko's Identity in Kono's Anshū

A lawyer and influential Indian political leader by the name of Mahatma Gandhi once stated, "The best way to find yourself is to lose yourself in the service of others." Juliet Kono's brilliant novel, *Anshū: Dark Sorrow*, takes place between the 1920's and 1949, right around World War II, the war between America and Japan. The story starts off with the teenage protagonist Himiko Aoki, or Hi-chan, and her immediate family living in Hilo, Hawai'i. Shortly after her father's death and finding out she was pregnant, Himiko gets sent to live with her mother's brother, Uncle Shichii, and his family in Tokyo, Japan. While in Japan, Himiko becomes the housemaid and caregiver for her extended family showcasing humility despite her Auntie Harue's demands. Through the various tasks she encounters, Himiko reveals herself. In becoming the caregiver, Himiko displays sacrifice, compassion, protectiveness, and responsibility. In *Anshū: Dark Sorrow*, Himiko's familial responsibilities shape her identity as a maternal figure.

In order to see how Himiko's maternal role is shaped, readers must notice her experiences and the expectations of Auntie Harue. In the first days of moving to Japan, Himiko meets her four cousins: Sa-chan who's close in age to Himiko, Yuki-chan the infant, Iwao an elementary school boy, and Norio, a young man in high school. Sa-chan, being the oldest daughter and knowing how to do the housework, shows Himiko around the vicinity to the bathhouse, the market, and where to start the fires. After she is shown around, Himiko thanks Sa-chan and Sa-chan replies, "Don't thank me. You need to know where these places are and how to start fires because from now on, you're going to have to do all of the shopping and cooking. Take over my chores. My mother expects you to do them all, now that you're here. I have so much school work; it takes up most of my time" (69). Auntie Harue places a lot of responsibility on Himiko even though she barely knows her. In another incident, after everyone finishes eating their dinner, Himiko asks to join Auntie Harue and Sa-chan on their way to the bathhouse since it not near their home. Auntie Harue bitterly

tells Himiko, "No, you can't. You have to watch Yuki-chan. From now on you will have to go to the bathhouse by yourself. You still have dishes to wash and food to put away. Go later" (70). Thus, Himiko's hardships with Auntie Harue cause her to take on a maternal role.

Himiko's familial responsibilities shape her identity as a maternal figure when it comes to mealtime with her cousins and she displays the characteristic of sacrifice. Since it was wartime in Japan, food was scarce and it was hard to get food on the table. Generous Himiko tells readers, "During my pregnancy, I had given a share of my food to Norio and Iwao, whose ribcages began showing. To Yuki-chan, who lost the color of her rose-spun cheeks and some of her hair, I had given my share of beans" (107). In this scene, Himiko sacrifices her own food, health, and health of her unborn baby, who she later names Sumie, for the well-being of her cousins. Not even the children's own mother gives up her food. Himiko shows the maternal characteristic of being a caregiver by making sure others are getting fed.

Another example of how Himiko's familial responsibilities shape her identity as a maternal figure is when she goes to the extreme in trying her best to keep Norio safe. Himiko "Tied white fortune ribbons to a tree" (130) at a shrine for Norio's goodwill, and she "brought him to the Temple of Long Life to be cleansed of bad spirits riding his back" (130). Himiko expresses to Norio, "I want you safe. Help protect you" (130). Himiko takes the most extensive measures to keep Norio safe in place of Auntie Harue who is too busy. Himiko goes out to find women in her community to sew stitches on Norio's *sennin bari*, an act of protection towards Norio. A *sennin bari*, is a courage and good luck cloth belt worn by soldiers in the war. Himiko insists,

I needed a thousand of these stitches for his sennin bari, the scarf of a thousand needles done by the hands of a thousand women, to wrap around his body.

I needed the strength of a thousand warriors, from ancient times to present, to make him a thousand strong and form him to feel the beat of drums and the flutter of warrior banners in his fighting spirit. (130)

Himiko takes the initiative and shows protectiveness over Norio when no one else does. Therefore, protection and safety of children are strong maternal qualities that Himiko expresses.

Himiko exhibits her maternal role as a provider, which was shaped by her familial responsibilities in Part III of the story. Adding to sacrifice, compassion, and protection, Himiko takes on the role of being the provider after the occurrence of the fire bombings. Uncle Shichii, Auntie Harue, Iwao, Yuki-chan, Himiko, and Sumie find their way to Kyoto, a city in Japan after leaving their home in Tokyo. Unfortunately, Sa-chan did not make it to Kyoto with the rest of the family because she burns up and dies in the flames of the firebombing and Norio is away at war. While traveling to find a new place to live, Uncle Shichii and Iwao are sick and weak. When everyone stops at a river to take a break and rest, resilient Himiko goes into town to find work and a place for them to stay. Himiko pleases, "Excuse me please, I'm looking for anyone needing help in cleaning their house or doing odd jobs in return for rooms" (181). Literally begging, Himiko puts herself out there to find work so she can earn her family a place to stay and live in for a while. She asks for help from strangers shamelessly because she knows it will help her family. Since no one else is able, Himiko becomes a provider for her family, serving another maternal role. Eventually, Himiko ends up at a Buddhist temple under the direction of Reverend Hara, who later recognizes Himiko as a strong, maternal figure.

Himiko's familial responsibilities shape her identity as a maternal figure; her hard work and motherly instincts do not go unrecognized by others. After taking care of Reverend Hara's temple for a moderate amount of time, cooking for all the residents, taking out the trash, and doing all of the other chores, Himiko and her relatives decide it time to move out and live with Uncle Shichii's brother and his family in Hiroshima. Upon their departure, Reverend Hara tells Himiko,

You've taken good care of your family. I can see where they rely on your strength. You have a sensible head on your shoulders. We'll miss you, Hi-chan. You brought order to this place. The boys have cleaned their ears and washed their socks,

and we've never eaten better. You've always managed to find something special to put on the table in this time of intense rationing.

(209)

Reverend Hara's speech reveals his perspective of how Himiko shows her caregiver qualities, yet another example of how Himiko's familial responsibilities shape her identity.

Before moving to Japan, Himiko has no responsibilities in Hilo besides taking care of herself and tending to her mini fires. Once she starts living in Tokyo, however, Himiko's conflicts with Auntie Harue and her additional familial duties influence Himiko to form a new maternal identity, which she shows throughout the novel. Himiko exhibits sacrifice and compassion when making sure Iwao, Norio and Yuki-chan get fed; she displays protectiveness while making sure she got a thousand stitches for Norio's *sennin bari*, and Himiko demonstrates her role as provider when going out to find work and a place to stay while everyone else rests. After moving to Japan, Himiko shows her maternal actions shaped by familial responsibility all throughout the novel where they were later proven and noticed by her friend, Reverend Hara.

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Cultural Epiphany: Kamau and Melal

Alani Apio's play, *Kāmau*, and Robert Barclay's novel, *Melal*, illustrate the conflict and intersection of indigenous culture and American culture along with the negative and positive influences America has placed on the natives' lives. In *Kāmau*, Alika Kealoha struggles to preserve the Aloha spirit in 'Oahu, Hawai'i as the island progressively becomes Americanized. In *Melal*, Rujen Keju nearly neglects his Marshallese roots to be accepted in an American society in the Kwajalein Atoll of the Marshall Islands. Both Alika and Rujen represent a conflicted cultural blend that leads to a major cultural struggle, resulting in prideful cultural epiphany.

Alika and Rujen both come from a strong traditional family, making it difficult for them to accept the American culture. Alika's deceased mother and Rujen's late father play a very important role in their cultural influence. In *Kāmau*, the spirit of Alika's mother keeps him sane throughout his cultural battle. She emphasizes the importance of responsibilities and ability to keep the Hawaiian culture. She tells Alika, "*E kāmau 'oe. Pono 'oe e ho 'okāmau. You have to carry the burden, and to do that you have to keep your aloha for life*" (Apio 64). Alika is lost and confused as he struggles to hold onto his Hawaiian pride as well as adapting to the American culture.

In *Melal*, Rujen's view of the Marshallese culture is misinterpreted by his father's strong traditional beliefs that can be perceived as an act of arrogance. Rujen's late father, Ataji Keju, was known to be the most anti-American man on the Marshall Islands. He hated the Americans for taking away his home in Tar-Wōj. Rujen explains, "He had been protesting ever since he was removed from the island in 1965, when the Americans took most of the lagoon and several of the surrounding islands to be used as a bull's-eye for ballistic missile testing" (Barclay 23).

While Ataji was alive, Rujen had a hard time understanding and accepting his father's ways. Rujen believes that his father had lived such a troublesome life because he refused to accept the American's civilization. Despite their different perspectives, Rujen very much respects his father for always staying true to his Marshallese roots.

With the emerging American development, Alika and Rujen have come face to face with major cultural struggles. Alika and Rujen both work for an American company. Alika is the most requested tour guide at Aloha Tours and Rujen is the most competent Marshallese worker at the Kwajalein sewage plant. In *Kāmau*, tourism has become very popular in Hawai'i, leading to the expansion of hotels and resorts. Alika instantly becomes well aware of the issue when his boss tells him that their company is planning on building a new resort right where he lives. Alas, Alika is given the offer to become a tour guide manager along with an eviction to move out of his family home. His boss states, "It's not your land and these aren't your islands anymore. The game's survival. I've got a family to feed and so do you" (Apio 73). Alika then has to decide whether or not he wants to keep the job that will provide for his family but will ultimately take away his home.

In *Melal*, Rujen's family and the Marshallese community are also affected by the power of the American government. As a result of the atomic bomb testing, the Marshallese are forced to evacuate from Tar-Wōj to Ebeye. While the Marshallese families are being cramped up inside cheap housing in Ebeye, the Americans take over the spacious land in Kwajalein to build their luxurious community. The Marshallese are not allowed in Kwajalein after working hours, otherwise, they are considered trespassers in their own island. Rujen spends most of his days in Kwajalein working as a waste worker at the sewage plant; he also volunteers to be an usher at the Kwajalein Catholic Church. Although the Americans have nearly destroyed Rujen's life by taking away his land and family, Rujen does not blame them and has forgiven them like a good Christian should. Rujen is proud to be the only Marshallese church member among the Americans: "If Rujen had to pick one thing in his life that defined who he was, other than a father to his children, it would most definitely be that he was an usher at the Kwajalein Catholic Church" (Barclay 187). Rujen feels such a sense of prestige that he is actually being accepted in the American society.

Alika and Rujen battle through the cultural conflict until they each reach a major turning point that leads to a complete change in their cultural perspectives. Every day, Alika feels like he is telling lies about the Hawaiians' history as he gives the scripted speech to the American tourists. One day, he eventually explodes, "You see, they want me to tell you that our last reigning monarch, Queen Lili'uokalani, wanted to give up her throne, her palace, and her kingdom to the United States for protection. Mostly because they don't want you to feel bad" (Apio 68). After finding out about the hotel expansion, Alika is under a lot of stress as he feels the need to keep his 'ohana together and to stand up for his Hawaiian rights. If he chooses to keep the job, it would signify that he is supporting the American corporation. If he quits the job, he would not be able to financially support his family. When Alika realizes that he is about to lose it all, he starts to have a major breakdown. As he reaches the lowest point in his life, he hears his mom's voice telling him to carry on the family burden. Alika then comes to the realization that his family depends on him and that is his main priority. He must do whatever it takes to take care of his sickly niece, her mother, and his rebellious cousin. And if that means he has to be a tour guide showing the American tourists the place that once used to be his home, he is willing to do it all for the sake of his family.

In comparison, Rujen seems to have an easier time adapting to the American life than Alika. Though Rujen knows how the Americans look down upon the Marshallese, he feels privileged to be a part of their high society. Instead of joining the church in Ebeye, rather Rujen associates himself with the Americans at the Kwajalein church even if they really only see him as an usher. He pretends to support Foster Rick's "Save the Dolphins" campaign even though dolphin-eating is known to be the Marshallese custom. Rujen does not recognize how untrue he has been to his Marshallese roots until the day he makes a complete fool of himself by ruining the crucifix at the altar. Though the act is entirely unintentional, the scene is a complete wreck and Rujen knows all the American church members would blame him. As he runs away from the humiliation, Rujen realizes how ridiculously hard he has tried to become a part of the American society and that he has completely lost himself and his cultural values. He has always been accepting of the American culture, however, he ends up with a total cultural rejection.

To regain himself as a Marshallese man, Rujen decides to kill the dolphins that are waiting to be freed by the Americans. Rujen is proud of himself for practicing the Marshallese custom and honoring his father's traditional ways. He realizes that "It is not always so bad to be a Marshallese" (Barclay 280). After completing such a powerful Marshallese act, Rujen has gained sanity and reached an epiphany regarding himself, not just as a Christian, but also as a true Marshallese man:

For Rujen to understand Jesus Christ this way was to come to an understanding of himself, not just as a man but as a Marshallese and as the son of his father; and for Rujen to have beside him now what in that moment of insanity the eyes of Christ had told him he should take in order to redeem his soul, to know now the importance of having the strength to take it, this assured him that he would survive this day not in shame and not to care that so many people would hate him or pity him, because in the end he had been true to himself, to his people, and because he had done exactly what his father would have done.

(Barclay 273)

Alika and Rujen may not represent the perfect traditional and American cultural blend; however, they overcome major cultural struggles to eventually reach an epiphany of their greatest responsibilities and prideful cultural values. In the end, Alika, who fought so hard to perpetuate the Hawaiian culture, has chosen to accept the American modernization and uses it to his advantage so he is able to provide for his family. Rujen, who once abandoned his indigenous culture for the privilege of an American life, has chosen to return to his Marshallese roots to redeem his soul. Although the American civilization may have negative influences, it has given Alika and Rujen the strength, opportunities, and a reason to be prideful about their traditional cultures.

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HUY LAM

“A Little Spring”: The beauty of a newborn country after the war

In Vietnamese poetry and music history, spring seems to be the most popular topic that inspires so many generations of musicians. However, the perception of each musician about spring is different and distinguished. For Zen Master Man Giac, a famous zen master in the Ly dynasty, spring possesses a deep philosophy, while spring in Che Lan Vien’s poem holds a sadness of a husband waiting for his wife. But in “Mua xuan nho nho” (“A Little Spring”) by Thanh Hai, this season symbolizes the vitality of a nation after suffering a war and also the author himself; after all, this poem was written during the time he lived in the hospital shortly before his death.

The whole poem draws a beautiful picture of the nature and people in Hue when the spring is coming. Spring is a time when life is blooming everywhere. Although other poets at that time usually use red or yellow referring to the spring, “A little spring” possesses an exceptional color’s theme. According to Thanh Hai, “a new purple flower blooming in the river” is the main color in the whole poem, which also represents new, blooming life. The conflict between human vs. nature is richly found in this poem; after all, the narrator’s love for the natural beauty of his hometown seems no longer limited by the words. Every word and verse in the poem draws a beautiful picture about life. In the words of the author, “A purple flower is blooming in the river,” and “a bird is singing with its beautiful voice” bring to the readers’ minds the image of the spring in Hue. These two narrators also remind the readers about one of the famous rivers in Vietnam, Huong River in Hue. The reason why the author chooses the “purple flower” instead of yellow or red is that purple emphasizes an idyllic shade. Additionally, purple is also the symbol of Hue where the author was raised. As Thanh Hai has noted in paragraph four, “Each glittering drop falls in the sky” can be known as a drop of rain or dew from the morning. Also, “each glittering drop in the sky” can be seen as a drop of the bird songs outside that the narrator wants to keep as much as he can. In order to mention the purpose of keeping “each glittering drop in the sky,” he noted, “I reach my hand to embrace it.”

The way he holds “the glittering drop” is not like he wants to keep it as his own but he just wants to carefully hold it and enjoy the beauty of nature. He wants all of the children of Vietnam around the world to see the beauty of the nation even if it was destroyed so badly after the war. Along with the beautiful picture, the narrator also provide a longing by pointing out that “I want to be a singing bird”; “I want to be a branch of flower,” merging to the overall harmony of joining the “great song.” By repeating the verse “I want”/“I will,” it makes the voice more consistent and ironic. It is also clear that by using “flower” and “bird,” the narrator wants to show that he is willing to serve the nation by doing everything he could no matter how old he is. He has claimed that even at twenty years old or when his hair turns grey, he will do his best like a “bass note” in the harmony.

Thanh Hai was born in a poor family in Hue. His poetry was mostly influenced by the characteristic of the people and places in Hue. The poem was written when he was staying in the hospital. During this time, Vietnamese people had just suffered war and were trying to rebuild the country. Since staying in the hospital, Thanh Hai felt really disappointed because he could not help rebuild the nation. Although his health status seemed to get worse and worse, his poem possesses an extraordinary willpower of a person who is really willing to do anything to support the country. Even though he died shortly after the poem was released, the “glittering drops” can also be seen as drops of life from the heavens. The narrator wants to get as much of these drops as he can so that he can have a little more time to help develop the nation.

To sum up, every word and verse in the poem “A Little Spring” by Thanh Hai possesses an eternity of happiness and vitality. At the time that the poem was released, it motivated so many younger people to join the reconstruction plans in order to rebuild the nation after the war. By including such outstanding symbols that represent not only the beauty of Hue in particular but also the beauty of the nation in general, Thanh Hai successfully

convinces readers, especially Hue's children, to believe that by rebuilding the country, they might also conserve "the glittering drops" from heaven which are the natural views that the country possesses. However, not only the text holds a deep old school meaning but also the new school, contextual meaning. The "bass tone" is one such example since the time Thanh Hai wrote this poem was when he stayed in the hospital and died shortly after the poem came out. The bass tone stands for the narrator and also the author himself. He compared himself to a lowest tone that is made in order to always begin supporting the other tones by the depth of its tone and for the huge energy of its stroke.

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A Little Spring

by Thanh Hai

Growing from the blue river
A little purple flower
"Hey titlark, why is your singing so resounding?"
Little drops of their song fall upon my hands
A spring of the warriors, the green on their backs
A spring of the farmers, the green flows with the smell of meadows
The country of 4000 years, through many hardships
The country like the star, firmly going ahead
I will be a singing bird
I will be a little flower
As little bass notes, we join the great song
A spring, a spring, a little spring
silently devoting itself to life
A spring, a spring, a spring; I will sing
the song of Nam Ai, Nam Bang
Our country of thousands miles of love
Our country of thousands miles of us
The land of Hue... our familiar beats
A spring, a spring, a little spring
Silently devoting to life
A spring, a spring, a spring I will sing
the song of Nam Ai, Nam Bang
The country of thousands miles of love
The country of thousands miles of us
The land of Hue... our familiar beat,
A little spring.

BRAYDEN KAI

The Color of Depression: The Rolling Stones' Paint it Black

To the inattentive ear, most of the Rolling Stones' songs are vibrant, up-beat, pop-rock anthems. However through closer inspection, some of their songs begin to stand out, considered "not the norm." The best example of this diversion is the song "Paint it Black," released in 1966. With its repetition, word choice, melody, range of vocals, and color-based metaphors, this song paints a very different picture than previous Rolling Stone songs at the time. Rather than a light-hearted, peace-loving-hippie-anthem, a much darker picture is drawn. The basic plot of the song is a man mourning the death of a lover, however the song can be interpreted as more of a general discontent with the world. Regardless, the connotation of this song is nihilistic and depressed. Through Mick Jagger's metaphors, symbols and planned repetition, a message of depression and bleakness comes forth, the result of his lost faith in the world and those around him.

Songs of lost hope, anger, futility are nothing new to us; blues music serves as the best example. However, "Paint it Black" can be seen as much more cryptic declaration of sadness, through Jagger's masterful use of color-based metaphors throughout the song. The first of these comes in the first line: "I see a red door and I want to paint it black" (line 1). Without reading ahead, listeners may be confused to what Jagger means. But if one were to assume that the "door to the soul" was a person's heart, then Jagger's message becomes clearer. With that in mind, Jagger's first line can be interpreted as him wanting his red, passionate, loving heart to turn cold and black so as to escape the existential terrors and heartbreak he is forced to endure. This idea is almost immediately supported by the later lines, "see my heart is black" and "maybe then I'll fade away and not have to face the facts" (lines 9, 11). As far as what "facing the facts" refers to, there are two ways this particular phrase can be interpreted. One, the narrator doesn't wish to accept his lover's death or two, the narrator doesn't want to accept the fact that there is no hope nor joy left in this world. Both interpretations have equal merit, and both interpretations exhibit frustration and denial.

The theme of frustration and extreme discontent is abundant throughout the song, culminating in lines three and four, reiterated strategically again in lines nineteen and twenty. Jagger says, "I see the girls walk by, dressed in their summer clothes, / I have to turn my head until my darkness goes." Summer clothes and colors are vibrant and lively, the opposite of how Jagger's narrator feels in this song. Because of that, he averts his eyes "until his darkness goes," meaning he doesn't wish to accept the happiness of others because he himself is unhappy. However, these lines can be seen as the narrator's disdain for summer dresses because they remind of him of the girl he lost. Few lines are repeated in this song; with that in mind that character in the song is continually reminded of his lover's death in the faces of women, further pushing him into depression and desolation. Lines four and twenty are actually taken from the novel *Ulysses* by James Joyce, referring to a world-wide epidemic level depression, thus adding another layer to Jagger's monument of despair.

Sadness can be seen as successive waves of sludge that build upon each other, blanketing all in its path. Waves of frustration, despair, acceptance of fate roll in on the human psyche, rising up layer by layer. The last black wave in Jagger's "Paint it Black" comes in the form of futility. The man in the song sees "a line of cars and they're all painted black," indicating a funeral procession, and "with flowers and [his] love both never to come back" (lines 5, 6). Despite all the pageantry of funerals and services, the fact remains that the beloved person won't come back. It's a wonderful gesture as a sign of respect for the dead, but the living are offered no reprieve to their grief, merely reminded of it, dressed in formal attire.

Life and death are two halves of the same coin, both worth nothing in the grand scheme of things. This belief is illustrated by Jagger's narrator when he describes seeing "people turn their heads and quickly look away, like a newborn baby, it happens every day" (lines 7, 8). This line comes immediately after his lover's funeral, meaning that his lover's death and a newborn baby's death are equally under-whelming and commonplace since they "happen every day."

People look away from either scene because they do not wish to accept that life and death are fleeting, dispensable things that mean nothing to the majority. Life's futility plagues the man in the song as well as Jagger; additionally, people's denial of these revelations further saddens both him and Jagger.

Jagger's song provides a controversial narrative of the societal discontent that plagued America during the sixties. "Paint it Black" was released at the height of the Vietnam War, post JFK's assassination, and at a time where discontent with society and government was at an all-time high. Discontent with the political atmosphere and environment at this time, Jagger released this track in hopes of awakening his fans to the dark times they were becoming subjected; thus, "Paint it Black" offers a stark contrast to the theme and style of the Rolling Stones prior to 1966. Rather than easy topics like love, peace and happiness, this song addresses a much more complex and darker aspect of human nature. The song provides a narrative of a man who loses a lover, resulting in a loss of faith in the world around him. Without his lover, he is unable to cope with the existential terrors that plague his life. Thus, he wishes to paint his surroundings black so as to match his environment to his emotions. However, if listeners took the time to ruminate on the ideas behind this simple story, they'd bear witness to Jagger's nihilistic view of the world, testifying to the frustration, despair, inevitability, and futility in life and subsequent death. Such is a world void of color, void of pleasure and joy—a world painted "black as night, black as coal" (line 23).

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Coordinator's Note #1: Selections for *Ka Hue Anahā* were chosen to serve to reflect the wide range of offerings / courses here at the College. The Coordinator and Selection Committee would like to recognize and salute those administrators, faculty, and staff from across the College who encouraged students to submit their work for this third edition. Your students appreciate and respect you for your guidance, and we appreciate and applaud you for taking the extra step to recognize and valorize their efforts. In an age where print publication is indeed valiantly struggling to compete with social media and digital publishing, we offer up a sincere "*Mahalo!*" for your dedication, promotion and encouragement for this year's production.

We would also like to celebrate the authors printed herein. Congratulations on serving as strong and grand reminders of our school's motto—'*Kūlia i ka nu'u*'—we admire your striving for the highest, and hope that more of your fellow students will follow in your footsteps. *Mahalo* for submitting your work and for serving as inspiring mentors.

For those students who submitted entries but who did not get included in this edition: Please accept our heartfelt thanks for having the courage and conviction to submit your work and to take the steps to showcase your voice and opinions. Our publication cannot exist without healthy competition and entrants, and if our limited budget allowed us to publish everyone's piece, we would. Please do not be discouraged and continue to publish your work in this journal and in others...across the UH System, the United States, and globally. Your voice **MUST** be heard!

To future authors: we happily await your entries and contributions to the next *Ka Hue Anahā*. Your efforts keep this publication going; your good cheer, positive energy and support are ever-appreciated.

Send your academic work/research/scholarly rantings / intellectual pursuits in .doc format to waccessays@gmail.com

Coordinator's Note #2: Selections for *Ka Hue Anahā* were arranged (hopefully) via the scaffolding theory known as Moffett's Ladder, which essentially states that some writers find the writing task easier if there is a clear 'ladder' or 'sequence' in place:

NARRATIVE / ITERATIVE
EXPOSITORY
ARGUMENTATIVE
TRANSACTIONAL
LITERARY.

In other words, students tend to find writing tasks easier if they proceed from writing "what they know" outwardly into genres that engage the world exterior to themselves, from an inner voice to an external one.

Consequently, faculty are encouraged to use the genres included within to teach the requisite genres, techniques, and citation styles to their students. Please consider using *Ka Hue Anahā* as a supplement to your current course reader!

Please let the coordinator if you require additional copies for your students. Supplies are extremely limited, so please inquire quickly.

Until next time, and until we meet again,

"Keep 'um coming! Just geev 'um!"

Thank you to Cheri Souza-Honda, Kapulani Landgraf and her staff and students for doing additional edits, layout, printing, and for coordinating and promoting student works here on campus. Shout outs to BOSP co-coordinators / advisors and Dennis Kawaharada, who worked diligently to resuscitate and foster student publication on campus. Special thanks to Nawa'a Napoleon for naming our journal, and to J. Tokuda, P. dela Fuente, Y. Kanaoka, M. Minahal, D. Oshiro and D. Uedoi for their friendship, collegiality and support during the production period.

Kūlia i ka nu'u:

"Strive for the highest"



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