

# **Stellar**

## **Oklahoma City University's Undergraduate Research Journal**

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# **Perceptions of Strangers Among Oklahoma City University Students: A Behavioral Economics Study**

Anna E. Delony

## **Abstract**

This study sought to explore the behavior of a sample of students from Oklahoma City University playing a simultaneous asymmetric coordination game with an added symmetric strategy. The game in question was set up to identify how gender, sexuality, nationality, and ethnicity would affect perceptions of the self and others, and how those perceptions might affect behavior in terms of generosity or selfishness in the game. The primary findings of this experiment were that while men and women perceived themselves to be equally generous, and others to be equally selfish, only women actually exhibited generous behavior through gameplay.

Classical economic models generally assume behavior to be solely motivated by self-interest and maximization of utility, where the strategy with the highest payoff for one's self is the most preferable. However, these classical models often do not hold up well under an experimental lens, and there is a significant body of research on other factors affecting behavior. This study sought to explore how gender, sexuality, nationality, and ethnicity would affect perceptions of the self and others, and how those perceptions might affect behavior in terms of generosity or selfishness.

This experiment was run among students at Oklahoma City University utilizing a simultaneous asymmetric coordination game with an added symmetric strategy. While the study was set up with anticipation of finding some effect of these demographics on perception and that perception to have some effect on choice in the game, only gender proved to have an influence on choice.

## **Literature Review**

Though there is no significant body of behavioral economics research looking into perceptions of selfishness/generosity specifically, there is a vast amount that explores fairness and perceptions of such. They are not the same concept, but they are similar. If participants view compromising as fairer, or if they believe their opponent does, they may be more likely to choose in this manner. To behave selfishly, versus generously, could be defined as how fairly someone is willing to act.

It has been shown that people tend to have a natural preference for fairness (Rabin, 1993, Fehr & Camerer, 2007). People are resistant to being treated unfairly and are willing to undergo costly punishment in response to perceived poor treatment (Fehr & Schmidt, 1999; Henrich et al., 2006). Costly punishment is thought to account for deviation from classical assumptions of behavior in actual experimental observations (Oosterbeek, et al., 2003). Fairness can be seen to influence behavior through this phenomenon, where players forgo higher payoffs (incurring a cost to themselves) in order to keep an opponent from receiving some portion of a payoff as punishment for an action that was perceived as unfair (Oosterbeek, et al., 2003). In these instances, people derive some utility from fairness so that they are motivated to enforce it, even at a loss to themselves.

### ***Rational Choice via Common Knowledge***

In addition to fairness and costly punishment, common knowledge assumptions explain the deviation from higher payoffs. In games involving two or more people, classically 'rational' decisions can fall apart, as neither person has complete control over the outcomes. In these scenarios, especially if there is limited information about other players and their decisions, there is no basis by which to make a rational choice without making certain assumptions about the other involved parties (Colman, 2003).

Under the lens of common knowledge assumptions, looking at the subject's choices/behavior in games involves analyzing not only what they want, but also what they believe other players want and how they will act. In a sense, their utility becomes partially incorporated into another player's, as their utility will inform their decisions, and their decisions control some portion of the outcome that will incur to both. Incorporating others' utility into another player's own is standard, as cooperative behaviors that benefit the group can be considered collectively rational (Butler, D. J. et al., 2011). This concept is especially pertinent in coordination games, like this one, where players must coordinate to profit. While classical economic theories may postulate the best strategy as the one maximizing a player's payoff, if this is a strategy that an opponent is unlikely to choose, the player must modify his/her behavior (based on assumptions made about the opponent), so that he/she has a chance at coordination.

The hypothesis made in this study is that in the absence of any knowledge about an opponent or other game player, participants, to act rationally, must make assumptions grounded in their beliefs about people in general.

### ***Perception***

When human beings interact with different people, they learn from these experiences and identify general "cues" or perceptions of others that would

impact how they think different people would behave (Jackson and Xing, 2014). Specifically, these cues could be stereotypes from first impressions or from knowledge through prolonged exposure to a particular demographic group that would allow for a more informed guess as to how such a person might act.

In a broader sense, these cues can be inferred to explain some of the drives behind the societal evolution of culture, where groups of people enforce societal norms over time because it allows them to communicate better (Jackson and Xing, 2014). In this endeavor for enhanced communication, human beings are incentivized to coordinate their behaviors by evolutionary and selective pressures (Kreps, 1990; Young, 1996; Crawford, and Haller, 1990; Kandori, et al., 1993; Young, 1993; Crawford, 1995). Even on a microscopic scale, in studies where participants are given a chance to play games repeatedly, with multiple equilibria, people can learn and eventually coordinate their behavior successfully (Roth, et al., 1983; Banks, et al., 1988; Cooper, et al., 1990; Van Huyck, et al., 1995), or begin to cooperate (Nowak, et al., 2000; Cox, 2015).

In either case, these perceptions about others can remedy some of the strategic uncertainty surrounding an opponent's expected behavior, allowing for better (or more strategic) choices by participants in coordination games. This idea has aided in finding focal equilibrium in coordination games (Schelling, 1960; Mehta, et al., 1994), and some studies have shown cultural determinants impacting these focal equilibrium strategies (Henrich, et al., 2001).

Human beings are very quick to make assumptions out of very little information, and it does not take much for them to feel like they 'know' someone (Dawes, 1991; Bacharach, 2006). Even when participants have never met, any smaller degree of social distance that could result from just seeing the other player (Solnick, 2001) or knowing their first name (Camerer and Thaler, 1995) can influence participant behavior. In ultimatum game experiments, knowing whom the opponent is has been seen to influence behavior (Wu, Yan et al., 2015), and responders are more likely to accept low offers when anonymous to the other player and the experimenter (Bolton & Zwick, 1995), as opposed to when they are known, even in the vaguest sense, by the others.

A study published in the *Social Psychological and Personality Science* journal found that costly punishment was more likely to be inflicted on ingroup than outgroup members, implying that (among other things) a higher level of familiarity was influential to participant behavior (Mendoza, Lane and Amodio, 2014). In the same sense, previous literature states that people expect friends to behave more strictly in accordance with fairness norms than strangers (Wu, Yan et al., 2015; Wu, Yin et al., 2011), and that participants state they would play differently with a friend than a stranger, even one they have not known for long (Butler, et al., 2011).

Any knowledge about an opponent, any level of familiarity at all, can allow for the identification of cues and the formation of perceptions (Dawes,

1991; Bacharach, 2006) and could potentially alter participant behavior. Looking more specifically into what perceptions are made from cues gathered by interaction, and what affects these perceptions, this study focused on gender, ethnicity, nationality, and culture. Demographics like these have been shown to have a significant effect on human behavior (Camerer, 2003). Things as influential to our lives as our cultures profoundly impact the way that we think, and therefore how we behave with others (Oyserman and Lee, 2008; Yamagishi et al., 1998; Wu, Yan et al., 2015).

### ***Culture, Ethnicity, and Nationality***

While this study expected to find more demographic effects on behavior, this game only showed gender to affect choice. However, there are many documented studies of ethnicity, nationality, and culture affecting behavior. A 2000 study investigating culture's effect on ultimatum game behavior found that among 18-30-year-old men from Peru and U.S. college students in an ultimatum game, U.S. students offer larger amounts (Henrich, 2000). Similarly, another ultimatum game study found that reject rates were affected by cultural differences between people from Israel, Yugoslavia, Japan, and the U.S. (Roth, et al., 1991).

Additionally, a Meta-Analysis of 37 ultimatum game experiments from various regions across the globe found that while there was no difference in proposer behavior across geographic regions, the responder's behavior did vary across cultures. Specifically, they found Asian responders to have a higher reject rate than responders from the U.S., and even among the U.S., those from the east had higher reject rates than those from the west (Oosterbeek, et al., 2003).

In a study published as "Costly Punishment Across Human Societies," researchers conducted three behavioral experiments (ultimatum, third party punishment, and dictator games) with 15 diverse populations from 5 different continents and found that rejection behavior varied by cultural background. Additionally, they found that not only did costly punishment correlate positively with altruism, as had been shown in previous literature, but some cultures were even willing to punish excessive generosity (Henrich, et al., 2006).

A similar experimental study exploring behavior in dictator, ultimatum, and trust games, defined three cultural types: altruists with low reciprocity, self-interested types (low altruism and reciprocity), and reciprocators with low altruism. The experiment showed distinct behavior exhibited by each group, identifying culture as a predictor of economic behavior in that case.

Regarding nationality, a 1998 study showed that U.S. citizens had higher levels of trust than Japanese citizens in a cross-national questionnaire (Yamagishi, et al., 1998). Furthermore, in a prisoner's dilemma game, Chinese-American bicultural participants playing with friends and strangers were more

likely to cooperate with friends when primed with Chinese images than when primed with American images (Wong and Hong, 2005).

In another priming study, Wu, Yan et al. found that among Chinese and American participants (separately, not Chinese-Americans), priming with Chinese symbols or neutral images made participants more likely to accept unfair/lower offers proposed by an acquaintance than a stranger, even when proposers were not involved in sharing the stake. Priming with American symbols did not affect the likelihood of accepting offers by an acquaintance as opposed to a stranger (Wu, Yan et al., 2015). Their findings support previous literature that ingroup favoritism is stronger in collectivist cultures, like China, than individualistic cultures, like the U.S. (Wu, Yan et al., 2015; Jung, et al., 2014; Markus and Kitayama, 1991; Triandis, 1989, 2001; Tsukamoto, et al., 2015; Yamagishi, 2003).

A 2014 study entitled "Culture-Dependent Strategies in Coordination Games" by Jackson and Xiang looks at the effects of culture in India and the U.S. on behavior in a coordination game. Their study found that participants from India were more likely to choose asymmetric payoffs than those from the U.S., which they tentatively attribute to different percentages of the population in poverty between the two countries. They also found subjects more adept at predicting behavior of opponents from the same population, even when they did not know they were playing an opponent from the same population, which suggests there is some common difference in behavior between these two cultures (Jackson and Xing, 2014).

### **Gender**

There is also plenty of research into differing play in economic games based on gender. A 2001 study in *Economic Inquiry* looks at how gender affects negotiation through the ultimatum game, finding that women tend to offer higher to men while also accepting lower (Solnick, 2001). Proposers in this ultimatum game experiment, regardless of gender, believe that women will accept a smaller amount than men will, as proposers, made lower offers to female responders than male. Responders of both genders also chose a higher minimum acceptable offer when paired with female proposers, indicating that there is not only an expectation that women will accept less, but also that women are willing to give more, or are more generous.

An ultimatum game administered to children found that girls who were kindergarten through ninth grade were more likely to make generous offers than boys (Murnighan and Saxon, 1998), and gender difference in group-based trust in Chinese participants also indicate the possibility of gender differences in fairness-related behavior among this population (Wang & Yamagishi, 2005). In the same vein, Eckel and Grossman found that women have different social norms than men, especially in their perception of fairness (Eckel and Grossman, 2001).

However, with all the literature supporting the theory that gender affects play, there are still studies that do not find these correlations. A University of Hawaii study looking at behavior in dictator, ultimatum, and trust games, found absolutely no behavioral differences across genders in any of the examined games (Sun-Ki, et al., 2010). Additionally, Butler et al. found no main gender differences in their studies of prisoner's dilemma, chicken, ultimatum, and dictator games (Butler, et al., 2011).

### Hypothesis/Game setup

As stated above, when neither participant in an interactive game has complete control over an outcome, then they must make some assumptions about how the other will behave in order to make a rational choice (Colman, 2003). This experiment hypothesized that players would make such a decision based on some combination of their perceptions of selfishness or generosity of themselves and of the stranger they played with.

The game matrix used in this experiment is shown as follows in Figure 1. This experiment utilized an asymmetric coordination game with two asymmetric payoffs and one symmetric payoff option, similar to the matrix used in Jackson and Xing's (Jackson and Xing, 2014). The game in this experiment has three pure strategy equilibria and four mixed strategy equilibria.

**Figure 1**

*Game Matrix, Technical*

		Player 2		
		A	B	C
Player 1	A	2, 2	0, 0	5, 3
	B	0, 0	4, 4	0, 0
	C	3, 5	0, 0	2, 2

As a coordination game, players receive higher payoffs when choosing the same strategy, and lower otherwise. In this game, additionally, either both players must choose to play the asymmetric options, or both must choose one of the symmetric options. To entice players away from the symmetric option, which was expected to be a focal equilibrium seen as the "most fair" with the highest equal payoffs (Van Huyck, et al., 1995; Brandts, MacLeod, 1995; Dixit, and Nalebuff, 2008), the asymmetric options are the only strategies where a player can achieve the maximum payoff of \$5. Additionally, when playing the asymmetric options, both players will benefit if one chooses A, and the other chooses C, versus them both playing either A or C. Asymmetry is a critical aspect of this game, as it makes coordination harder (Crawford, et al., 2008). This was intended to make participants draw on their perceptions of other

human beings (as generous or selfish) to help them decide on the most likely choice for coordination and success.

In the game, A and C represented the selfish and generous choices, respectively. The participant choosing A is choosing to go for the maximum payoff of five while choosing C leaves the option of max payoff for the other player. When playing the game, participants are asked directly before this choice to rate themselves and others on a scale from one to five, one being selfish and five being generous—asking players these questions directly before their choice was intended to lead them to make a decision based on these perceptions.

If player 1 views themselves as generous, but others as selfish, then they should choose C, expecting player 2 to choose A. In the same vein, B is the compromising choice; if player 1 believes that others are neutral or more compromising, they should choose to play B so that both parties end up with the highest equal payoff.

**Figure 2**

*Game Matrix for Participant Survey*

		If You Choose					
		A		B		C	
		They Receive	You Receive	They Receive	You Receive	They Receive	You Receive
And They Choose	A	2	<b>2</b>	0	0	5	<b>3</b>
	B	0	0	4	<b>4</b>	0	0
	C	3	<b>5</b>	0	0	2	<b>2</b>

As the participants of this experiment were not expected to have much experience (if any) with game theory, the matrix in Figure 1 was restructured for participants in the survey and is shown in Figure 2. This graphic is meant to more clearly illustrate the payoffs associated with various choices to unfamiliar players. Additionally, to ensure understanding, participants were allowed to ask questions of the proctors regarding the matrix, and were given the following instructions prior to their choice:

You are going to be given three choices to select from, while another, separate player selects from the same three choices.

In another room like this there is someone else participating in this experiment who is receiving the same directions that you are. You know nothing about this person/who they are besides the fact that they exist, and that they, similarly, know nothing about you. Both of you are going to choose between 3 options, A,

B, and C, where each option is associated with a possible reward for each of you shown in the table.

If you have any questions, ask your test proctor.

When you are ready, enter your choice below.

## **Data and Analysis**

### **Data Collection**

#### *Survey*

This experiment utilized an electronic survey form created via Typeform to collect demographic information and run the game. The survey collected the following demographic information: gender, sexuality, ethnicity, and nationality. It then presented participants with two sliding scales asking for their perception of themselves, from 1-5, one being more selfish than the average person, and five being more generous than the average person, and their perceptions of others on the same scale.

Finally, the participants were given instructions for the game and prompted to make a choice, at this point they were allowed to ask questions of the survey proctors as needed, to ensure they understood the game and the choice they were making. Two Identical Typeforms were created, room A and room B, one for each proctor to run so that two participants could play the game simultaneously.

### **Data Collection**

To run the experiment, the two proctors set up in the student lounge in order to maximize foot traffic while also ensuring the people walking by would be as unbiased by major as possible. For example, running the experiment in the music building or the lobby of the freshman dorm would induce bias into the sample pool. One proctor sat upstairs and the other downstairs so that participants would not know or see whom they were playing against, as even an initial glance at an opponent can cause participants to form initial biases (Solnick, 2001).

### **Collection Issues**

During data collection, there were a few issues with recruiting and retention. Because two players had to be playing at the same time, there were instances when one "room" would get a participant, but the other did not have one. Additionally, because participants could take the game up to three times, when one person decided only to play once or twice, and another was playing three times, they had to wait for a new participant to fill out the survey before

playing. Due to these factors, the proctors began implementing "play 1000," where anytime a participant in one room had to wait an extended amount of time, the other room would enter player 1000 and always choose B.

## Analysis

In the analysis of this data, several- binary, ordered, and multinomial models were run in R to examine how choice was affected by participant perceptions of self and others, and participant gender, sexuality, and ethnicity.

The only logit with significant findings was the multinomial logit model used to identify the effects of gender, sexuality, and ethnicity on the first-round choice (A, B, or C) made by participants. The model found gender to be significantly negatively correlated in choice C, the generous choice, as seen below in Figure 3, where choice 3 represents C. This indicates that women were more likely to play generously than men.

### Figure 3

#### *Multinomial Logit Model Results*

Model 2: Multinomial Logit, using observations 1-60

Dependent variable: Choice1S\_aaa

Standard errors based on Hessian

	coefficient	std. error	z	p-value	
<hr/>					
Choice1S = 2					
const	3.73172	1.88088	1.984	0.0473	**
Gender	-0.844637	0.614151	-1.375	0.1690	
Sexuality	-0.783486	0.717623	-1.092	0.2749	
Ethnicity	-0.457410	0.309640	-1.477	0.1396	
Choice1S = 3					
const	5.16890	2.30147	2.246	0.0247	**
Gender	-1.72534	0.825955	-2.089	0.0367	**
Sexuality	-0.852839	0.884957	-0.9637	0.3352	
Ethnicity	-0.848293	0.495187	-1.713	0.0867	*
Mean dependent var	1.783333	S.D. dependent var	0.761169		
Log-likelihood	-57.67863	Akaike criterion	131.3573		
Schwarz criterion	148.1120	Hannan-Quinn	137.9110		
Number of cases 'correctly predicted' = 30 (50.0%)					
Likelihood ratio test: Chi-square(6) = 11.1498 [0.0839]					

Various simple and paired T-tests were run in excel to test for the impact of sexuality and gender on perceptions of self and others and for changes in perceptions between rounds and overall. The only T-test with significant results is shown below in Figure 4, indicating that on their first run-through,

participants, in general, perceived themselves to be more generous than others. The results were an average of 3.63 perception of self, versus the 2.86 average perception of others out of a scale of 1-5, with 5 being the most generous.

#### **Figure 4**

*Simple T-Test for Variance in General Participant Perceptions of Self v Others*

Difference Between Perception of Self vs Others		
t-Test: Two-Sample Assuming Unequal Variances		
	P <sub>Others1</sub>	P <sub>Self1</sub>
Mean	2.68	3.626667
Variance	0.734054	0.858739
Observations	75	75
Hypothesized Mean Difference	0	
df	147	
t Stat	-6.49603	
P(T<=t) one-tail	5.99E-10	
t Critical one-tail	1.655285	
P(T<=t) two-tail	1.2E-09	
t Critical two-tail	1.976233	

While they did not indicate variance in perceptions of self (Figure 5), or others (Figure 6) between men and women, the two two-sample T-Tests below are relevant to the results of the multinomial model in Figure 3, and so are shown below. Figure 5 indicates that both men and women viewed themselves to be more generous than selfish, average perceptions of self-being 3.46 and 3.81, respectively. Furthermore, Figure 6 indicates men and women both viewing others as more selfish than generous, with average perceptions of others at 2.72 and 2.64.

**Figure 5**

*Paired T-Tests for Variance in Perceptions of Self Between Men and Women*

Perceptions of Self		
t-Test: Two-Sample Assuming Unequal Variances		
	PS1M	PS1F
Mean	3.46154	3.80556
Variance	0.67611	1.01825
Observations	39	36
Hypothesized Mean Difference	0	
df	68	
t Stat	-1.61064	
P(T<=t) one-tail	0.05595	
t Critical one-tail	1.66757	
P(T<=t) two-tail	0.11189	
t Critical two-tail	1.99547	
t-Test: Two-Sample Assuming Unequal Variances		
	PO1M	PO1F
Mean	2.71795	2.63889
Variance	0.68151	0.80873
Observations	39	36
Hypothesized Mean Difference	0	
df	71	
t Stat	0.3956	
P(T<=t) one-tail	0.34679	
t Critical one-tail	1.6666	
P(T<=t) two-tail	0.69359	
t Critical two-tail	1.99394	

## Findings and Discussion

While the indication in Figures 5 and 6 is that men and women both viewed themselves as equally generous and others as equally selfish, the multinomial model in Figure 3 demonstrated that women were more likely to choose the generous option.

This trend could have been due to a lack of understanding about the game by men, women, or both groups, and that the choices presented here are not indicative of the participant's actual intentions. As this experiment was relatively long already, it did not utilize methods to test understanding of the matrix, like some other game theory experiments do (Jackson and Xing, 2014). As we have no way of determining which participants did not understand the matrix, if any, we had to assume everyone was playing with a full understanding of the choices they were making, which may not have been the case.

However, assuming both groups understood the game, this result could be indicative of the previously documented phenomenon that women tend to be

**Figure 6**

*Paired T-Tests for Variance in Perceptions of Others Between Men and Women*

more self-effacing in their self-perceptions than men (Clance and Imes, 1978; Byer and Bowden, 1997; Beyer, 1990). Responses from men and women may have stated they were equally generous; however, women were underestimating their actual generosity, which is shown in the fact that only women acted more generously.

Alternatively (assuming, again, that participants understood the game), this behavior could be replicating results found in an ultimatum game experiment published as "Stated Beliefs and Play in Normal Form Games," where the authors found that players did not make rational decisions based on their stated beliefs about their opponent's choices. A subject that stated that they expected their opponent to make a particular choice acted as if their opponent was choosing randomly (Costa-Gomes and Weizsäcker, 2008).

This study expected to find that gender, sexuality, ethnicity, or nationality would affect perceptions and behavior, or even that perceptions would affect behavior, but experimental analysis shows that only gender had any effect on behavior. However, while we ran models showing no significance in sexuality or ethnicity on choice or perception, and no gender difference on perception, there were not enough participants from outside the U.S. to make any determination as to the effects of nationality, our stand-in for culture. In the survey, students not born in the United States were also asked how long they have resided here. One of the tentative hypotheses in this study was that behavior might be affected by time spent in the U.S. and therefore, time exposed to U.S. culture. There is a significant body of work to suggest that culture and nationality affect behavior, so a sample more representative of different nationalities would have been interesting to analyze.

This study also hypothesized that the symmetric equilibrium might have been seen as focal equilibrium, though that was not substantiated in data analysis. The symmetric equilibrium is the pure strategy with the highest equal payoffs, and there have been previous studies which mark strategies like this as an attractor (Van Huyck, et al., 1995; Brandts and MacLeod, 1995; Dixit, and Nalebuff, 2008). Jackson and Xing specifically found that U.S. participants, relative to those in India, played the symmetric strategy with higher frequency (Jackson and Xing, 2014). Considering the game used in that experiment is almost identical to the game in this study, it is possible that a larger population of participants from other countries would have indicated the compromising strategy as a focal equilibrium for certain nationalities.

While it was certainly not the deciding factor in the lack of significance shown here, the "Play 1000" strategy adopted by test proctors to deal with participant retention may have affected the behavior of the opponents for player 1000 due to the consistent cooperative strategy they were playing against. Though that did not skew data much from where it would otherwise have been

in this study, a larger-scale study utilizing this same game would need to find a way around this issue.

### Future work and Conclusion

Future replication of this study with a few alterations might yield differing results. For example, the sample size used in this experiment was minimal (only 65 participants), and the fact that the experiment took place at a college using college students introduces particular selection bias like the limited ages and views shared by college students currently involved in academia. Oklahoma City University is not a representative sample for general human behavior, and university samples like this represent populations that are "WEIRD," what the Henrich, et al. study defines as western, educated, industrialized, rich, and democratic, characteristics that are not representative of the entire human population (Henrich, et al., 2010).

Additionally, if there had been more time to collect data, a post-quiz, or some other method to ensure understanding of the matrix could have been used. Then the data for participants who failed (showing a lack of understanding of the game, meaning nonrepresentative choices) could have been struck to ensure accuracy. It is also possible that payoffs in this study were too low to be incentivizing enough. This experiment assumed a possibility of \$15 would be appealing to the average college student, but another study (especially one done with a sample of not only college students) might raise payoffs to attract more participants.

Though the only significant results shown through this experiment were related to gender's effect on generous behavior, a larger sample size not restricted to a college campus with more international participants may have yielded different results.

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## Sensation, Scandal, Huge Success

Austin Watkins

Dance style is particular to what a dancer would be dressed in to perform correctly and comfortably. A dancer would not tap in jazz shoes, just like a dancer would not perform ballet in their street shoes. Dance shoes play a significant role in the dance world and are still evolving today. One of the most notable dance shoes is the ballet shoe. Just like the costumes of a ballet dancer adapted to allow the dancer to move appropriately, the ballet shoe also evolved for the dancer to continue their line and perform the required steps with power and grace. Performers such as Anna Pavlova and George Balanchine brought numerous shoe designers, such as Nikolai Grishko and Salvatore Capezio, to the limelight of show business. By allowing performers more effortless mobility and better execution of movement, the evolution of the ballet shoe, as well as costumes and attire, helped shape ballet as the world knows it today.

When ballet is brought to one's mind, they might think of tutus, tights, and the world-renowned Nutcracker; however, the amount of change and adaption that occurred for the art of ballet to move into the today's era is overlooked. Italy had the power over ballet, which soon was given to France as the steps became more difficult. With ballet eventually moving out of palace ballrooms, sightlines changed; the dancers needed to project the front of their bodies to the audience while still being able to move gracefully. In turn, turnout, introduced by Pierre Beauchamps, allowed the dancer to move across the stage while also facing the audience and give a nice body line (Stevens). Turnout also allowed new steps to be created, such as beats and jumps, which became known as "danse d'elevation," or "elevated dance" (Rebels & Scandals). As time went on and ballet became more accepted, steps continued to grow more challenging and appealing; consequently, the attire had to adapt to catch up and match the virtuosity of ballet.

With all the changes of ballet happening and the style evolving into more intricate steps, performers realized that the costumes and attire also had to change. Many pieces comprised a ballet dancer's attire or costume. Whether it would be the dancer's costume, shoe, or rehearsal attire, everything needed to change to meet the strenuous demands of ballet. First, the shoe had to undergo some drastic changes. In the early 1400s, the Italians held their pageants of music and dance, known as Balletto. The performers' shoes were not designed for the style being performed. The shoes were heeled slippers, the style of the time. In the late 1600s, King Louis XIV "wore his high-heeled shoes with the large guilt buckles complete with shining sun rays," which was the moment that ballet shoes began to garner attention (Evolution). As time went on, the ballet shoe did not change as much, but the progress of choreography in 1730 brought a significant change to ballet shoes.

Choreography was now adapting to include leaps and beats, which could not be done properly with the heeled slippers. Marie Camargo removed the heels from her shoes so she could better execute these skills. Also, because of the intricate jumps and beating steps, women were beginning to replace the men in prominent roles in performances. As the 18th century ended, the Romantic Era began. This era brought ballets that were full of magical creatures, such as "fairies, ghosts, enchanted birds, sylphs, sprites, and nymphs" (Ethereal Woman). The ballerinas could not convey these characters with their standard shoes; this led to "toe dancing." Because pointe shoes were not invented yet, ballerinas would dance high on their feet, almost right on their toes, to achieve this. They could only balance for a couple of seconds in their soft ballet slippers while trying to portray these mythical characters. The first notable pointe dancer was Marie Taglioni, who darned the sides of her satin, ballet slippers with leather soles (The Pointe Shoe). Taglioni did not darn the toe of her shoes, so it was as if she was dancing barefoot. Taglioni became known as the pure and dainty Romantic ballerina. She was able to achieve a "supernatural grace, ethereal weightlessness, and delicacy" with her pointe work (Ethereal Woman). Taglioni further conveyed being light and dainty by balancing herself on a flower. Though the flower was a set-piece built strong enough to withstand her weight, she still gave off the proper illusion of a mythical creature. Other ballerinas wanted to achieve this look, which led to the ballet shoe evolving more and more into the pointe shoe that people know today.

In Italian schools, ballerinas were pushing their limits as dancers, which also meant pushing the limits of their shoes. With the secret skill of spotting and pushing the boundaries, Pierina Legnani was the first person to perform 32 fouettes on pointe. Legnani was able to do this in part by her shoes that were built harder, more durable, and with a more supportive platform on the toe (The Pointe Shoe). The Russians tried to catch up to the Italians but were unable to because of their soft shoes. In turn, they went to various shoemakers and asked them to create harder shoes, which were made from the materials available: "cardboard, burlap, glue, paper, and leather" (Pioneers of Pointe). Anna Pavlova also contributed to the evolution of pointe shoes. Needing more support in her shoes, Pavlova may have been among the first to wear a stiff reinforcing shank, which was inserted in secret (Pioneers of Pointe). Pavlova also had extra-wide platforms, which she had retouched in photos to preserve the Romantic feel of dancing on the smallest pointe. Today, similar materials make pointe shoes. Pointe shoes are made inside out and then turned right side out once the box is formed. Layers of paper and paste are used to make the box that, once heated by the dancer's foot, will then mold to the foot and give support underneath the arch by the stiff shank. While the use of pointe shoes allowed ballet to keep evolving, some artists and audience members did not approve of the evolution.

Pointe shoes are particular to the dancer's foot, which means the fit is crucial. Because of this, dancers are very picky when it comes to the brand of

shoes they put on. One of these brands is Capezio. In 1887, 17-year-old Salvatore Capezio opened his shoe shop near the old Metropolitan Opera stage in New York City. He began his business by repairing theatrical shoes for the Opera. One day, he created an emergency pair of shoes for Jean de Reskze and discovered pointe shoes to be a challenging balance between "delicate construction and complex engineering" (Capezio). Word of his determination to make these shoes got around, and in 1910, Capezio was visited by Pavlova, who bought shoes for herself and her entire company. Capezio began being used for Broadway musicals and was featured on the cover of Vogue in 1949. Other notable pointe shoe makers existed, too. Jacob Bloch "pieced together fine leather that hugged the arch of a dancer's foot" while Grishko built firmer and stiffer pointe shoes, which are popular in over 70 countries (History of Ballet, History of Grishko). Because of various shoemakers, dancers were able to have options. As shoes were evolving into what they are today, the costumes did, too.

Because performances moved out of ballrooms to the proscenium stage, costumes became more extravagant, which meant more towering wigs and detailed costumes. In the book Four Centuries of Ballet: Fifty Masterworks, Lincoln Kirstein referred to the extreme costumes as "gorgeous strait jackets" (Kirstein 34). Men decided to get rid of their tonnelets, a hooped skirt of mid-thigh length, which was replaced with fitted jackets and breeches. But the men's costume adaptations were not as notable as the women's. Because of the massive costumes, men had primitive roles because strength was needed to hold up all the costumes had to offer. So when the costumes became less and steps became more difficult, women began to take on the more prominent roles. These women started rebelling against the regulations set upon them and decided to go a different way. For example, Marie Sallé discarded the masks that performers were forced to wear so the audience could see her facial expressions, let her hair down, and wore looser clothing (Rebels & Scandals). Her rival, Marie Camargo, did not want to be outshined, so she decided to go a different way, too, as she shortened her skirts above her ankle. Another scandal was taking ballet, just because the tutu was evolving into what it is today. Women were not the only ballet rebels, though, for Jean Noverre and Filippo Taglioni had tricks up their sleeves.

Noverre urged dancers to stop wearing masks, bulky costumes, and headdresses, for he believed that "a dancer's body should be able to express emotions" that could only be seen with less vibrant clothing (History of Ballet). Taglioni created the first Romantic ballet for his daughter, Marie. She danced like a fairy and wore a sleeveless Romantic tutu, the first of its kind, that was a white skirt that fell halfway below her knees and ankles. As years went on, Virginia Zucchi brought another scandal to the ballet world. In her words, she did not want to wear a costume "fit for her grandmother," in reference to the Romantic tutu (Pioneers of Pointe). As attire for the stage was evolving, so was attire for rehearsals, particularly tights. It was probably difficult to tell if dancers in the 1400s were warming up or were about to head to a tea party. As time went

on, ballet companies updated their dress codes to allow less and looser clothing, but then realized that they were unable to see problems in the dancer. In turn, they turned to tighter clothing. This led to the invention of tights in the late 18th century by the costume designer for the Paris Opera, Monsieur Maillot (Wagner). These allowed dancers more freedom of movement. In the 1990s, tights adapted to the demands of dancers and became convertible, which allowed dancers to be barefoot when need be. In the book *Trait Élémentaire et Pratique de la Danse*, Carlo Blasis describes rehearsal attire as "always sitting close to the shape, and fitting perfectly well, that no part of the outline of the figure may be concealed" (Blasis, Wagner). These scandals and inventions with costumes and attire were, fortunately, a success, and brought ballet to the art form that it is known as today.

From the beginning of ballet to the present, many performers and designers helped shape the attire and costumes of ballet, which allowed more movement and free-range within the art. With ballet shoemakers such as Grishko and Capezio, dancers were able to meet these makers in-person to build the proper shoe needed for their profession. These designers collaborated with early shoe innovators such as Marie Taglioni and Anna Pavlova. Ballet would also be nothing like it is today without the early pioneers and rebels of costuming, such as Marie Sallé and Marie Camargo. The visual aspect of ballet was not always a light and dainty aspect of art. It required rebellions and risqué acts to make ballet something enjoyable for current and future generations.

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*Mixed Race Hollywood*

Claire Engelhaupt

*Mixed Race Hollywood* is a collection of essays edited and organized by Mary Beltrán and Camilla Fojas. The multitude of essays delves into the artistic and creative portrayal of mixed-race individuals within the Hollywood schema throughout history to present. The novel contains a narrative that has been expressed by many before – there are challenges endured by individuals of non-white backgrounds. With a captivating angle, the essays analyze and express the inequities of racial identification, representation, and portrayal within artistic endeavors. Multiracial individuals play an integral, often silenced, role within cinematic productions, which has led to a greater societal acceptance of social injustice. Hollywood's production companies have a broad scope reaching national and international viewers. Film and television companies possess high power in their creative works' impact on American society as well as perception and interpretation of varying racial identities (Fisher). The collection of compositions in *Mixed Race Hollywood* is geared towards “academics with an interest in cultural studies” as it presents a “wide range of scholarly perspectives” (Cannon).

Four themes outline the structure of *Mixed Race Hollywood*, as the essays are categorized according to their content. The novel begins with an analysis of mixed-race identities and how they are portrayed on-screen and within the media. The anthology next evaluates the depiction of mixed-race family life and romance within various on-screen entertainment outlets. The third topic of discussion evaluates the evolution of mixed ethnicities' representation and how Hollywood film genres have evolved alongside societal trends. The final theme presented concerns the mixed-race characters starring in blockbuster media projects (Dawkins). The aforementioned themes found within *Mixed Race Hollywood* are evident beyond the examples provided in the narrative. The noir film genre, historical novels, the casting and production of Broadway theatrical works, and the realm of reality television are additional examples which feed into America's perception of racial identities and the present cultural inequities.

Within the first section of *Mixed Race Hollywood*, classic films are called upon to demonstrate the beginning of racial identities being presented on-screen as Hollywood began its film production legacy. Film censorship codes established by the Hayes Office from 1930 – 1968 fostered a lengthy period of conservative and arguably racist stereotypes among Hollywood works. While many films operate under the Production Code's “ethnic and racial stereotypes,” there are a few classics that combat and “destabilize traditional hierarchies” (Beltrán 24). Limited classic films contained mixed-race characters who “upset fictions of social order and coherence” as they “played a major role in

how...narrative imagines the United States as a nation in which race was demarcated" with "white dominance" (Beltrán 12).

The leading figure of *Gone with the Wind*, Scarlet O'Hara, was presented to be a "sexually and racially transgressive force" within the novel and film (Beltrán 34). Within the film directed by Victor Fleming in 1939, boundless artistic choices were made to reconstruct the image of the historical Southern woman during the Civil War and Reconstruction Era. In a pivotal sequence, O'Hara returns to Tara to find a devasted and struggling plantation towards the end of the film's first half. The scene was shot with a "harsh red light of predawn," which created a "near-black silhouette" figure. The image is regarded as "a symbol of all struggling Southern woman, regardless of color" within the war-torn South (Beltrán 39). Completed with frizzed dark-colored hair, O'Hara's figure approached the slave gardens in a continuous close-up sequence. This scene is regarded as an allegory for the "defeat, purge, recovery, [and] revenge" endured by the South, and the image of rebellion is visualized as "an almost biracial" figure. Scarlett O'Hara's character assumes a bi-racial status as her skin darkens from sun-exposure, as she wears slaves' clothes, and as she adorns a hairstyle associated with African Americans. Actress Vivian Leigh's success in the role of Scarlett O'Hara paved the way for other budding stars that possessed a racially ambiguous look such as Ingrid Bergman, Jennifer Jones, and Jeanne Crain. These mixed-race actresses also played leading roles in prestigious pictures.

The resistance to the Production Code Administration's standards is additionally widely seen within the film noir genre. Left out of the discussion of the *Mixed Race Hollywood* narrative is noir films that were released in the same decade of many Hollywood classics. What began as a series of "B" rated films with significantly small production budgets, has now evolved into a comprehensive collection of movies that is referred to as film noir. The post-World War II landscape of American society and its cinematic tastes allowed for an age of seemingly practical paranoia and fear to set in among American citizens. The widespread crime and thriller film genres provided a breeding ground for the more twisted and dark releases of noir. Of notable mention is *The Postman Always Rings Twice*. James M. Cain wrote the original novel in 1934. The novel was adapted into a film under the direction of Tay Garnett in 1946 (Garnett). The film is significant to many noir enthusiasts because it was able to surpass a large amount of screen censorship policies (Miller). In all, the film is representative of many doomed love stories that are evident across the entire film noir genre. Nevertheless, *The Postman Always Rings Twice* was able to preserve James M. Cain's original story, and further push the Production Code Administration's boundaries by including "sizzling love scenes" that had never been seen on the American big screen before (Miller). Considering the precedent set by previous films and censorship policies, the lead character, Cora, sets herself apart from other femme fatales. Lana Turner's performance in the role of Cora has been called "revolutionary" given the climate of American society in

the 1940s. Historically at this time, most films used color to communicate which characters were villainous. However, throughout the length of the entire film, Cora is seen wearing white. The juxtaposition between the heated love affair and hostile, murderous motivations is a revolutionary story for viewers across the country (Kermode). While a Civil War-era protagonist and a noir femme fatale character have differences in character archetypes – both were successful in defeating censorship norms in terms of racial and sexual standards.

Mimicking the heated romance and love scenes found in the noir genre, a pivotal film in 1959 brought an interracial couple into the limelight starring Julie London, John Drew Barrymore, and featuring Nat King Cole. Embedded in the second section of *Mixed Race Hollywood* is the discussion of the M.G.M. film *Night of the Quarter Moon*. Directed by Hugo Hass, the film's release in the height of the Civil Rights Era led to heated opinions on the content of the movie. The opening scene depicts acts of racist violence as a group of white boys throw rocks in Julie London's window and ruin the garden in front of her house (Hass). The film was loosely based upon the 1925 Rhinelander Case, where a husband filed for divorce and charged his wife for having misrepresented her identity and ethnic background. The movie was advertised with a tagline reading "I don't care what she is...she's mine!" (Beltrán 89). *Night of the Quarter Moon* was the first Hollywood film to make a black-white interracial marriage the center of the narrative's plot. The film made great strides in highlighting "some of the historical shifts in Americans' understanding of....interracial relations, civil rights, and racial identity" (Beltrán 89). Additionally, the film's inclusion of an interracial marriage projected the topic to be an "aspect of civil rights" (Beltrán 90). The film was released five years after the *Brown v. Board of Education* decision. Any law barring interracial marriages began to weaken as "Quarter Moon made a contribution that merits serious attention" (Beltrán 90). This film's release took place 34 years after the original Rhinelander Case. The delay in its production was attributed to the need for a more evolved "social climate and industry policy" due to its once "socially undesirable" topic of interracial romance being avoided and prohibited by Production Codes (Beltrán 92). The film was not shown in Southern states as conservative constituencies did not tolerate its topic material. It solely ran extended releases in New York City and Washington D.C. The film's release was delayed until its narrative would be well-received by American audiences. At the time of its release, the civil rights movement was changing the landscape of cultural and societal norms, making *Night of the Quarter Moon* an appropriate creative project. While the film was not accepted by all, it is important to recognize this film's impact and role in a larger cultural landscape.

The blatant and violent racism directed towards the main character in *Night of the Quarter Moon* has been experienced by mass amounts of minority groups within the United States. African American populations have endured decades of racism as the country's societal and cultural structure prevents

acceptance and equality. Evidence of racial prejudice and specific housing segregation issues are highlighted in Kevin Boyle's *Arc of Justice*, which depicts historical events. A deep, prejudiced racial hatred is brought into view as the story of Ossian Sweet's family moves into a white, middle-class Detroit neighborhood. The neighborhood association is filled with Ku Klux Klan supporters as they seized the Sweet's new house in the form of a mob. Rocks were thrown at the home's windows as vulgar, angry words left the mouths of the mob. Amidst the chaos, gunshots were fired from the house onto the street, resulting in death. Housing district segregation became a primary topic of discussion as the N.A.A.C.P. drew focus to Ossian Sweet's case of first-degree murder (Boyle). Similar to Julie London's character in *Night of the Quarter Moon*, Ossian Sweet was mortified by the racist acts that were committed against him by solely moving into a neighborhood. The racism was expected, given the climate of the culture and neighborhood, but remains jarring as one simply wished to move into a new home. In both instances, it can be seen that the mere presence of an unwanted racialized individual warranted violence and hatred.

The evolution of American society was crucial in the release of *Night of the Quarter Moon* as its production was delayed until American society was prepared to hear its message. Many other Hollywood projects have evolved with American political and cultural ideals to best communicate critical viewpoints. In the third portion of *Mixed Race Hollywood*, it is argued that a grouping of films released within five years demonstrates "the emergence of a new awareness of American racial identity as inherently complex and hybrid" so that it is not reduced to the "long-standing...loaded categories" that previously prevailed (Beltrán 157). The horror film *Jeepers Creepers* highlights the complexities of personal identity while being set in the rural South. In the film, the Creeper character physically possesses a multitude of traits that make its genetic identity unknown. The Creeper has exaggerated facial features "much in the manner of racial caricatures," while also exposing a super-human strength which is considered to be a "part of certain racial myths" (Beltrán). The attributes and the physicality of the Creeper leave it ambiguous as it personifies a variety of human traits. The Creeper can be compared to the identity of a mixed-race individual, who also likely shares a diversified genetic background. The film's multiracial casting further drives the point of contention based on "tensions or anxiety with regard to racial mixing." *Jeepers Creepers* demonstrated the ability for film productions in the fantasy genres to experiment with "contemporary discourses" as well as the human identity (Beltrán 169).

Additionally, the romantic comedy *Bewitched* moves out of the rural South into a modernized Southern California. The film presents a different analysis of evolved racial mixing as the main character, Isabelle features a Jewish background and lives in an all-white community. The "white-on-white racial intermixing" moves to the forefront as Isabelle's family chastises her "for wanting to get away from her people and intermarry" with a man who is

“different in essence” (Beltrán 175). While she also is a witch possessing supernatural powers, the narrative contains elevated ethnic tensions. This film demonstrates that mixed racial and ethnic backgrounds exist beyond appearances and what is seen by the eye.

Expanding beyond the realm of film production, racial mixing can be seen upon Broadway stages. *The King and I* and *Miss Saigon* are box office classic hits containing interracial relationships between white and non-white individuals. In both shows, the relationships are portrayed as “unconventional” and not a norm within American culture. The white character is presented in an “idealized manner” while the non-white individual is otherized (Nakano). Both relationships are products of American imperialism and colonialism as the white individuals travel to Siam and Vietnam. These relationships possess a clear white dominancy, and their inclusion in Broadway shows demonstrates the American culture’s insensitivity to mixed-race couples, individuals, and white superiority. *The King and I* opened in 1951, while *Miss Saigon* opened in 1991. In these 40 years, there is a failure of evolved mixed-race perceptions. In 2019, The Temptations jukebox musical *Ain’t Too Proud* opened its doors. While there continues to be a battle in the casting rooms upon non-white representation upon Broadway stages, writer Dominique Morisseau discusses her work on *Ain’t Too Proud*. It was the first production she was a part of that featured an all-black cast with the exception of one actor. Morisseau explained how Broadway “inevitably encapsulates” the “old bastion, white, patriarchal supremacy” (Teeman). Because the entire American culture remains that way, the only method for Broadway to escape “where we are as a nation” is to “push it” to reach new standards (Teeman). The sole purpose of many Broadway musicals is to retell history in an impactful and meaningful way for audiences. But if all of American history features racism, othering, and white-supremacist ideals, how can non-white individuals be properly represented and portrayed? Achieving equality in creative project casting and representation is connected to the overall American culture.

As media and film are impactful sources on crafting one’s perception of race and ethnicity, it is important to additionally evaluate pop culture figures. The final section of *Mixed Race Hollywood* analyzes the impact and effect that pop culture figures are capable of influencing. Of note is the discussion on the Disney Channel’s made-for-TV movie series of *The Cheetah Girls*. With the first movie being released in 2003, the Cheetah Girls create an environment that is far different from the white dominant film industry. The Cheetah Girls are comprised of three mixed-race individuals and one white individual. Uniquely, in the first movie’s storyline, it is the white individual who is seeking information on her genealogy, background, and parents as she is living in a foster home and experiences a loss of identity. This character archetype is classically associated with mixed-race individuals, but that storyline is flipped on itself within *The Cheetah Girls* narrative. Further, the Cheetah Girls themselves commemorate their differences with the celebration of their

individualism. Within the finale track “Cheetah Girls Cheetah Sisters” the lyrics express how “we make up one big family though we don’t look the same, our spots are different, different colors, we make each other stronger, that ain’t ever gonna change” (Beltrán 278). The song is considered “as an anthem for multiculturalism” as the film’s young female audience recited the lyrics and sang along.

Pop culture icons and film productions further the visibility of othering and mixed-race identity complexities (Beltrán 278). There is a deliberate inclusion of ethnicity within *The Cheetah Girls* series that notates a focus on diversity and inclusion within media sources.

Despite the celebratory success of evolved pop culture figures like *The Cheetah Girls*, there continues to be an opposing force on television fueled by reality TV. Becoming widely popular in the 1990s, reality TV shows feature unscripted dialogue on-camera. A lack of diversity and unscrupulous stereotyping has become a norm in scripted television and film productions. Reality TV had the opportunity to alter this norm but failed to do so. This can be seen in the widely popular romance reality TV series *The Bachelor*. On the show, one individual dates numerous people at one time in hopes of finding their life partner out of an average group of 26 women (Strauss). While producers stack the room with individuals that the contestant is attracted to, based upon physicality and personality, the number of minority women participating in the show is astoundingly misrepresented. Of the 22 seasons from 2002 to 2018, there were 20 seasons with 5 or fewer women of color (Strauss). The most recent seasons have featured more minority individuals as the producers received backlash feedback and the additive vocal force addressing a need for “more upfront acknowledgment of lack of diversity in film and television” (Strauss). As the reality television genre continues to expand, it is important to evaluate the projection and perception of non-white individuals. The media’s undeniable impact on both its “synthetic” scripted and unscripted productions is capable of furthering racial and ethnic stereotypes (Strauss). The evolution of film and media must be steered in a direction that is more represented by the American populous and equitably represents the individuals upon the screen.

*Mixed Race Hollywood* analyzes varying Hollywood film productions for their effect on the perception mixed-race identities. The noir film genre, historical novels, Broadway productions, and reality television are all additional forms of media and entertainment that feed into the American perception of race and ethnicity. The media impacts individuals daily as it punctures the American society’s perception of racial and ethnic cultures. Understanding the power held within film and television’s grasp is vital when perceiving characters and themes embedded in cinematic productions. To combat the existing stereotypes and lack of diversity among production companies, it is important to recognize the inequities and exercise cognitive activism.

## Appendix



Image of Scarlett O'Hara from the final scene before Intermission in *Gone With the Wind*.



Vivien Leigh



Ingrid Bergman



Jennifer Jones

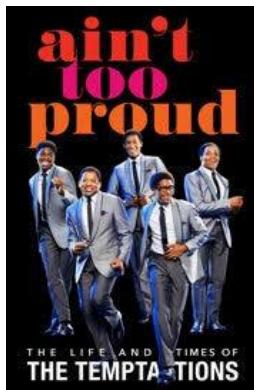


Jeanne Crain

*Night of the Quarter Moon* promotion poster.



Miss Saigon



Ain't  
Too  
Proud



The King & I

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## Salud en Latin America

Kayleigh Peters

Healthcare in all countries has one goal, and that is to help make the people in their communities feel healthy. Within the Americas, there are many different approaches to healthcare. In the United States, we rely heavily on western medicine and scientific research to treat the population. The medical doctors here have extensive training, including receiving a bachelor's, an M.D., and then taking two-four years to complete a residency. After that, they can still go on to do many more years of fellowship and specialized training ("Requirements"). This process is a very unconventional way of training doctors because, in many other countries, doctors require much less schooling. This example is just one instance of the stark contrast between the U.S. healthcare system to other country's healthcare systems. Healthcare has so many approaches, all of which are done to benefit the surrounding population. The diseases in different areas can vary significantly in severity and ease of treatment. The ease of access can also vary. Some areas are far away from the closest local medical professional, and in some countries, access to transportation can be limited. Access to healthcare can be limited monetarily as well. Healthcare can be incredibly expensive, and many countries do not have government assistance in paying for the treatments the population needs, which can significantly affect the decision to seek out treatment. Healthcare practices differ across countries within Latin America as well. Countries like Chile, Cuba, and Colombia have stark differences in healthcare. Chile has a system much more similar to European single-payer systems, while Cuba has universal healthcare run entirely by the government itself. Colombia has a system in which the needy have their health coverage covered by the government, while the higher paid employers cover their health costs. All systems have positive and negative sides to them (Ugalde and Homedes). The differences in healthcare in Latin America and the United States may be substantial; however, both systems have their strengths and weaknesses.

Access to prescription medication in the United States requires a prescription from a medical doctor, chiropractor, psychiatrist, physician's assistant, nurse practitioner, or other professionals who can prescribe medication. Some medications are over the counter and do not require a doctor's prescription. Prescription medications in the U.S. often have a generic or pharmacy brand, and then other brands. These different brands will occasionally change the different carrier medications; however, it will not change the active ingredients within the medication. U.S. pharmacies do not usually accept foreign medication prescriptions; however, a pharmacist could refer a customer to the most similar/helpful over the counter medication ("Pharmacy"). The cost of medication in the U.S. is also very different than in many other countries.

Medication in the U.S. that does not cost very much to produce can end up costing a patient hundreds or even thousands of dollars. These prices can also vary with the same medication depending on the different brand names they are attached to. Patients can receive medication at a lower cost when they have insurance because the insurance company will pay for a portion of the medication. However, not everyone can afford insurance in the United States, so they pay for the medication in full ("U.S."). This inability to always afford medication in the U.S. can be detrimental to the health of American society. The U.S. is one of 60 countries in the world that does not recognize the right to health in the constitution (Valverde 189).

In Latin America, generic drug policies have some similarities to those in the United States. The majority of countries have two categories of drugs, generic and branded drugs; however, these definitions differ from the ones in the U.S. A generic drug does not necessarily mean it has the same active ingredient as the branded drug. It means that it could have the same active ingredient, or it could be a similar drug that has a similar effect, or that it is sold under a generic name (Homedes et al. 3). Many countries also have to offer patients the generic option first before they prescribe a branded drug because it saves the pharmaceutical companies money. This process can be frustrating to patients because the quality of the generic medications is not always known (4). In some countries, the less time it takes for a company to research the safety and quality of the generic product, the less money it costs. Some, such as Peru, only have a period of one week to determine whether a generic medication will cause harm to a patient, and if they find nothing in that time-frame, then the medication is put out into the market (5).

Many of the Latin American countries, including those such as Costa Rica, Peru, Chile, and Mexico, have made significant efforts to improve the lives of their citizens. Although not all efforts have been successful, in some countries, the number of people who have access to healthcare and prescription medication has significantly increased in the past ten years (Valverde 183). The movement towards helping people have access to healthcare is one that has not happened too considerably in the U.S. in the past three years. The U.S. has not yet added the right to healthcare or health into the constitution, putting it behind many developed and undeveloped countries. In that aspect, Latin America appears to have more push to help their populations become healthier through access to medication. However, Latin America has its problems as well. The low amount of research done into the side effects and risks of generic medication can pose a considerable risk to the people within these Latin American communities. Access to medication is excellent, but that medication needs to be safe and beneficial.

Health insurance in the United States is not something that all residents have because of how expensive it can be. For a person in the United States to have health insurance, they typically must have an employer who provides health benefits or through one's payments to a private or public health insurance

company. Health insurance in the United States is incredibly crucial because typical healthcare can cost hundreds and thousands of dollars for someone who pays out of pocket for their health visits. For example, a single ride in an ambulance typically costs around \$2,500. Insurance in the United States works by those who have insurance pay monthly or annual premiums. All of those premiums contribute to a pool of money that goes towards covering the expenses of the individuals who are sick and need hospital stays, procedures, and medication. Of course, it is not quite this simple; however, this is the basic idea of health insurance in the U.S. The services that healthcare in the U.S. typically covers includes: "emergency services, hospitalization, lab tests, maternity, newborn care, prescription drugs," and a few other things ("How"). In Latin America, there are two main types of health insurance policies used, the Single Universal Health System, or *Sistema Universal de Salud*, and the Universal Health Coverage. The percentage of people who had health insurance was different from country to country; for example, Bolivia had about 15% coverage while Uruguay had closer to 60% (Laurell and Giovanella). Almost all health insurance policies in Latin American countries have had some type of reform occur in the past ten or twenty years. This group includes countries like Costa Rica that already had relatively well-implemented healthcare coverage systems. Hopefully, with this reform, more and more people will be able to access healthcare within their own country.

The diseases in Latin America differ from those found in the United States. The most common causes of death in the United States are not typically infectious diseases. The leading cause of death is heart disease followed by cancer, chronic lower respiratory diseases, then stroke (Holland). As far as infectious diseases go, influenza and pneumonia are the top killers in the U.S. Although there are vaccines for both of these diseases, they are not entirely successful. Pneumonia can be bacterial and has several causes, so a vaccine is not the most effective. Influenza has many strains, and because of shift and drift, it changes slightly every year, meaning the vaccine does not always match the strain of infection that is spread (Holland). In Latin America, there are tropical diseases on top of the same diseases we have in the U.S., and it is common for the people who are in a lower socioeconomic class to be affected by these diseases more than those in higher classes. Many of the diseases that affect people in the lower class in Latin America are parasitic or protist infections. They include trichuriasis, ascaris, and Chagas disease, to name the top three most common. Other infectious diseases that exist in these areas include dengue fever, leprosy, jungle yellow fever, and zika (Hotez). Many of these diseases are transferred from bugs such as mosquitos. The fact that these are so prevalent amongst people of the lower class, and not as common in the upper class shows that certain aspects of these diseases and infections could be preventable; however, the actions to prevent these diseases from infecting the less fortunate must not be occurring.

Cholera is another disease that is becoming more prevalent in Latin America. It is a disease that is passed through contaminated water. The disease is not as common as it used to be 20 years ago; however, cases can still easily be found in the majority of the countries within Latin America (Brandling-Bennett and Pinheiro). Leptospirosis is a disease that began to become more prevalent in Latin American countries in the '90s. Doctors and researchers initially thought it was dengue or some other presentation of dengue, but later discovered it was a bacterial infection (Brandling-Bennett and Pinheiro). It presents itself as a disease similar to influenza or dengue with high fevers and body aches but can also be present in a much more severe form. This increased severity can lead to organ failure and hemorrhaging in the lungs. Although this disease is rarely found in the United States, it is considered typical in Latin America (Lomar et al.).

The number of people who have a specific disease in Latin America is not typically recorded the way it is in the U.S. with the CDC and other health organizations available; however, the Pan American Health Organization collected and released data on leptospirosis in 2015. The study found that out of all the countries in Latin America, only 38 of them reported data on the number of cases of leptospirosis, and 28 of them did have confirmed cases of the disease. This information showed that there were 10,702 cases of leptospirosis in one year; the majority of these cases were found in Brazil and Peru (Schneider et al.). Dengue fever had slowed in Latin America, but just recently, the number of cases has shot up. Mosquitos transfer the disease, and it appears as though the majority of cases are in children. Two million cases have been confirmed, and 723 people have died from the disease already this year. Dengue fever is a virus, so once someone catches the disease, he/she is immune to it for the rest of his/her life; however, there are four different strains of dengue, and being immune to one does not protect someone from the other three strains. The outbreak is currently considered an epidemic and could reach as far north as Florida. It is currently in ten countries in Latin America, which are Mexico, Honduras, Guatemala, Nicaragua, Brazil, Belize, Colombia, El Salvador, Paraguay, Guatemala, and Venezuela (Charles). There is a vaccine approved for Dengue fever; however, it is a live attenuated vaccine meaning that it can cause Dengue fever in those who have never had the disease before. It is only recommended for people who are nine years old or older and have had the disease before. It is also not approved in all Latin American countries, likely due to the risks, and it is also not readily available to all who may qualify for the vaccine ("First").

Tropical diseases are more common in Latin America because the U.S. only has a small portion of the country that mimics a tropical climate, while the majority of Latin America is within the tropics. The vaccines and treatments for these diseases are not as readily available, and even if they are, not everyone has access to them. The United States does not have diseases to the same extent; however, similarly to Latin America, people who do not have access to healthcare due to expenses, tend to suffer more from the diseases in the country.

The requirements for becoming a doctor or nurse in the United States are typically more intense than those in other countries. It requires a bachelor's degree in any subject, but certain classes must be taken to then apply to medical school. In medical school, there are three options a person can take to become a certified medical doctor. They can pursue a Doctor of Medicine (M.D.), a Doctor of Osteopathic Medicine (D.O.), or a Doctor of Medicine/ Doctoral degree combined. All paths require a bachelor's degree and that the applicant takes the Medical College Admissions Test (MCAT). The MCAT is a multiple-choice test that spans over about seven hours. It tests biological, chemical, physical, and verbal knowledge. Scoring high on this test will make it more likely that a person will get into medical school.

Once a person gets into medical school, they will be learning the essentials to become a proper medical doctor. Medical school is four years long. The first two years are in a classroom setting, learning the basic knowledge necessary, such as biochemistry, pharmacology, anatomy, and neurology, to name a few. In the second year, the medical students take step one, or the first part of the United States Medical Licensing Examination. The last two years consist of clinicals and learning patient interaction and clinical knowledge. In their fourth year, the medical students take the second part of the United States Medical Licensing Examination. This test is used to match the student with residency programs, which will lead to the next part of the process of becoming a doctor in the U.S. Residency can last three to seven years depending on the specialty the student has decided to go into. After the first year of residency, the last part of the licensing exam is given. Residency focuses entirely on practical clinical understanding. It can be the last portion of training that a doctor does; however, many doctors end up going on to do fellowships, which allows them to specialize even further. That portion is optional.

The whole process, including the bachelor's degree, is about 11-15 years of training, and it can be up to 20 if a person chooses to add a fellowship ("Requirements"). The process is long and difficult here; however, the doctors in the U.S. are well trained and prepared for their jobs. In Latin America, the process of becoming a doctor looks different. The concept is similar, go to medical school, residency, then specialize, if one's interests require it; however, the process all begins sooner. Instead of receiving a bachelor's then going on to medical school, it is typical to begin medical school out of high school. The training is similar, with schooling as well as clinical training. The specialization is not considered a residency like it is in the U.S.; it is considered a master's or doctorate program. During these specialization post-doctorate classes, the doctor can then receive certificates in whatever specialized training that they do (Torres et al.). The training in Latin America is different from that of the United States. The amount of time is to complete is less, and the certification process is less intense; however, that does not make doctors in Latin America less qualified than doctor's in the U.S. This is how the process of becoming a doctor is done in many countries across the globe, and many succeed at their jobs. There may be

certain aspects of the process in the U.S. that prepare their medical students a little more for particular situations; however, no matter how much training a person goes through, they cannot be prepared for every situation that may occur in their field.

There are many paths a person can take to become a nurse in the U.S. There are also many different types of nursing that can be grouped in different ways. Nurses can be split by their qualifications. Some nursing paths only require an associate degree, while others can require nursing school up to a Ph.D. They can also be grouped by specialty; nurses can specialize in labor and delivery, pediatrics, surgery, neurology, and many more. Some nurses can be grouped by the area that they work in. They can work in the intensive care unit, the emergency room, the neonatal intensive unit, and the operation room. The different licensure of nursing includes a registered nurse, a licensed practical nurse, a clinical nurse specialist, a nurse practitioner, and many others. A registered nurse is one of the more common nursing routes people take. To become a registered nurse (RN), you either have to complete two years in an associate degree program or a four to five-year program in a Bachelor of Science degree program then take a licensure exam to become a practicing R.N. (Santiago). After this, one can go to nursing school to become an advanced practice nurse. This educational step typically allows a student to specialize in the specific field of nursing they want to pursue, and they can then earn more money in their field that way as well ("Nursing"). In Latin America, the process of becoming a nurse is different.

Similarly, to medical school in Latin America, nursing school is a program that students go into after high school, which allows them to become certified as a nurse in their country. There are about 1200 nursing schools in all of Latin America, which is quite small, considering how many people and how many countries make up this region. They have begun offering online certification for nursing in some countries due to a shortage of nurses in these countries. Often the online certifications they receive are from online schools in more developed countries such as the U.S. or a European nation. This route is typically chosen because certification from one of these Universities could get them better jobs in countries with better pay ("A Complete"). Nurses are sorely needed in Latin America, and because there are a select few countries that pay nurses decently, nurses are leaving the countries where they are needed most for places with higher salaries. This variance in pay is understandable but is also something that should be addressed within the countries that are losing nurses. A lack of nurses can cause patient care to become less individualized and focused on the patient because care facilities are overwhelmed with taking care of too many patients with not enough resources. Nurses are typically paid relatively well in the United States; however, it does depend on the level of education and specialization. Nurses who have a higher degree and more specializations are

typically paid much more. Nurses are also a part of unions in the U.S. to protect them from being overworked and underpaid.

In the United States, it is typical for most people to have a primary care physician (PCP). The PCP is the doctor that a person will have yearly follow-ups with and will see if they ever become ill. Having a PCP is not always possible because some people do not have health insurance, but there are free-clinic options open for them as well. Aside from a PCP, Americans can go to the emergency room at any local hospital in their area if they feel severely ill or injured. Whether they have insurance or not, the emergency room is required to treat them. Urgent care is also an option in the U.S., which is typically found not inside a hospital but in the doctor's office. It is an after-hours clinic that can test for typical illnesses if someone is sick, but not sick enough to be admitted to the E.R. The problem in the U.S. with emergency care is that many people overuse the emergency room. Many people will go to the E.R. for minor illnesses, cuts, and bumps. These are better treated in a visit with a PCP or urgent care. The problem is that many people who do not have health care have to go to the E.R. for treatment or to free health clinics.

Free health clinics are only open certain days of the week for small windows, and they often do not accept new patients and need appointments to be scheduled well in advance. This means if they have a fever and need a test for strep or the flu or something similar, they have to go to the E.R. The E.R. has the means to save lives. They can provide oxygen, CPR, limb-saving care, and other life-saving options, but when the medical staff is overrun treating minor health problems, it can be detrimental to those who need fast life-saving treatments (Lurie et. al.). Peck et al. looked into the emergency and non-emergency medicine of Latin America. They found that 11 percent of overall mortality in Latin America was due to trauma from motor vehicle accidents. This number is incredibly high and is the reason many emergency facilities were created. Emergency care in Latin America is not as universal as it is in the U.S., primarily because of vast rural areas in the region. Pre-hospital care or regular, consistent well-checkup care is not as available in Latin America either. The available health care is often only offered to those in power or those with money. Because of this, implementing more well care facilities will likely not help until the disparity of the cost of medicine and availability to people in the lower class is fixed (Peck et al.).

The U.S. health system, like most health systems, is not perfect. It needs to find ways to close the gap of wealth and healthcare and allow ways for those who may not have as easy access to healthcare to receive it. The closing of this gap will help improve emergency medicine overall and will likely improve the overall health of the country. Latin America is made up of many countries, who do not all have the same policies on health care as one another; however, many countries in Latin America need to find ways to provide health care to those who are in the lower socioeconomic level.

U.S. healthcare has its strengths and weaknesses, like all systems. The problems the United States has are things like resistance to change and rejection of ideas that seem similar to countries they see as too extreme. Health insurance not being a right to all people in the constitution is one massive example of that. The fear of using any other system because it seems too close to socialism or communism stops much of the progress being made in that direction. Because of this unwillingness to change, thousands of Americans in the lower socioeconomic side do not receive proper or affordable healthcare. This fact causes the American community to be sicker than it would be if more individuals were able to have access to health care. For this same reason, emergency medicine is less efficient. The majority of resources go to those who are poorer and who cannot afford health insurance. This slows the whole system down when access to affordable, appropriate care could prevent a lot of these non-emergency, emergency room visits and calls.

In this aspect, many countries in Latin America could improve as well. Many of the countries, even if the majority of the people have health care coverage, do not have access to well-care due to a shortage of healthcare workers in their country. They also have a shortage of emergency rooms, which can be sparse throughout rural areas. It is typical for people in the lower socioeconomic bracket of Latin American countries to be sick more often with more impoverished people dying every year than those with more money. The big difference between Latin American countries and the U.S. is the push for reform to fix these gaps in healthcare. Most Latin American countries are changing their healthcare systems in the hopes of supporting their populations as a whole, while the U.S. is unlikely to change any time soon. Despite the rise in the price of essential life-saving medication, the idea that people should have to find ways to pay for their healthcare and not burden healthy people with the cost through increased taxes for treating their sickness is prevalent in the U.S. Latin America also has ways it needs to improve medication, not necessarily in cost, but in regulation. Many medications have a massive turnaround time from the time they are tested to the time they are on the market; no one has time to discover if they are safe for the populations. This can cause distrust and weariness when taking medication, which is not what is needed in healthcare.

In Latin America, the process of becoming a doctor or a nurse is typically much faster and simpler than in the U.S. This is advantageous to people of Latin America, making these careers more attainable. Although they complete less schooling, Latin American medical students still learn the essentials for becoming competent medical practitioners. In the U.S., the process is much more difficult, making it less likely for people to pursue these careers. Many aspects of healthcare in the U.S. will likely remain stagnant for many more years. However, eventually, some change will occur to help improve the healthcare of all people in the U.S. In Latin America, changes are occurring now and will continue to change slowly over the years, which will lead to healthier populations of people.

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**“Butch is a Beautiful Thing”:**  
**An Analysis of Gender Performance in *Fun Home***

Gillian O’Daniel

In April of 2015, *Fun Home* opened on Broadway and did something subversive: they put a butch lesbian in the spotlight. *Fun Home* is a musical based upon Alison Bechdel’s graphic memoir of the same name, with music by Jeanine Tesori and lyrics by Lisa Kron. The plot follows the protagonist, Alison Bechdel, as she grows up in a funeral home in rural Pennsylvania, moves away to discover herself in college, and reminisces as an adult. The narrative surrounds her relationship with her father, who is later revealed to be a closeted gay man. Through the characters of Small Alison, Medium Alison, and Adult Alison, Bechdel explores her queerness in tandem with her father’s, and how their identities impacted their relationship.

*Fun Home* was received in New York City with high praise. In addition to its compelling story, it was lauded as a groundbreaking piece for the queer community, as it was the first musical to feature a lesbian protagonist on a Broadway stage.<sup>i</sup> Adult Alison’s character was especially unique in her butch presentation, which is not common in the musical theatre canon. Beth Malone, who originated the role, writes:

“When I say the word ‘butch,’ I say it with the color of, like I’m saying the word supermodel. Because from my lens, the word butch is the most beautiful adjective I can come up with... Still, it gets titters because the word ‘butch’ is a punch line. For every other show that has ever existed, ‘butch’ and ‘dyke’ have been a punch line for the end of a gay man’s joke. So now we are taking that word, like the word queer, we’re owning it and saying, butch is a beautiful thing.”<sup>ii</sup>

*Fun Home* is a unique show for many reasons, but the reclamation of the butch identity as a “beautiful thing” was something the theatre world had never seen.

Unfortunately, the amplification of Alison’s masculine presentation was short-lived. *Fun Home* closed on Broadway in September 2016. Shortly after, in October, the *Fun Home* national tour began. Soon, controversy arose surrounding Adult Alison’s costume. In the Broadway production, Alison wore a plain ringer tee-shirt and loose-fitting jeans. For the national tour, the creative team completely changed her outfit. The once simple ensemble was now full of layers, many more colors, tighter-fit clothing, and added accessories. Aside from Alison, every other character’s costume remained the same.<sup>iii</sup> There are several potential explanations for this decision: Alison’s butchness was too jarring for audiences across America (who are perceived as less accepting than the liberal bubble of New York City), her masculinity made her unrelated to the masses, or asking audiences to watch a woman exist as both queer *and* outside of gender

norms was too unmarketable for mainstream society. Regardless of the reason behind the alteration, it calls upon musicologist Nadine Hubbs's concept of the "invisibly homosexual."<sup>iv</sup>

An "invisibly homosexual" individual is a queer person who can pass as straight in mainstream society and is only recognizable as queer by other members of the LGBT community. Invisibly homosexual people are palatable to the public and are generally able to avoid discrimination that would otherwise impede their success and safety. Hubbs illustrates this concept with the careers of American composers Aaron Copland and Virgil Thomson. Copland was a gay man, but he was traditionally masculine enough to survive in a professional world where queerness would impede his success. Thomson, on the other hand, was not—Hubbs describes him with feminine words like "campy," "pansy," and "fairy." Thomson did not fit within the gender expectations for men, and thus, his queerness could not "fly under the radar." It is no coincidence that Copland, an invisibly gay man, is revered as the "father of American music," and Thomson, an obviously gay man, is not even a household name. Copland's ability to "turn off" his queerness at will and make himself accepted by heterosexual society allowed his music to grow popular. Through all of history, flamboyant queer expressions have been silenced; this erasure is still happening today, and the softening of Alison's overt butchness into a more feminine, invisibly homosexual presentation is an appropriate example.

Though the entire story explores sexuality, turning queer presentations into more heterosexual-appearing ones cheapens the impact of the show. Audiences of the national tour are likely coming from more conservative areas than New York City, and thus, have less exposure to different gender and sexuality expressions. The audience witnessing new, bold presentations can encourage acceptance and diversity. These presentations can also be incredibly eye-opening for queer people who have not seen their stories presented in mainstream entertainment, as Alison experiences in her own life during the song "Ring of Keys." "Ring of Keys" opens with the bell chime of a door opening, and Adult Alison remarks, "You didn't notice her at first, but I saw her the moment she walked in. She was a delivery woman. She came in with a handcart full of packages. She was an old school butch." Small Alison sings in admiration of the butch's swagger, short hair, combat boots, overalls, and keyring. The song ends with Alison repeating, "I know you." In the span of three minutes, we see an 8-year-old Alison's initial confusion turn into admiration and end with her realizing that this butch delivery woman and she are the same. Alison leaves that diner with a deeper understanding of who she is. Seeing someone with radically different views can open up a whole new world within; individuals from small towns across the United States deserve the opportunity to have their own "Ring of Keys" moment, too.

When we shine a spotlight on queer identities, precisely as they are, we give dignity back to the LGBT community. For centuries, queer people have been erased, denied, and molded into the boxes of heteronormative society whenever possible. Allowing Alison Bechdel's character, a proud butch lesbian, to reflect that same masculine identity means that *Fun Home* is as honest as it can be. Industry trends show that American theatre is headed towards a renaissance of diversity and inclusion. If this is a mission that the business is committed to, it must commit fully. It means that we embrace all kinds of identities, not just the ones that closely resemble our own. By showcasing all the different ways to perform gender, the theatre can become the most educational place it can be and pave a path for a more understanding and accepting future.

<sup>i</sup> Wong, Curtis M. "Broadway Gets Its First Lesbian Protagonist In 'Fun Home'." HuffPost, 07 Dec. 2017. Web. 26 Apr. 2019.

<sup>ii</sup> Hetrick, Adam. "What Fun Home Star Beth Malone Learned Playing a Butch Lesbian." *Playbill*. Playbill Inc., 29 June 2015. Web.

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## Twelfth Night and Elizabethan Marriages

Natalie Gregg

For the upper class of the Elizabethan era, potential betrothals and marriages were often dictated by the class and wealth of their families. Though there are accounts of compatible marriages and even love-matches, there are many more accounts of marriages between couples who had little in common beyond their high-ranking titles. There are historical records that show that the temperament of the potential spouses was taken into account. However, rank and wealth were still vital aspects of these marriage negotiations (Shannon). This concept of compatibility in marriages is explored in Shakespeare's *Twelfth Night*. Using the characters of the play, Shakespeare pokes fun at the absurdities of marriage and makes a good case for the importance of emotional and intellectual compatibility. However, he is subversive without being defiant, as he reinforces the Elizabethan standards of how class and wealth should be treated in matches.

One of the characters who best illustrates Shakespeare's philosophy on marriage is Olivia. As a wealthy countess in charge of her estate, she is an appealing marriage prospect to almost all of the male characters in the play. Although she is in mourning for her brother and has publicly stated that she has no interest in marriage, she is pursued by at least three other characters. The play opens with Duke Orsino openly pining for her, bemoaning the fact that she does not love him back. It becomes clear to the audience that Orsino does not honestly know Olivia, often dramatically expressing his feelings without being able to justify why they exist. It is clear to Viola and to the audience that Olivia does not love Orsino; she barely even seems to like him. However, he is so infatuated with the potential love she could offer him that he never stops to consider their compatibility.

When Orsino speaks about his love for Olivia, his focus is on himself and his feelings. The only time he describes her in detail is in his first scene, and it is more speculative than descriptive. After hearing about her devotion to her deceased brother, he muses, "How will she love when the rich golden shaft/Hath killed the flock of all affections else/That live in her; when liver, brain, and heart,/These sovereign thrones, are all supplied, and filled/Her sweet perfections with one self king!" (1.1.37-41). Here, Shakespeare gives us a character who is attempting to base a marriage on pure feelings, without any regard for compatibility. When we see the two characters interact for the first time in Act 5, Orsino is immediately offended by Olivia's straightforward nature and biting commentary. By framing Orsino's affections as selfish and overly dramatic, Shakespeare is advising his audience that a marriage based on infatuation is likely to turn sour after that first flush has ended.

Olivia's other suitors, who are solely focused on the economic aspects of marriage, do not fare any better. Andrew Aquecheek, a low-ranking knight, barely registers her attention. They rarely interact during the play, and it does not seem like she considers him as a potential match. For his part, he seems more interested in having a noble wife than he is in Olivia as a person, and he realizes she is disinterested early on in his attempted courtship. He only continues to pursue her because of Toby's meddling. Shakespeare frames his courtship of her as humorous because of its futility. He has nothing to offer her in terms of wealth, love, or compatibility- so there is no point to their marrying.

Still, Shakespeare is slightly kinder in his depiction of Andrew than he is her last suitor. Malvolio, a servant, is primarily attracted to the social power he would receive from their marriage. Though he presumably has a personal relationship with Olivia as her steward, he never stops to consider affection or compatibility in their potential marriage. In Act 3, when he believes she wants to marry him, Malvolio's attitude towards Olivia is both disrespectful and unromantic. He makes jokes about bedding her, monologues about his greatness, and talks over her. (3.4.1564-1608). He does not respect Olivia as a partner. He only desires her, solely focused on his potential ownership of her estate and her body (Schalkwyk). He is the one whom Shakespeare frames in the worst light. He is disliked by all of the characters for his social-climbing ambitions. The fact that he considers himself worthy of marrying Olivia is treated as a joke by Shakespeare and the other characters. These two characters show the flaws of marriages based solely on economics and social class.

Olivia's pursuit of Viola is more nuanced than the previous situations, though it is still used as a source of humor. Her attraction to Viola is based on compatibility and emotion, but not social sensibilities. This relationship reinforces Shakespeare's message that while multiple elements make up a successful marriage, social backgrounds are still a vital part of them. Indeed, the two characters are equally matched in wit, humor, and strength of personality. In Act 1, Scene 4, they engage in clever wordplay while arguing about Orsino's affections and Olivia's beauty. Viola's craftsmanship with words is what initially attracts Olivia to Viola (1.4.461-588). It is easy to understand why Olivia considers Viola an excellent potential husband (Shannon). However, Olivia foolishly rushes into the relationship, giving Viola a ring after their first meeting. The Elizabethan audience would have recognized this gift as an indicator that Olivia wants to marry Viola (Ross). If Olivia had taken a moment to inquire about Viola's background, she might have realized that she was not whom she appeared. It is only by sheer coincidence that she ends up married to Viola's brother, Sebastian, who is conveniently a social and presumably economic match to her.

Shakespeare gives us the most successful match with the relationship between Orsino and Viola. In his analysis of the master-servant relationship,

Schalkwyk acknowledges that being a subservient member of Orsino's household allows Viola to "develop a kind and degree of intimacy with Orsino that would be unlikely if not impossible were he a woman" (92). While Viola becomes quickly infatuated with Orsino, she cannot immediately reveal her feelings to him. Due to this, the growth of their relationship is based on compatibility, shared time, and matching of wits. Though the confusion over gender does add humor to their scenes together, Shakespeare often frames their relationship with sincerity. We see Viola act as an analytical balance to Orsino's emotionally indulgent tendencies. Having a bit of a sexist viewpoint, Orsino believes that women cannot love with the depth that men can. When he attempts to argue this to Viola, she rebuffs him, arguing that "We men may say more, swear more, but indeed/Our shows are more than will; for still we prove/Much in our vows but little in our love" (2.4.128-130). Not only does she openly disagree with him, but she also asserts that women are more constant in love than men are. For his part, Orsino does not argue with her, though he does not openly agree either.

Shakespeare uses their relationship to show that many facets make up the foundation of the best marriages. There must be a balance between affection, love, compatibility, desire, and social class. The relationship between Orsino and Viola is based on all of these elements, with their mutual desire and social class being established in the final act (Schalkwyk 79-80). While it is true that Viola's exact rank is never clearly defined, her discussion with the captain and her educated bearing suggests that she is nobly born (Schalkwyk). When Orsino discovers that Viola is a woman, he realizes that her affection for him came from a place of romantic love, and he is immediately prepared to marry her (5.1.280). Due to the way that Shakespeare develops the relationship between the two, it is easy to believe that they will have a successful marriage.

*Twelfth Night* is a play that derives most of its humor from the absurdities of romantic relationships. The characters have diverse beliefs about what makes a marriage. Some view marriage as a partnership, while others see marriage as a means to a personal end. While some seek love and companionship, others seek only economic gain. Shakespeare condemns both of the extreme ends of this spectrum. He does not promote the idea that relationships should be entirely economically based, ignoring compatibility and affection. However, he is also not advocating for emotionally charged and fast-paced relationships. He uses humor to educate his audience, warning them about the folly of overly relying on just one aspect of a relationship. *Twelfth Night* allows the audience to laugh at the misadventures of the characters while engaging in reflection about their relationships.

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## The Affection Image in *The Best We Could Do*

Zoe Travers

Thi Bui's *The Best We Could Do* explores the story of a Vietnamese immigrant family and their journey through displacement and familial strain. It can make use of what is called the "affection image" to tell the story compellingly and emotionally. The affection image is the way specific images communicate to audiences and evoke understanding and empathy. It is the reason specific images pack more of a punch than others or the reason individual images raise or answer questions. Bui tells her family's story through the media of a graphic novel, using both written text and visual art. This is an effective use of different manifestations of affect theory, particularly in the use of visual mapping, documentary evidence, and conversations between image and text. Bui uses images in a way that both convince the reader and heighten the story's emotion. *The Best We Could Do* has been called a "multi-layered feminist interrogation into the power of affective connections and knowledge for second-generation Vietnamese in the United States." (McWilliams, 2019). It is useful in the way it utilizes images and text to evoke empathy and reveal a profound human truth in this immigrant story.

Gilles Deleuze developed the idea of the "affection image" -- the ways in which particular images are effective in revealing understanding and deeper truths in storytelling (Deleuze, 1983). There are different ways artists can portray the affection image. One is through the establishment of space and context, which creates a world that makes the reaction or action more effective. According to Deleuze, audiences form bonds and empathize with the affection image when it does not exist independently. He valued content within empathy, stating the way to evoke a physiological reaction to an image is to allow the viewer to attach the reaction to that world or action (Deleuze, 1983). Another way artists can establish the affection image is through the use of the close-up, which film philosopher Sergei Eisenstien in particular found to be the epitome of the power of the affection image, revealing an emotional truth about the world of the story (Eisenstein, 2014). *The Best We Could Do* effectively uses this mode of storytelling to communicate a higher truth than that of just text or images with a lack of affect.

According to Deleuze, one cannot communicate an affect without the establishment of space, and it is that establishment of space and time that makes the images of Thi Bui's story so useful, especially while the author pulls the story from her memory and the memory of her family members (Deleuze, 1983). The same story told without visual aids of space (i.e. maps, wide reveals of space, timelines) would not communicate as well because the reaction to the space would not make much sense. Cultural comic theorist Elizabeth El Rafaie wrote, "graphic memoirs frequently include photographic images and other forms of 'documentary evidence' in their work...the ubiquity of such artifacts in

graphic memoirs suggests that they must have a key role to play in persuading readers of the authenticity of a particular work" (El Rafaie, 2012). Bui uses real-life images of her family to establish legitimacy as well as evoke empathy.

To understand the journey of Bui's family, it makes sense to see their journey visually. Bui writes, "lacking memories of my own, I've come to depend on other people's stories" (Bui, 2017). Knowing Bui does not have a physical relationship to story points, relying only on context from her sources, makes her establishment of space and time even more impressive. The use of maps is fascinating and even pertinent to the story itself, rather than a single facet for comprehension. The story begins with a mapping of a timeline of events as they are introduced to the story. This timeline helps readers to understand the broader historical context of Bui's personal family story. At the beginning of each chapter, there is a note stating where and when this part of the story takes place. In this sense, it is the text that reveals the context, as opposed to the technical image. On page 36, the map of Vietnam is shown on a person's back (Bui, 2017). It is not entirely clear whose back it is, but it does reveal the importance of place within this story, the establishment of origin which would be lost without the clarity of space. In multiple other points in the story, the space reveals a more profound truth about the actions and characters in the story, such as Thi Bui's birth on page 47, where the space is larger than the image of the event itself. The entire chapter in which Thi Bui discusses her mother's loss of her older sister, the focus of the images (especially on pages 56-57) is on the space and the emptiness of the space, rather than the emptiness of the characters themselves. The establishment of space as "American," or instead of becoming more American during the author's transition into assimilation, is vital to the story as an establishment of self (seen on pages 64-65).

Just like in film, to reveal a deeper reality of the context of the story, filmmakers use a "zoom-out" to reveal a sense of realism in space. Thus, Thi Bui uses the wide lens of her illustrations to establish a deeper truth to the broader context of her family's story, using jumps in space and time, sometimes within the story, sometimes within the larger lens of the background of her family's story. Deleuze wrote, the affection image places more of an emphasis on the reaction to an action, rather than the action itself as the leading agent in audience or reader empathy (Deleuze, 1983). This is seen through the use of close-ups as ways to view human emotions in reactions. Filmmakers often use this in horror films. The audience sees a violent action, followed by the reaction of the close-up of the victim, revealing their fear.

Like in film, graphic novels can reveal human emotion and reactions through the close-up of the face. The combination of image and text can work together as action and reaction in a similar way. Deleuze wrote that the intersection of moving images and reactionary images is what makes empathy

possible. One without the other raises too many questions. For instance, the text without the image does not pack as much of a punch as with the image. Similarly, the image without the text in *The Best We Could Do* would raise several questions. On page 196, several panels are detailing the relationship of Bui's mother and father. There is little text except for the beginning and end of the page reading, "it turns out...he got better." What the images reveal is a story about a developing relationship that, although it seems hopeless on the surface, buds into a long marriage. However, the last panel with the last statement layered over it, reveals the mother was left unsatisfied by her marriage with a facial expression that registers of sorrow, loss. This is the interplay of moving images (in this case being text) and reactionary images, evoking empathy. The single image of the mother's lonely, abandoned expression by itself, without the accompanying text, would raise the question - "Why is she so sad?" Just like when a person sees a video of a person crying, the immediate question is "why?" and if that question is not answered, the attempt at audience empathy fails. This is what happens when the reactionary image is self-contained. It is not valid. Were the moving image to be left by itself, there would be no connection to the loneliness shown in the image, and the statement would hold an opposite connotation.

This page, in particular, reveals the importance of the establishment of context as well as the interplay of action and reaction in graphic novels. Because the audience can understand the character's placement in the story, they can understand what the images mean to the story. That means they understand the mother's loneliness to be reflective of her reluctance to a particular lifestyle. That interpretation would not be possible if not for the types of images introduced and their interaction with each other. Another example of action, reaction, and contextualization in Thi Bui's story is the illustration of the Saigon execution on page 209, a historical event shown in a personal context. The use of a facial close-up, including the showing of blood, more accurately evokes empathy than a further away showing of the image.

Thi Bui effectively uses the interplay of image, text, and the context behind them both to create a narrative structure that evokes empathy in multiple forms. Her use of historical structure, documentary evidence, and visual mapping makes it possible for the reader to place the story in context and space, making it easier to attach. The conversation between text and image as the moving image and reactionary image makes it possible to view the two (text and image) as separate forces in storytelling that work together to make a complete story, answering the questions each creates. Through these structures, Bui is successful in telling her and her family's story and capturing understanding and empathy.

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## Muhammad, Siddhartha, and Freud

Liana Forss

The story of humankind has had some twists and turns, and this great saga can be mapped out according to the movements that altered its course of history forever. Extraordinarily, many essential factors of these movements can be primarily linked back to the early lives of their founders. The idea that something as simple as a bedtime could lead to large-scale, anthropological change is absurd, yet holds some surprising plausibility when examining the lives of great spiritual leaders. The emotional experiences in an individual's formative years shape their belief systems and consequently develop the beliefs they teach to others when in a position of significant influence. One must consider the simplicity of such historical stories and choose to evaluate these narratives with a sophisticated eye while balancing cultural context and post-modern perspective. Similarities that occur in these early lives can mimic similarities in their philosophical and theological beliefs. In the lives of Siddhartha Gautama and Muhammad, there are surprising contrasts and parallels throughout development that may explain the nature of their distinct belief systems.

Both Siddhartha and Muhammad may have been impacted by narratives that began even before they were born if these stories were told while they were alive. While pregnant, it is said that Muhammad's mother had a vision where she is shown how to name the future "master of [their] people" and is given specific, oracular, and sacred words to say at the Prophet's birth. Additionally, Muhammad's grandfather had a dream that his successor would rule the East and the West.<sup>1</sup> In both of these events, there is an excellent emphasis on predicting Muhammad's prominent place in history, predictions that did indeed come true. If Muhammad himself had been told these stories while growing up, it would have positively impacted his identity and belief system as he sought to fulfill his purpose later in life. In Siddhartha's conception and birth stories, nature is a principal character. His mother dreamt of a romantic scene where a great white elephant walked around her three times and tapped her, causing conception without the impetus of lustful desire. Nine months later, his mother was said to have been overtaken by labor pains while passing through a grove of willow trees and gave birth in another fantastical display. This foretelling theme of nature is later apparent throughout Siddhartha's work and is a sure focus of Buddhism.<sup>2</sup> We have no way of evaluating the legitimacy of these stories, and it is incredibly likely that they may have been fashioned long after these leaders passed away, but one can theorize how these stories may have impacted the individuals if they had heard these tales growing up. For humans, creation stories are emotional by virtue, and our histories play a role in shaping our identity. Consequently, these messages would have had some subliminal impact on both Muhammad's and Siddhartha's identity. A child born in prophetic mystery would arguably be shaped by this occurrence, either by

experience or because he/she was fed the story later in life, and it became a part of his/her identity.

Environmental factors are also undeniably influential in shaping one's belief system. Siddhartha lived in a geographical, sociological, and spiritual border region.<sup>3</sup> This environment may have played a part in developing his open mind or pushing him to consider beliefs outside of his family's tradition. He also would have had a higher chance of interacting and connecting with people and ideas that did not align with the concepts taught by his family while living in this location. Individuals that are isolated from diverse thoughts do not often spearhead movements that oppose the socially accepted norm. As such, one can assume that Siddhartha enjoyed thinking abstract thoughts that challenged his original beliefs. In the same way, Muhammad grew up in an urban hub and would have also been relatively educated by his environment, if hindered by his supposed illiteracy. Furthermore, Muhammad participated in the traditional Muslim phase of life, where he traveled with a Bedouin wet nurse.<sup>4</sup> This practice of caravan journeys may also have connected him to human rights activists later on. Being on the road opens an individual up to dissimilar concepts and can push an individual to think outside of a traditional box.

Social and familial experiences would have also impacted their belief systems. Muhammad did not grow up in luxury, as stated above, though he was noble and would not have necessarily struggled with poverty. His identity would probably not have been heavily impacted by the presence or absence of money. Siddhartha, on the other hand, experienced first-hand how class systems can limit an individual. He grew up in the warrior class, and therefore his father wished for him to uphold this honor.<sup>5</sup> He presumably did not want Siddhartha to become an introspective holy-student, though that was seemingly what his son was predisposed for. This subtle household resentment for religion may have been part of why Siddhartha eventually led a spiritual movement without a personal divinity and yet may also be why Buddhism does not contain a restrictive class structure.<sup>6</sup> It is also interesting to reflect on how Siddhartha grew up with most of his family, whereas Muhammad lost his mother, father, and grandfather early on in life. Perhaps this hardship is related to Muhammad's strong family values later on in life. In contrast, Siddhartha eventually leaves the family he builds for himself to prioritize self-discovery and spiritual growth. One may conclude that their familial lives shaped the way these individuals valued family and social structure as spiritual leaders.

Significant experiences in childhood can impact one's adult viewpoints. It is said that when Muhammad was three years old or so, two men in white appeared and removed sin from his heart by washing it with snow. If this is examined in a sophisticated frame, one could assume that Muhammad did not

undergo open-heart surgery, but that he did experience some event that influenced his ability to act with superior integrity. Whether or not you believe he lived without sin for the rest of his life, one must concede that he acted with more considerable constraint and more spiritual virtue than most of those around him, which is part of why he rose to be such an influential religious leader.<sup>7</sup> As such, this sinless heart story may symbolically represent the childhood that shaped Muhammad into such an enlightened man. In the same way, the story of Siddhartha Gautama and the cutting of the worm may have been used to emphasize the Buddha's later belief in empathy and kindness.<sup>8</sup> It explains why Buddhism focuses intensely on peace and amity. As adults, both men were leaders in ideas of morality and compassion, and these stories explore the youths that played a part in created such belief systems. Whether or not they can be considered literal fact, they suggest something truthful about how childhood experiences shape adult action.

One's first spiritual experiences often lay the foundation for later spiritual beliefs and philosophies. Muhamad's first experience of Tanzil, or the 'descent' of the Qur'an, has been termed the Night of Power. It is said that while praying on Mount Hira, he fell asleep and was awakened by a tremendous spiritual power. He experienced substantial physical discomfort until he finally recites a portion of the Qur'an. The real specifics of this experience are not as significant as how the Night of Power shaped Muhammad's place in history. It was the first time he truly received what he perceived to be divine wisdom. Though it is now retold as this fantastic story, the ideas that resulted from the experience are vital concepts in Muhammad's philosophies.<sup>9</sup> Similarly, for Siddhartha, there is the story of the four passing sights. Siddhartha witnessed, for the first time in his life, an old man. This was his first experience of pain and age. Next, he saw a diseased man, followed by a corpse. These were also new concepts to him. The first three passing sights are said to have been an overwhelmingly emotional experience for Siddhartha that profoundly affected his perception of suffering. Lastly, he encountered a man who appeared entirely serene, peaceful, and full of joy. This last character inspired him to renounce the life he knew before to pursue that kind of serenity and peace. Eventually, this renunciation concept became the Buddhist principle of the Middle Path, wherein followers are encouraged to seek neither extreme asceticism nor luxury but live in a healthy, moderate area.<sup>10</sup> From a traditionally spiritual perspective, these four visions could be interpreted as illusions sent by the creator god Brahma. Whether or not he experienced these specific encounters, some experience of acknowledging and interacting with various forms of suffering impacted Siddhartha. He did not remain ignorant of the world beyond his privilege.<sup>11</sup> Both of these are stories that explain the characters and consequential actions of adult Muhammad and Siddhartha. Much like the stories of their childhoods, the specific details point to the overall idea that spirituality eventually became a pivoting factor in their lives, and this pivot had to begin with some influential experience that lines up with their later beliefs.

By comparing and contrasting the different early lives of the Prophet Muhammad and Siddhartha Gautama, it is clear how different experiences may have shaped their adult beliefs and actions, playing a significant role in the creation of Islamic and Buddhist philosophy. Narratives started before birth could have arguably impacted the course of the leaders' lives. Uncontrollable factors such as environment or geographical background would have influenced their ideologies. Social structure, as a hugely influential element of early life, would lead to specific belief systems. Various specific experiences from childhood memories to the individual's first interaction with divinity would lay the groundwork for their resulting spiritual movements. In truth, we will never be able to discover all of the significant experiences that shaped either Muhammad or Siddhartha. Still, by examining these famous stories with a sophisticated eye and by drawing connections to their relative philosophies, one can paint a picture of just how formative those early years are. The entire history of humankind was a result of children growing into adults and individuals shaping the world through their beliefs.

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## The Indistinct and the Distinct: Eckhart's Relation to Monism

Olivia Click

### Introduction

Meister Eckhart is a problematic figure to place in the history of thought. He wholeheartedly embraces both mystery and rationality, paradox and clarity. Was he primarily a mystic? Or a philosopher? Is he both? In his Latin sermons and commentaries, he appears to be a traditional scholastic categorizing the attributes of God and providing arguments for God's existence. Thus, some scholars claim he held a systematic and positive theology where a clear line of reasoning guided even his most mystical writings. In his German sermons, Eckhart's writing is passionate and unrestricted as if the Meister is speaking in his own words; Eckhart becomes a mystic and a negative theologian, proclaiming the union of the soul and God, and speaking of God as the One beyond being of whom we cannot even say created the world. The question arises of whether to understand Eckhart's theology as monotheistic, monistic, panentheistic, or pantheistic. Panentheism is the belief that God is present throughout the universe while also transcending the universe. God is not identical to the world as in pantheism, and God is not separate from the world as in theism, but rather the world is in God, and God contains the world. Monism is a philosophical position which asserts that all of reality is composed of one uniform and straightforward substance. All the varying creatures, objects, and persons we see and interact with are illusions. According to monism, difference and multiplicity cannot exist. In this paper, I will be examining Eckhart's thought to determine his position on monism in order to reach a closer understanding of his theology as a whole. Although Eckhart prioritizes the hidden Godhead and leans toward monism, Eckhart's thought comes closest to dialectical panentheism by insisting on the necessity of the interplay between distinction and indistinction.

### Biographical Information

Meister Eckhart was born in approximately 1260 CE in a village in Thuringia in Germany called Hochheim. He earned the name "Meister" (the German word for "Master") through a teaching appointment that he gained at the University of Paris for the contentious role he played in theological controversies.<sup>1</sup> He seems to have been sent for his higher education to the Dominicans' institute at Cologne, where Albert the Great taught until 1280. Eckhart studied in Paris in about 1277, began theology in Cologne before 1280, and had returned to Paris in 1293-1294 to study for his master's degree and take part in formal disputations. In 1313 he returned to Germany and focused on giving sermons and defending his teachings. In Cologne, his reputation grew as

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<sup>1</sup> Meister Eckhart, *The Essential Sermons, Commentaries, Treatises, and Defense*, trans. Huston Smith (Ramsey: Paulist Press, 1981), 5.

a famous preacher who led the archbishop of Cologne to order an inquisitorial process to examine Eckhart's teachings.<sup>2</sup> Although Eckhart maintained that he was innocent of the charges pressed against him by the inquisitors and denied that he tried to write anything heretical, his accusers had accumulated a dossier of supposedly heretical statements from Eckhart's writings which led them to pronounce him a heretic at Cologne.<sup>3</sup> The inquisitors' method was to read small excerpts of an author's work instead of the complete work and condemn an author based on those select excerpts. Eckhart traveled to Avignon to appeal to the Holy See against the verdict at Cologne, but before the papal commission could confirm Cologne's verdict, Eckhart was dead. He died sometime before March 27<sup>th</sup>, 1329.<sup>4</sup>

The inquisitors accused Eckhart of heresies, such as equating human beings with God and asserting the eternity of the world. The inquisitor's dossier was composed of two lists; the first list included forty-nine passages with errors, and the second list was composed of fifty-nine. Though both lists shared twenty-one passages, the size of the dossier gave the impression that Eckhart's writing teemed with heresies.<sup>5</sup> Eckhart was not only condemned by the archbishop and his enemies within the Dominican order, but by many others. Even fellow suspects of heresy doubted his orthodoxy.<sup>6</sup> Since the current culture pushed against Eckhart, there was a demand to condemn him even after he died. The pope's final word on Eckhart was issued on March 27<sup>th</sup>, 1329, in the form of a bull called *In agro dominico*, listing twenty-eight of Eckhart's errors. Fifteen of them were considered outright heretical. Article twenty of the bull states that Eckhart believed that a good person becomes the Only-Begotten Son, and article ten said that we would all be transformed totally into God.<sup>7</sup> Eckhart never took back any of his writings and denied committing heresy. Eckhart said, "Know that these articles ... are always or almost always false in the way my opponents take them, but reasonably and devoutly understood they contain excellent and useful truths of faith and moral teaching."<sup>8</sup> He believed the inquisitors misunderstood his writings and spent the latter part of his career trying to show the orthodoxy of his teachings.

### **Monism and Eckhart**

There are several essential ideas and themes throughout Eckhart's writings to determine what position Eckhart held concerning monism. We can see a potential danger of monism in Eckhart's philosophy and theology. Eckhart

<sup>2</sup> Ibid., 10.

<sup>3</sup> Ibid., 11.

<sup>4</sup> Ibid., 12.

<sup>5</sup> Kurt Flasch, *Meister Eckhart: Philosopher of Christianity* (New Haven: Yale University Press, 2015), 235.

<sup>6</sup> Ibid., 238.

<sup>7</sup> Eckhart, *The Essential Sermons*, 78.

<sup>8</sup> Ibid., 76.

repeatedly states that God is the absolute One who is above all duality and personhood. Consequently, in Eckhart, it seems that plurality and limitation are equated with nonbeing. Eckhart's accusers seemed to have noticed this tension in Eckhart as well; article 23 of the bull says:

God is one in all ways according to every respect so that he cannot find any multiplicity in himself either in intellect or reality. Anyone who beholds the number two or who beholds distinction does not behold God, for God is one, outside and beyond number, and is not counted with anything. There follows: No distinction can exist or be understood in God himself.<sup>9</sup>

Moreover, article 26 says that all creatures are one pure nothing.<sup>10</sup> In this case, were his accusers mischaracterizing him? How did Eckart avoid monism? In what way was God the absolute One and all creatures nothing? How was God perfectly simple yet also triune? To answer these questions and understand Eckhart's thoughts concerning monism, I will examine three critical topics of Eckhart's theology while repeatedly returning to the theme of the indistinct within the distinct. The three topics are the relation of God to the Trinity, of God to creation, and of God to the soul. As I discuss them, I will focus on asking whether or not the Trinity, the soul, and creation genuinely exist or if they are illusions. I will ask if they are absorbed into the Oneness of God and whether they possess an irreducible and distinct existence from Oneness in Eckhart's thought. We will begin with the relation of God to the Trinity.

### **God and the Trinity**

Eckhart maintains a dialectical understanding of God as Absolute Unity. Because his theology is dialectical, he speaks of God in two opposed ways: God as the hidden Godhead and God as the distinct persons of the Trinity. When focusing on the Godhead, Eckhart asserts that the one thing we can properly predicate of God is that God is absolute, indistinct Existence.<sup>11</sup> Because God is indistinct, God is simple and does not contain division. As a result, we cannot ascribe any images or properties to the Godhead because they imply a distinction between God's existence and God's properties. Eckhart often calls the hidden Godhead the God beyond God or the desert of God to refer to the fact that the hidden Godhead lacks all images and distinctions. The Godhead is more accurately represented through negation because God is beyond all positive determinations, even transcending the concept of God as an omnipotent, omniscient, omnibenevolent being. Thus, Eckhart says we should love the hidden Godhead as a "non-God, a nonspirit, a nonperson, a nonimage, but as he is a pure, unmixed, bright 'One,' separated from all duality; and in that one, we

<sup>9</sup> Eckhart, *The Essential Sermons*, 79.

<sup>10</sup> Ibid., 80.

<sup>11</sup> Ibid., 35.

should eternally sink down out of ‘something’ into ‘nothing.’”<sup>12</sup> For Eckhart, it is better to see God as “nothing” in relation to finite things than to ascribe finite qualities to the Godhead. Insofar as God is indistinct and absolute Existence, God cannot be a being who creates or a being of which we can predicate goodness, truth, and personhood because predication includes the distinction between subject and predicate. Therefore, Eckhart states that God must empty Godself of all properties and divine names to look into God’s hidden ground. Eckhart says, “As he is simply one, without any manner and properties, he is not Father or Son or Holy Spirit, and yet he is something that is neither this nor that.”<sup>13</sup> The God beyond God is ineffable because anything we can think or say about God is another image which limits and divides God. The Godhead is unique, indistinct, and absolute Existence.

Since the Godhead is indistinct, the Godhead is the ground of all existence. In his commentary on John, Eckhart says God is distinct insofar as God is indistinct from everything; God is common to all and therefore above all.<sup>14</sup> Oneness is a negation of negation that denies nothing and encompasses everything without becoming divided.<sup>15</sup> Eckhart says:

No negation, nothing negative, belongs to God, except for the negation of negation, which is what the One signifies when expressed negatively ... The negation of negation is the purest and fullest affirmation—"I am who am." ... Just as nothing is denied of Existence Itself, so too existence denies itself in nothing and denies nothing.<sup>16</sup>

The term “negation of negation” expresses that God or Existence contains all things. The Godhead is the indistinct that lies within all distinction. For Eckhart, the Godhead encompasses all of reality, leaving nothing outside of its unity. All names and no names apply to the Godhead because God is both common and utterly superior to everything. When referring to the Godhead as the ground of existence, Eckhart uses affirmative language, but when referring to the pure simplicity of the Godhead, he uses negative language.

However, Meister Eckhart also asserts that God is the Trinity composed of distinct persons and properties. He says that the Trinity is emanated from within the hidden Godhead. Gwendolen Jackson says about Eckhart’s God that, “The divine essence welled up and boiled (*bullitio*) and emanated the Son and the Holy Spirit, and in doing so the divine essence became the Father. The three persons are each the divine essence, and they are individual only in relation to

<sup>12</sup> Eckhart, *The Essential Sermons*, 208.

<sup>13</sup> Ibid., 180.

<sup>14</sup> Ibid., 160.

<sup>15</sup> Meister Eckhart, *Meister Eckhart, Teacher and Preacher*, ed. by Bernard McGinn (Mahwah: Paulist Press, 1986), 281.

<sup>16</sup> Ibid., 68.

each other.”<sup>17</sup> If the Godhead corresponds to indistinct Existence, the persons of the Trinity correspond to Oneness, Truth, and Goodness. Oneness, which is indistinct in itself yet distinct from other things, refers to the Father. Truth, which is begotten, refers to the Son, and Goodness refers to the Holy Spirit.<sup>18</sup> The persons are one in nature and activity and indistinct within the Godhead but distinct about each other. For instance, Oneness, Truth, and Goodness are distinct from each other since Goodness is not the same thing as Truth or Oneness, but they are all three indistinguishable from absolute Existence. To say that they are one with the Godhead means that each of them in themselves possesses indivisible, absolute, and indistinct existence. Since the persons are thoroughly one with Existence, they are one with each other. Thus, the members of the Trinity are personally distinct from each other but purely one in existence and nature. Even though the Godhead emanates the Trinity, they are all coeternal and uncreated. To further understand whether Eckhart maintains a monistic understanding of God, we must ask, how is the indistinct simplicity of the Godhead reconciled to the distinct Trinity? Since Eckhart says there is no distinction in God, does the Trinity merely hold an illusory existence to the Godhead? Is the Godhead the only authentic existence in Eckhart's thought?

Returning to the definition of God as Absolute Unity, the indistinct Godhead and distinct persons exist in an inseparable relation to each other. We call a unity, something that remains one despite maintaining differences within itself. Eckhart says, “The difference comes from the oneness, that is, the difference in the Trinity. The oneness is the difference and the difference is the oneness. The greater the difference, the greater the unity, because this is difference beyond difference. Even if there were a thousand persons, there would be nothing but oneness.”<sup>19</sup> Just as we saw above that the indistinct becomes more distinct insofar as it is indistinct from everything; the hidden Godhead is more distinct as it is indistinct from the three persons.<sup>20</sup> The Godhead is more one insofar as it is three. The relation between the indistinct and distinct is dialectical because they are opposing ideas that are defined with each other; the indistinct exists as the ground of what is distinct, and whatever is distinct depends on the indistinct for its unity and existence. Similarly, the Godhead is the oneness of the Trinity and, as such, must exist within the Trinity, whereas the three persons' existence is due to their identity with the Godhead. A dynamic principle exists within God as the indistinct emanates the distinct and the distinct returns into the indistinct. The persons return into the Godhead because they are each fully one with absolute Existence. Beverly Lanzetta says that while Eckhart affirms the centrality of the Godhead, he always maintains

<sup>17</sup> Gwendolen Jackson, “Maimonides and Meister Eckhart on God as Absolute Unity,” *Journal of Theta Alpha Kappa* 41, no. 1 (2017), 32.

<sup>18</sup> Eckhart, *Teacher and Preacher*, 187.

<sup>19</sup> Eckhart, *Teacher and Preacher*, 265.

<sup>20</sup> Eckhart, *The Essential Sermons*, 37.

the dynamic reciprocity between the Trinity and Godhead.<sup>21</sup> God is not merely the known Trinity or the unknown Godhead, but both of them at once, as well as the movement between the two. The Trinity is not an arbitrary or unreal aspect of the Godhead but the opposite pole of the dialectical relation without which God would not exist. The Trinitarian and scholastic Eckhart of the Latin sermons is never separate from the apophatic and mystical Eckhart of the German sermons.<sup>22</sup> Eckhart's definition of God as Absolute Unity avoids a monistic view of God because distinction is a necessary part of God. However, even though we have shown that the Godhead and the Trinity are inseparable, the question remains how creation relates to God.

### **God and Creation**

The situation between God and creation is different because creation is not identical to the Godhead as the Trinity is. God may be three persons in one, but if everything else in existence is an illusion, then Eckhart's view would still lead to a monistic sort of reality where only God exists. We saw that one of the errors the inquisitors condemned Eckhart for was asserting that creatures are nothing in themselves. In Eckhart's theology of creation, in the same movement, the Godhead eternally emanates the Trinity God also brings creation out of nothing into existence and maintains it. Although for creatures, the world has a temporal beginning, Eckhart says that "In the one and same time in which he was God and in which he begot his coeternal Son as God equal to himself, he also created the world."<sup>23</sup> With the same movement, God created the world and emanated the Trinity. However, there is a difference in what is produced in this one movement. The Trinity is formally identical with the Godhead, but the world with its particular and multiple beings is formally different from God and as such created from outside of God. Although God created the world as a unified whole, the world falls away from God's oneness into division and finitude, whereas the distinct members of the Trinity remain fully one with the Godhead.<sup>24</sup> Insofar as creatures are divided and limited, they possess no existence because anything that departs from Oneness and Existence has no reality.<sup>25</sup>

To Eckhart, creatures possess the power to exist not insofar as they are creatures but only insofar as they participate in indistinct Existence. A creature does not possess existence because of its creaturely aspects (i.e. its essence, its

<sup>21</sup> Beverly Lanzetta, "Three Categories of Nothingness in Meister Eckhart," *The Journal of Religion* 72, no. 2 (1992), 257.

<sup>22</sup> Ibid.

<sup>23</sup> Eckhart, *The Essential Sermons*, 85.

<sup>24</sup> Ibid., 87.

<sup>25</sup> Robert Dobie, "Meister Eckhart's 'Ontological Philosophy of Religion,'" *The Journal of Religion* 82, no. 4 (2002), 571.

limitations, and its properties) but because it simply is. For instance, there is nothing about a tree's treeness that implies it must exist, so a tree owes its reality to something else. A creature's finitude points to existence though it does not possess existence in itself. Robert Dobie says:

Thus creatures signify existence, even though they in and of themselves have nothing of existence insofar as their existence is understood as merely referring to existence itself. But outside of existence itself they are nothing. Creatures are signs of existence itself and thus can be said to exist in some way, but only as signs. They have no existence in themselves and are thus utterly distinct from God; but insofar as they do exist, they are utterly indistinct from God.<sup>26</sup>

In themselves, creatures are nothing, but insofar as they participate in God, they have existence. Eckhart says that nothing is as similar and dissimilar as God and creation because God lacks every trace of division and finitude yet remains in all creatures.<sup>27</sup> God is simultaneously immanent and transcendent to creation.<sup>28</sup> Thus creatures do indeed have existence, but only because they exist in and through God. Eckhart can assert statements with a monistic ring such as "all creatures are nothing in themselves" without actually becoming monistic because he still asserts that creatures have a real existence in God. Due to the fact creation participates in Existence, creation is not an illusion. Since God is always creating and sustaining the world, there was never a time when God was completely alone. Thus, God maintains a panentheistic instead of a monistic relation to the world. The Godhead is the indistinct ground of both the three persons and creation. Lastly, we will look at the relation between God and the soul because the soul possesses a special connection to God beyond the relation of God to creation.

### God and the Soul

God and the soul maintain an even closer union than God's immanent and transcendent relation to the world. Eckhart talks about an uncreated spark in the soul that is so simple and so free that it is above all names. Eckhart says that since the uncreated spark is exalted above every manner and power, God cannot look into it as the three persons but must strip Godself of distinction and become the hidden Godhead to see into the spark.<sup>29</sup> Like the Godhead, the spark is devoid of content and purely simple. The ground of the soul and the ground of God are identical. Even though we are created and finite creatures, our soul has an uncreated element that has always been one with the Godhead. The just soul is equal and identical with God just as the Son is equal and identical to the

<sup>26</sup> Dobie, "Meister Eckhart's 'Ontological Philosophy of Religion,'" 571.

<sup>27</sup> Eckhart, *Teacher and Preacher*, 82.

<sup>28</sup> Eckhart, *The Essential Sermons*, 34.

<sup>29</sup> Eckhart, *The Essential Sermons*, 181.

Father.<sup>30</sup> The uncreated spark is indistinct from God not just in the fact it exists, but in its entire essence. Eckhart says, "I receive such riches that God, as he is 'God,' and as he performs all his divine works, cannot suffice me; for in this breaking-through I receive that God and I are one. Then I am what I was, and then I neither diminish nor increase, for I am then an immovable cause that moves all things."<sup>31</sup> In Eckhart's thought, the uncreated spark marks the point of mystical union between God and the soul.

Eckhart said that detachment is a requirement for the soul's return to God. In detachment, we empty ourselves of all created things so that we "become nothing" and can receive the perfect simplicity of God. Only the poor person who "wants nothing, knows nothing, and has nothing" can reach union with God because she is empty in the same manner as the hidden Godhead.<sup>32</sup> The inquisitors accused Eckhart of pantheism and equating the creature to the creator for statements like these, but the statements also have a greater actual danger of monism. Here Eckhart comes close to the monistic concept of salvation where the soul loses its ego and its identity to be absorbed into the utter oneness of God. In Eckhart's thought, God and the soul share the same ground, but does that mean that the creature loses its finitude and distinctness?

Eckhart asserts that although the center of the soul is identical to the Godhead, the remaining aspects of the creature's body and spirit are distinct from God. Eckhart explicitly defends himself on this point using the idea of Justice and the just person. The just person exists in and is begotten by Justice itself. Just as whiteness is the same, although it is found in many different objects, justice is justice, whether it is found in the just person or in God.<sup>33</sup> Eckhart makes an important distinction here, saying that the just person is Justice insofar as he is just, but not insofar as he is a person. The same applies to the Godhead and the ground of the soul. The soul is God insofar as it is simple and indistinct, but not insofar as it is a creature and possesses division and limitation. Beverly Lanzatta states, "Eckhart is not saying that the soul is God—this is not a monistic statement in the sense of a one-on-one identity—but, rather, that the soul "gods" itself when it mystically undergoes the self-same process of ultimate emptiness, a process that the Meister calls 'detachment.'"<sup>34</sup> God is indistinct from the uncreated spark, but distinct from the finite aspects of the soul. Eckhart uses the relation of the indistinct and distinct to show how the soul relates to God.

Although Eckhart says we must empty ourselves of all created beings, that does not mean we have to cease acting in the world or finally disappear into

<sup>30</sup> Ibid., 187.

<sup>31</sup> Ibid., 203.

<sup>32</sup> Ibid., 199.

<sup>33</sup> Eckhart, *The Essential Sermons*, 127.

<sup>34</sup> Lanzetta, "Three Categories of Nothingness," 263.

God. For Eckhart, detachment is an inner act where the detached person remains fully united with God even as they perform actions in the world. To demonstrate his point, Eckhart references the Mary and Martha story where Mary is resting at Jesus's feet, and Martha implores Mary to get up and help with work. Eckhart states that of the two, Martha was more spiritually mature because she had learned how to remain open to God in all her activities, whereas Mary was at the stage where she had to stay beside Jesus to avoid distraction. Martha asked Mary to help because she was worried that Mary would become stuck in contemplation and fail to learn that detachment applies to everything we do.<sup>35</sup> Flash Kurt says that Martha represents a new kind of life beyond the distinction of the *vita contemplativa* and the *vita activa*, which finds unity by embracing life and not avoiding the world.<sup>36</sup> Detachment should not lead us to forsake the world but to pursue good works and fulfill our finitude to the best of our ability. Acting in the world is necessary to participate in indistinct Existence because creatures only exist as beings with limitations in the world. As a creature, to exist is to act. The uncreated spark in the soul leads one to actualize their own determinate, limited self. Eckhart avoids the monistic relation between God and the soul because he asserts that the finite aspects of the soul remain distinct from God and the uncreated spark. Though we are united with God in the center of our souls, we cannot deny the finite world and lose our identities.

## Conclusion

Although Eckhart has a tendency toward monism in his theology and philosophy, he always counterbalances that tendency by emphasizing the necessity of distinction and multiplicity. The center of the Meister's thought lies in the reciprocity between the indistinct and the distinct. This reciprocity constitutes the backbone of his core theological concepts. For instance, God is the Absolute Unity who remains identical to the ineffable God beyond God and the known Trinity. The world participates in the Godhead's existence while remaining distinct from and outside of God. Our souls share an uncreated aspect with God, although they differ from God insofar as they are finite. From God to the lowest creature in creation, nothing escapes the relation of the distinct to the indistinct. Misunderstandings of Eckhart's theology result from only focusing on either the indistinct or the distinct instead of recognizing both in his theology. Thus, he seems like a monist when we examine his concept of the Godhead and the uncreated aspect of the soul without also examining his idea on the necessity of the Trinity. To fully understand Eckhart's system, we must study both the distinct and indistinct in his thought. Eckhart's system of thought is closer to dialectical panentheism than monism. For Eckhart, reality is expressed in the mystery of Absolute Unity, where their relation to each other defines difference and oneness.

<sup>35</sup> Eckhart, *Teacher and Preacher*, 343.

<sup>36</sup> Flasch, *Meister Eckhart: Philosopher of Christianity*, 222.

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## The Legality and Considerations of Countering International Terrorism

Caleb Evans

When examining the strategies of counterterrorism, there are a few things that tend to stand out. First, it has been shown that authoritarian states have a much easier path to countering terrorism compared to democratic states. This is due primarily to the lack of electoral risk stemming from enhanced use of force and brutality that may be looked down upon by developed, democratic states. However, another aspect to consider is the legal restrictions and implications that stem from a democratic state's constitution. Furthermore, when considering counterterrorism in the international sphere, it is imperative to consider how International Law affects a state's ability to respond to the threat of attack, as well as the impact of the public citizenry on the state's strategy. In this paper, important legal doctrines, statutes, and charters that pertain to international terrorism will be examined, as well as public influence in hopes of better understanding why states employ--and do not employ--certain strategies when responding to international terrorism.

Using America as a control, it is vital to distinguish domestic terrorism law from international terrorism law. There is another aspect of counterterrorism that can leave democracies vulnerable to attacks; such an example is the dichotomy of policy in America as it pertains to terrorism. Domestic counterterrorism in America is often handcuffed by laws against the restriction of speech and surveillance in the US Constitution. However, laws such as the Foreign Intelligence Surveillance Act of 1978 (FISA) and the PATRIOT act of 2001 have made surveillance on both foreign interests and domestic citizens more accessible for the US government.

Under FISA, Congress "permitted the President to authorize warrantless wiretapping to acquire foreign intelligence information and created secret courts to provide oversight without compromising security interests" (Dilts, 715). This law did not violate the Fourth Amendment of the US Constitution because it specified that the law only concerned *foreign* threats. Under FISA, international terrorism is defined as, "violent acts or acts dangerous to human life that are a violation of the criminal laws of the United States which appear intended to intimidate or coerce a civilian population, influence the policy of a government by intimidation or coercion, or affect the conduct of a government by assassination or kidnapping," and that the law, "occur totally outside the United States, or transcend national boundaries" (Dilts, 715). This definition created a law that strengthened America's ability to counter international terrorism while completely excluding domestic terrorism.

A necessary amendment was made to FISA in the fine print of the Federal Courts Administration Act of 1992, which changed the definition of

international from a crime committed *entirely outside* of America to *primarily* outside of America (Dilts, 716). This change would open the door to the discrimination of minorities in America. For example, Muslim citizens and communities suspected of terroristic activities are rarely treated as US citizens under the doctrines of domestic terrorism by law enforcement bodies, rather they are viewed as international actors (Sinnar, 1333).

This issue of domestic surveillance would be intensified following the attacks on 9/11 and the passage of the PATRIOT ACT. Under the PATRIOT ACT, the issue of domestic terrorism was finally defined in the US legal code. It carried the same verbiage as the FCAA's definition of international terrorism, except it included mass destruction as a qualifiable act, as well as the boundaries to be an act that "occurs primarily within the territorial jurisdiction of the United States," (Dilts, 718). This topic of jurisdiction is not only important when examining domestic terrorism; rather, it can be argued that international counterterrorism in the legal sphere is entirely dependent upon the international standards set forth by treaties and charters.

Under a statute 18 U.S.C. § 2332b, passed in 2015, US jurisdiction expands beyond its borders, otherwise known as extraterritorial application stating that offenses ranging from the murder of US nationals to the conspiracy to damage property of a US national (Astrada, 192). This act is actionable by the expansion of the Authorization of Military Force (AUMF), which gives the President the power to, "to use all necessary and appropriate force against those nations, organizations, or persons he determines planned, authorized, committed, or aided the terrorist attacks that occurred on September 11, 2001, or harbored such organizations or persons, in order to prevent any future acts of international terrorism against the United States by such nations, organizations or persons," (Astrada, 193). As can be expected, the interpretation of "nations, organizations, or persons" is quite broad. With ISIS having ties with past Al-Qaeda members, ISIS would fall under this umbrella. So too would anyone who swears allegiance or is believed to be a follower of a terrorist organization with ties to any person or group that has or has had ties with Al-Qaeda. With everything considered, the extraterritorial application of 18 U.S.C. § 2332b and the updated AUMF are extremely wide-ranging. However, the US legal code is not the sole determiner of jurisdiction or legal counterterrorism practice in regard to international terrorism. The United Nations has been the leading international force in setting the boundaries and regulations for acting upon international terrorism.

When examining International Law, it is essential to note that there is not necessarily one overarching, all-powerful document such as a constitution that establishes the sections of the law. Instead, International Law is a culmination of several treaties, charters, and customs. It is also important to note that under International Law, there are five justifications for the extraterritorial jurisdiction of a state: Territorial, National, Protective, Universal, and Passive

Personality. As it pertains to international terrorism, the Protective Principle of extraterritoriality is the most applicable. Under the Protective Principle, a state has the right to extraterritorial jurisdiction if "the national interest is injured" (Abramovsky, 123). A note of interest on the topic is that terrorism does not fall under the Universal Principle, because there is not a universally agreed-upon definition of terrorism.

The reliance upon the use of the Protective Principle by states is supported by UN Charter Article 51, which states, "Nothing in the present Charter shall impair the inherent right of individual or collective self-defense if an armed attack occurs against a Member of the United Nations, until the Security Council has taken measures necessary to maintain international peace and security" ([www.legal.un.org](http://www.legal.un.org)). The general nature of Article 51, along with the broad interpretation of the Protective Principle of International Law, often leads to a legal vacuum that is frequently usurped by the interpretations of the reactive state. For example, there is not a specific note of what is considered an attack (Zimmerman). If ISIS were to take pictures of US bases in order to plan an attack with the knowledge of the force capacity, this action could be interpreted as an attack under the article. Article 51 also never specifies what constitutes an armed attack. This idea opens the door to a post-9/11 style reaction from a state with the justification of Article 51 to acts like cyberterrorism (Zimmerman). It is also important to note that the UN Security Council is under no legal obligation to respond to a claim of self-defense by a state; thus, there is the possibility that an action can be left entirely up to the state (Zimmerman). Furthermore, under the Protective Principle, what constitutes damage to the national interest is often left up to the state to decide. America filled this space with the updated AUMF in 2011, which not only defined such damage but created an extraterritorial effect that is legal under both the Protective Principle and Article 51 of the UN Charter.

The number of treaties, statutes, and charters that make up International Law is astronomical and ever-evolving. However, with terrorism as we know it--especially international terrorism--being a relatively new phenomenon compared to specific acts such as hijacking and piracy, the extent to which law has been established is quite limited. While the treatment of suspected terrorist prisoners is slightly more established (and still controversial), the actual actions taken by states to counter terrorism are not heavily regulated through International Law. Thus, each state is typically, to a certain extent, at their own discretion. There is possibly no greater example of this freedom than America's actions following 9/11 through the original AUMF in which the invasions of both Iraq and Afghanistan were authorized legally, as well as extreme counterterrorism measures that included the killing of Osama bin Laden in on Pakistani soil and the drone-strike killing of a US citizen Anwar al-Awlaki in Yemen who was in a leadership role in Al-Qaeda.

As evidenced above, often, the most considerable restriction to international counterterrorism strategy is domestic influence. For example, the killing of al-Awlaki was controversial in the United States since he did not receive due process. This influence is an example of the dichotomy in policy when dealing with international terrorism compared to domestic terrorism. Imagine if a drone strike in Alabama killed a white male US citizen suspected of conspiring with the KKK. Couple that with the lack of due process, and the simple act of an extrajudicial killing of a US citizen would lead to immediate impeachment and likely a capital murder trial for the sitting US President. However, when the action is taken against a Muslim US citizen abroad, the domestic backlash is far less severe. So if a state seemingly has the green light in the international arena to defend itself from international terrorism, what strategies might a democratic state take to lessen the possible domestic backlash of action? Furthermore, it is necessary to note that a spectrum of actions causes backlash. America has recently pushed back firmly against what is perceived as an overreaction to 9/11 in the invasion of Iraq and further involvements in the Middle East as authorized by the AUMF. However, a state can also face intense backlash due to an underreaction to a terrorist act.

Within the counterterrorism community, there are two primary strategies that a democratic state can utilize that are both legal and take into account the reactions of the domestic front. The EU exercises one, and the other is utilized by the United States, which are the two dominant bodies in western democracy. This EU follows a "criminal justice model with a human rights/dignity component," while the US follows a "war-military model" (Astrada, 184). The models can be categorized into two mainstream foreign policy theories of power: hard and soft. Hard power relies on brute force with little use of diplomacy, while soft power is predicated upon diplomacy and the use of influence over force. The difference is found significantly based on the cultures of the countries/bodies and the states' theories of their domestic reactions, as well as the capabilities both.

Under the War-Military model, "the struggle against terrorism in military terms of an enemy-centric war where the armed forces of a state are primarily in charge of developing counterterrorism strategy," (Astrada, 184). This model, which has been adopted by the United States since at least 2001, is predicated upon the overwhelming use of hard power. There is a multitude of reasons for this. First, America is the preeminent world superpower and thus has the military capacity and foreign territorial capacity to enact a force-based strategy. Next, following the tragic attacks on 9/11, the American citizenry had a thirst for a strong, visible, and immediate response. This situation is an example of the reaction spectrum, in which following 9/11, a Senate resolution condemning Al-Qaeda would have led to outrage due to an underreaction. Hence, the state aired on the side of overreaction, which at the time garnered significant popular support. The United States is also one of the last western

democracies that utilizes the death penalty and has a culture that tends to approve of lethal force as a justified reaction. Lastly, America created the *domestic* legal capacity for such a reaction through the AUMF and the PATRIOT Act. This model is well within the bounds of International Law and, as displayed above, has the capability of gaining a widespread reaction. However, it appears that this model has an expiration date, to say this strategy works until the citizenry loses its taste for war. An example is the disapproval of America's prolonged presence in the Middle East as a reaction to 9/11. Another issue faced in the War-Military model is that it tends to repress citizens' rights such as due process or privacy and, as shown earlier in this paper, can be used in a discriminatory manner against minority citizens.

The Criminal Justice model that is utilized by the European Union is based on a combination of soft power and hard power. The core difference between the Criminal Justice model and the War-Military model is how the state views the terrorist. Under the War-Military model, the terrorist is the enemy, just like any combatant in any war. Because of this, the legal processes follow those customs in the form of outlets such as military tribunals. However, under the Criminal Justice model, terrorists are viewed as criminals rather than enemies (Astrada, 205). This perception means that an accused terrorist is given the same legal rights and processes as a citizen accused of murder or theft. In this model, the citizenry faces less repression of rights, as human rights are given precedence over the pursuit of revenge or justice. This principle would make something like the PATRIOT act very difficult to pass.

While there are apparent theoretical differences in the models, how combatting international terrorism is executed is also very different. Under the War-Military model, the state seeks to prevent terrorism by equalizing the threat or killing it. The state will use force and physically invade or attack the enemy to prevent them from attacking the state. Consider this strategy like cutting the leaf off of a plant. Under the Criminal Justice model, the state counters terrorism by targeting its funding structure and feeding affected areas with aid in hopes of rooting out the central causes of the terrorism that are afflicting the state (Astrada, 206).

Between the two strategies, there are apparent justifications for each. For the War-Military model, the belief is that if someone can kill enough of the terrorists or kill enough of the leaders of a terrorist group, the morale or capabilities of the group will fall, as will the funding and the target will be neutralized. This model is a traditional military strategy that is being utilized against a tremendously evolved challenge, and the results are as mixed as one can expect. A positive of this strategy is that the domestic citizenry cannot accuse the state of underreacting to international terrorism; however, the backlash of the loss of individual rights, as well as a prolonged unpopular presence, can be debilitating for a state. For the Criminal Justice model, the state

views the cause of terrorism to be rooted in things such as poverty, hunger, and strife. Because of this view, the state views the answer to be offering aid and stimulus to solve these core issues. However, this is a long game approach that runs the risk of losing popular support if the public feels that their tax dollars should not be spent stimulating another state's economy or people. This strategy also runs the risk of the public perceiving an underreaction to an act of terror. As stated above, in America, the AUMF was justified when it first passed because the public desired revenge for the attacks on 9/11. It is hard to argue that stimulating Afghanistan would have satisfied that desire without violent action. In the Criminal Justice model, the state also seeks to restrict the funding of a terrorist organization as an emphasized means of counterterror. This restriction is advantageous to the state as it limits the use of military force and possible casualties but also fails to neutralize the threat completely, as acts of terrorism can be very low cost and isolated. When examining this strategy, it is valuable to remember the role that Anwar al-Awlaki played in Al-Qaeda. He was one of the leaders of Al-Qaeda's internet influence movement, which brought great value to the group and ultimately made him a highly valued target. ISIS rose into prominence, mainly on the back of the internet. So while cutting off funding for an organization can significantly weaken its centralized strength, it fails to limit its global influence without censoring the citizenry's internet capabilities.

Between the EU and the United States, two separate models are utilized with varied success. They are both predicated upon domestic doctrine more so than international doctrine, as International Law authorizes the state to use considerable force and expanded jurisdiction. The EU model emphasizes human rights and limited military force, while the US model follows a more restrictive tone that heavily emphasizes military force.

The states/bodies have the international freedom to utilize any strategy they wish; however, domestic influence is what dominates a state's strategy in countering international terrorism. This influence is evident when examining the two strategies and the states/bodies employing them. As stated above, America has historically acted in a War-Military model as a means of defense. Consider World War II, where the United States did not formally enter the conflict until the Japanese attack on Pearl Harbor. As a reaction to this attack, the United States sent troops to the Pacific and built the most significant military force in modern history.

Nevertheless, consider some of the consequences of this reaction. Thousands of Japanese-Americans were placed in internment camps and deprived of their human rights as granted to them under the US Constitution as citizens. However, there was little to no public backlash to this action by the state in the name of national security. When 9/11 occurred, it was the largest attack on American soil since Pearl Harbor. The US launched a "War on Terror" and released a massive amount of military force. Once again, the consequences

of this reaction were the deprivation of human rights such as the case of Ali Saleh Kahlah al-Marri, who was lawfully residing in the United States, yet was legally deprived of his right to habeas corpus and classified as an enemy combatant under the AUMF (Astrada, 194). Couple this with the PATRIOT act and the increased discrimination against Muslim citizens, and it is easy to see a pattern. The United States took a War-Military approach to international terrorism because the citizenry would not significantly push back against it. This public opinion is evidenced by President George W. Bush's 73% approval rating as late as mid-2003--almost two years after the passage of the PATRIOT act and over a year after the invasion of Iraq (Gallup). Immediately following the extrajudicial killing of al-Awlaki, President Barack Obama experienced a three-point boost in his approval rating (Gallup). However, President Obama, as well as President Trump, campaigned on the promise to reduce the number of troops in Afghanistan once the involvement became severely unpopular. This regulatory uncertainty further justifies that when not limited by International Law, a state will employ the action that will lead to less backlash on the domestic front.

This theory on the impact of public opinion on crafting counterterrorism strategy also lends itself to explain why authoritarian states face fewer challenges in combating terrorism. With International Law being very lenient in regard to state action against terrorism, the check of citizen backlash is not a factor faced by an authoritarian state. The state already controls the rights of its citizenry, and they will not face a harsh reaction at the ballot box if the public does not approve of an action. Because of this, authoritarian states face nearly no limits in their ability to react to terrorism other than their physical capacity, unlike their democratic counterparts, such as the United States and states within the European Union.

The legality of countering international terrorism has been displayed and examined to ground the foundation of policy in democracies. Following this examination, the two prominent counterterrorism models were introduced and examined. Through the examination of the law and public culture and reaction, we can understand why individual states employ the counterterrorism strategies that they do. International Law leaves broad jurisdiction to states to determine their strategy and employ it and that the factor that determines a state's policy is often grounded in both the culture and public opinion of its state and citizenry. Furthermore, the EU employs more diplomatic, rights-oriented approaches because of the culture of the states in the body and the capacity of the body. In contrast, America employs a military-based, repressive strategy because of the culture and approval of its citizenry, as well as its capacity to do so both legally and physically. A state will employ a strategy to combat international terrorism that receives less public backlash and accomplishes its goals of stopping terrorism since International Law does not heavily limit it.

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## A Travelogue of Defining Jazz Dance: 20<sup>th</sup> Century to the Present

Luke Anderson

"Mom, would this song make a good jazz dance?" I asked my mother as we listened to Brian Setzer sing "Rock this Town" on her stereo in the laundry room. I was six years old, I had just begun recreational dance classes, and I was already trying to figure out each of the styles. "Does a jazz dance need to be to jazz music?" I asked. "Not always," she replied, "but it needs to be to an upbeat song," which was a fitting answer considering my mom had grown up in the 1980s watching MTV music videos. By the time I reached high school, my answer to the question, "What is jazz dance?" would have likely been that jazz was merely turned-in and upbeat ballet with a few angular movements added here and there. It was not until I came to OCU that I was exposed to the expansiveness of jazz dance and found it overwhelming how much I had to learn. Today, that challenging quest to learn and define jazz continues as I consider jazz's African and vernacular characteristics as it developed in the early 1900s, the amalgamation of jazz with other styles that has created many new sub-genres since the mid-20<sup>th</sup> century, and the place jazz dance continues to have as a relevant dance style today.

Jazz dance will always retain its roots in Africa, bearing, to differing degrees depending on the style, the six characteristics of African dance that Jean and Marshall Stearns list in *Jazz Dance*, including movements that are flat-footed, bent at the knees and waist, imitating animals, improvisational, and originating from the hips and then spiraling outward toward the whole body (14-15). Jazz dance has almost always been unified with the music (Kriegel et al. 81). As a result, jazz dance adapts with the popular music of its day, a prime example being that the development of authentic jazz dance during the early decades of the 20<sup>th</sup> century was simultaneous with the development of the music style jazz, from whence the dance style received its name (Guarino and Oliver xv). Another defining attribute of jazz is that it is extraordinarily eclectic and adaptable. "...the history of jazz is a history of black invention and white exploitation" (Kriegal et al. 82). As jazz dance developed, European influences included Irish clog dancing, European harmonies, and more disciplined musical forms and training systems (83). This adoption continued as white Americans took an interest in the movement styles of the black Americans, which they imitated in minstrel, vaudeville, and burlesque shows. (Kriegal et al. 82).

In the 1910s, Vernon and Irene Castle presented jazz dance in a manner that the white population was more receptive to. The 1920s brought jazz dance to the attention of the American public through musicals *Shuffle*

*Along and Runnin' Wild*, which popularized jazz dances such as the Charleston. Big band music, the Lindy Hop, the Savoy Ballroom, and Fred Astaire's performances in the 1930s continued the development of this vernacular dance style among the American people (Kriegal et al. 83).

From the 1940s onward, jazz dance on the stage and film began to bear more traits of ballet and modern dance with fewer traits of authentic jazz dance. With World War II ensuing and the widespread usage of record players, as opposed to live music, one of the characteristics of jazz dance began to drift away: the music and movement became less organic and improvisational and more codified, instead (83). This change was also because ballet and modern dance came to prominence on the stage during this time. Agnes de Mille revolutionized how musicals were told on the Broadway stage through the integration of dance in *Oklahoma!* (Anderson 153). Jack Cole began demanding more of his dancers, fusing his training from the modern dance pioneers, including Ruth St. Denis, Ted Shawn, Doris Humphrey, Charles Weidman, and ballet dancers, such as Luigi Albertieri (Guarino and Oliver 83). Another choreographer, Jerome Robbins, threw ballet tradition to the wind through his fusion of jazz, ballet, and Broadway styles (Anderson 155). The professionalization of the jazz dancer developed with high technical objectives for dancers to meet.

Jazz dance masters developed their techniques to meet the needs of these dancers. Luigi was one of them, and he began the development of his technique for his own healing after a near-fatal injury (Kriegal et al. 83). His fluid style had a strong relation to classical ballet, resulting in his style being associated with lyrical jazz, a style which is mindful of the lines created in ballet (Guarino and Oliver 115). In the 1950s, Matt Mattox began teaching jazz in the lineage of Jack Cole, after dancing for him on film and television in the 1950s and 60s. Mattox's technique incorporated the precision of ballet technique but also isolations of jazz (Guarino and Oliver 119-124). Gus Giordano, another student of modern dance, was a jazz dance master who developed his own technique, school, and the first jazz dance company. His daughter, Nan, wrote that "...he combined ballet with more soul-of-the-earth elements to create the Giordano Technique" (Guarino and Oliver 105).

Because theatrical jazz dance began to resemble ballet, many began questioning "jazz" as an appropriate title for this new style. An example would be Jerome Robbin's choreography; neither vernacular dancers nor theatrical choreographers such as Jack Cole and Jerome Robbins, found "jazz" to be an appropriate label for the movements seen on the Broadway stage during the midcentury (Giordano 29, 73). Lindy hopper Leon James criticized Robbin's *Opus Jazz* in the 1960s for its balletic quality, saying that "...it's just a bunch of

girl-boys doing stretches, bumps, slides, and calisthenics" (Stearns 357). The codified version of jazz with the amalgamation of modern, jazz, and ballet is what continues to be taught in dance studios and often is choreographed on the stage still today.

Before taking Dance History II last semester, I was not aware that such a shift took place at this point in jazz dance history. I had heard many times growing up, "Ballet is the foundation of all dance styles." I, now, believe a more accurate statement would be, "Ballet is the foundation of all technical and theatrical dance styles." Because I did not know this history, I misconstrued the balletic movement that I repeatedly did in jazz classes, such as pirouettes, relevés, piqué turns, chaîné turns, and chassé en tournant, to be more foundational—even more important in jazz dance choreography—than any state of dancing parallel or being grounded, which I now know is a travesty. I did not understand that the type of jazz dance that I was familiar with in high school was a form of technical and theatrical jazz dance, which resulted from ballet being merged to an already grounded and angular vernacular dance. Understanding the history of theatrical jazz dance has taught me not to limit my scope of jazz and has helped me learn and apply these foundational jazz dance qualities in my dancing.

Marshall and Jean Stearns write in *Jazz Dance* that it was from this point on in the history of jazz dance, typical of its eclectic nature, jazz dance continued to reappear in popular culture through the blending of styles. "The blending has been going on for years, and although no one blend pleases everybody, the process is time-honored and the result—at any moment—may be truly great." (Stearns 362). Despite the blending of ballet and modern with jazz on the stage, the vernacular dance continued to appear in trends, particularly in the rock-and-roll dances of the 1950s and 60s with the use of the hip gyrations, popularized by Elvis (Crump Staley 193; Stearns 359-360).

Vernacular dances of the 1960s, along with elements of Afro-Cuban and black American vernacular dances, developed in the neighborhoods of the New York City Bronx during the 1970s into hip-hop (Guarino and Oliver 184). Whether hip-hop should be considered its own style or as a style underneath jazz dance is one of debate. Though probably more distinct of a style from jazz than other stylistic offspring, it bears many similarities to its terpsichorean ancestor. Russell Clark was a choreographer and dancer in Los Angeles who once stated that rap was derived from jazz music and had similar rhythms rooted in syncopations brought from Africa. He also made the point that hip-hop and rap are expressions from an oppressed people in a certain time, much like jazz dance and jazz music were during their prime time (Kriegel et al. 85). It should be noted that hip-hop influences theatrical and commercial jazz dance,

such as the type of dancing seen in musical theatre and music videos (Alford and Cohen 40).

In the 1980s, MTV music videos brought jazz dance to the TVs in homes across America as it adapted to popular music, an attribute of jazz dance. Examples include Madonna's "Vogue," Paula Abdul's "Cold Hearted," Michael Jackson's "Beat It" and "Thriller," and Elton John's "I'm Still Standing" (Guarino & Oliver 176-177). (I am particularly partial to "I'm Still Standing" because my dance teacher whom I trained under in high school is in that music video). These videos featured a multitude of styles ranging from theatrical to lyrical to hip-hop to West Coast jazz dance (178). These styles also appeared in movies, such as *Flashdance*, *Footloose*, and *A Chorus Line* (178). The music video trend continued into more recent decades with artists such as Brittany Spears, Christina Aguilera, Lady Gaga, and Beyoncé (Guarino & Oliver 179-181).

Beyoncé's "Single Ladies" music video features some choreography in the style of Bob Fosse, revealing his distinct theatrical jazz style is still relevant in the modern era (Guarino & Oliver 180). Fosse's choreography, ranging from 1950s musicals of *Pajama Game* and *Damn Yankees* to his later works *Sweet Charity*, *Pippin*, *Chicago*, and *Dancin'*, displays his ingenuity of showcasing the dancer's attributes with the use of expressive fingers, isolations, and bent knees, as well as the ingenious usage of props (Guarino and Oliver 97-98). His style remains one that thrills audiences, calling for the jazz dancer of today to learn his style (102).

My perception of jazz when I was in high school was also greatly influenced by dance competitions. At the time, I probably would not have put competition-style categories such as lyrical, contemporary, and modern underneath a broad category of jazz. Though I was aware that these styles bore some resemblance to jazz, I assumed ballet was their only common denominator, and it certainly was one of them. However, once again, I was utterly blind to the elements of jazz that are also shared in those styles of dance because of their common lineages. I also had trepidations over contemporary and modern dance—both styles that I have not had very much training in and was only exposed to at dance competitions. I did not find the contemporary dances' subject matters, song choices, contents, and expressions on the competition stage appealing or entertaining. Choreographer, Spencer Liff explained in a 2017 *DanceTeacher* article "Is Jazz Dance Dead?" that when he works with young dancers on *So You Think You Can Dance*, he finds that they cannot necessarily entertain, because the contemporary dancing that they are used to is more internal versus the over-the-top performances typical in theatrical jazz. Nevertheless, as contemporary dance continues to develop, one cannot entirely separate contemporary dance from jazz due to its internal

feeling that is part of jazz's defining characteristics, as well as maintaining a state of being grounded, the usage of the entire body, contractions, and fall and recovery to name a few others.

Frequently, because of my focus on theatrical and technical jazz dance, I wonder and forget how vernacular jazz dance continues in the present. This last weekend as I walked into the entrance of the fair, the answer to my question was dancing in front of me. I saw a group of teenagers being filmed by their mom as they danced movements from a social media trend. I remembered that one of the most recent ways vernacular dance trends are cultivated today is via the internet, particularly on the app popular with kids, TikTok, where users post short videos often to music (DeSantis). Dance challenges are one of the significant trends, and TikTok might be the best place for vernacular dance to thrive because its algorithm facilitates unknown users, making the spread of dances much more democratic than other social media platforms (DeSantis). A particularly popular challenge is #TheGitUpChallenge to Blanco Brown's song "The Git Up." #HitEveryBeatChallenge was created by James Derrick, a contestant on *World of Dance*, which utilizes isolations and musicality to every beat of the song (DeSantis). The qualities of jazz dance found in these trends often include a state of being grounded, the usage of the torso, isolations, and movement originating at the core—all signs of a continuation of vernacular jazz dance among the public today (DeSantis).

I believe trying to define, or more futilely, confine jazz dance is like Maria von Trapp is described by the nuns in *The Sound of Music*: "How do you catch a cloud and pin it down?" (Nuns). History shows us that jazz will continue to resurface and reinvent itself as fast as widespread culture changes but will also always retain a pedestrian-friendly vernacular form to varying degrees. In my case, from questioning jazz's qualities in the laundry room when I was six to studying jazz dance as an integral part of attaining a college degree, I have become aware of the immense expanse of jazz's horizons. Any time one is trying to confine jazz dance, as I have been guilty of in the past, they are just as easily neglecting another valid and vital part of it. As Jean Sabatine wrote in 1971, "...if we only fasten upon the "modern (or "primitive" or "show") features of jazz dance, we only know a fraction of the whole form" (110).

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## **Humanity in the Homeless**

Gabrielle Young

"Let me help you with that," a man's voice boomed behind me. Startled, I abruptly turned around, my arms full of donations. I had been so immersed in the task of unloading donations for the Homeless Alliance, a non-profit organization in Oklahoma City, that I failed to notice the homeless man behind me. Noticing my struggle to carry everything I had brought, Justin graciously carried everything inside and even opened the doors for me as I followed behind him. Although Justin faces more significant problems than me daily, he saw my seemingly insignificant problem and stopped what he was doing to help a random stranger. The person I was there to help extended the same favor and taught me a valuable lesson that day. While it may be more convenient to disregard the seemingly dirty panhandler on the side of the highway exit or to avoid the homeless man on the downtown streets, ignoring their humanity does not make the problem disappear, and organizations like the Homeless Alliance pave the way to stop ignoring them but instead combat the growing problem of homelessness.

Drastically affecting the Oklahoma City community, homelessness is running rampant. According to a study in 2019, there are 1,300 homeless people in Oklahoma City alone (Point in Time Report). Recognizing the severity of these statistics, the Homeless Alliance was founded by a group of community volunteers who were empowered to reform the existing dysfunctional system of care for the homeless community (Homelessalliance.org). Over time, this organization has expanded, but they remain dedicated to their original mission-to end long-term homelessness no matter the cost. This goal is articulated by the Homeless Alliance's Director of Community Capacity Building, Meghan Mueller, "Ultimately, our goal is to transition people from homeless into housing, and we are willing to work with people that other organizations won't. We believe that everyone has dignity and is worthy of housing. We go to great lengths to help our clients achieve this goal." In order to fulfill their mission, the Homeless Alliance does extensive studies on different systems used by other cities that have drastically reduced their homeless population. The organization discovered the key to fighting homelessness is a collaboration among service providers, city government, and local business, which eliminates gaps in service to the homeless community and increases the supply of affordable housing (Homelessalliance.org). Mueller said, "We seek to educate others on how we can work together in order to work as effectively and efficiently as possible." Through education and collaboration with the Oklahoma City community, the Homeless Alliance has created a way to stop the homeless epidemic effectively.

From the Homeless Alliance's founding to the present day, their mission has led them to develop extensive services to combat the vast array of problems the homeless face. Currently, the Homeless Alliance is involved in

everything from housing programs for families with children to operating the internet system used by homeless-serving agencies throughout Oklahoma (Homelessalliance.org). However, their most prominent areas of service are through their Westtown Homeless Resource Campus, which includes their day shelter and housing program, as well as the Fresh StART program, which operates in the day shelter (Mueller).

In the Westtown Homeless Resource Campus, which is located only two blocks away from Oklahoma City University, the Homeless Alliance operates a resource center that houses multiple non-profit and government agencies, a housing complex, and a Day Shelter (Homelessalliance.org). Since sixty-one percent of the homeless walk for transportation (Point In Time Report), the idea behind the Resource Campus is to bring as many service providers as possible under one roof to eliminate the barrier of transportation from homeless people accessing these much-needed services (Mueller).

Located on the Westtown Homeless Resource Campus, the Day Shelter is a 13,000 square foot facility that sees about 350 people a day, no matter who they are (Homelessalliance.org). "The shelter is low barrier, meaning we aren't checking any backgrounds when they come in. All they have to do is show a shelter ID card, and if they don't have one, we make one for them," Mueller says. Since overnight homeless shelters around the city close at six in the morning to clean for the next night, the Day Shelter was created for people to access during the day (Mueller). They have a kitchen to serve hot meals for breakfast and lunch, showers, a library, and a barbershop, operated by licensed barbers and cosmetologists (Homelessalliance.org). While these may seem insignificant to us, it can have a considerable impact. Ronald McCray, who became homeless after having to quit his job due to a brain aneurysm, excitedly explains, "[Getting a haircut] will get me a job! It's going to boost my self-esteem-make me feel better about myself" (News On 9).

The Day Shelter also offers a kennel with pet food and veterinary services for people who cannot go to other homeless shelters because they have an animal (Homelessalliance.org). Mueller emphatically declares, "Those of you who have pets probably think of them as your family, and it's no different for those who are staying on the streets. We never want a pet to be a barrier for accessing services." Providing a safe and welcoming environment for local agencies to provide services, the day shelter houses the Veteran's Administration, different mental health organizations, Be the Change, Healing Hands, as well as Alcohol Anonymous and Narcotics Anonymous programs (Homelessalliance.org). Speaking about the variety of their providers, Mueller says, "DHS is at our day shelter two days a week, and they help people get food stamps. Legal aid is available to help people navigate any legal system issues that they might be having." Not only are they meeting the homeless population's

basic needs, but the shelter also has classroom spaces for recreational activities such as bible studies, yoga, art classes, and Fresh StART (Mueller).

Fresh StART is an open art studio where anyone is welcome to come and create ([Homelessalliance.org](http://Homelessalliance.org)). They have volunteers, some of whom are professional artists and art therapists, that are available to teach them (Mueller). One of these professional artists, Sarah Day-Short, says, "Personally, I think art can be therapeutic. I talked to one person in the Fresh StART program who encountered the benefits of art first in prison. It was a creative outlet that kept him out of the prison games and still helps him today." Not only is art therapeutic, but it also provides a legitimate career as well as a source of income ([Homelessalliance.org](http://Homelessalliance.org)). Some people who have never painted before find themselves to be extraordinarily gifted and want to pursue it professionally (Day-Short). Through art shows at the Homeless Alliance campus and art galleries throughout the city, they expose these budding artists to an artist's career while allowing them to make money. "All of the art is for sale with all proceeds going to the artist," Mueller says, "It will help them pay their rent or pay a security deposit, whatever it is they need that income for." Although this program may seem trivial, it has made a real impact, according to Day-Short. She tells the story of a woman in the program, who became homeless after an abusive relationship ended with the abuser taking her child and her spiraling into drugs. Becoming involved with the Homeless Alliance, she connected with the Fresh StART program, and Day-Short said, "After she had shared her story with me, we had our next art show soon after. At the show, she sold all the pieces she had created. She came to me with tears streaming down her face and hugged me. This was the first time I felt like I had made a real impact." Although the Fresh StART program is not designed to fulfill a homeless person's basic needs, it helps them transcend their problems while restoring their humanity; furthermore, by addressing their emotional and spiritual needs as well as their physical needs, the Homeless Alliance is facing the problem of homelessness effectively.

Despite the Homeless Alliance's impact and contribution to the fight against homelessness, they are limited, and it is up to citizens of Oklahoma City to volunteer and support the cause. As a non-profit, the Homeless Alliance struggles to raise funds for everything they want to do, and as they attempt to cut administrative costs, they are chronically understaffed. When asked about the Homeless Alliance's biggest obstacle, Mueller answered, "Funding and administrative capacity. It feels like we are constantly asked to do more with less, and burnout is real. Sometimes it feels like our administrative staff is running on empty because there is always just so much work to do!" Volunteers can eliminate this stress because they can do simple jobs so that the staff can work on bigger, more intensive projects. "We rely so heavily on volunteers, and we couldn't do anything we do without them," Mueller emphasizes. If a person is interested, they can sign up to volunteer at [Homelessalliance.org](http://Homelessalliance.org), where they

always accept people serving meals, sorting donations, or working in their community garden, whose food goes to the kitchen at the Day Shelter (Mueller). Day-Short, who is a regular volunteer at the Homeless Alliance, speaks of the impact of a volunteer's work, saying, "Even in the short time I've been volunteering, people's situations are improving from homeless to having a home because of the work I, as a volunteer, am doing for the organization." Thus, the work of volunteers is certainly not insignificant.

However, even if a person chooses not to volunteer, he or she can still change the stigma surrounding the homeless. Mueller advises that even if it feels uncomfortable, people should engage the homeless by waving or smiling at them. Since the homeless are used to feeling ignored and dehumanized, looking at them says, "You are a person, and I see you." They deserve society's compassion and empathy. If a person does nothing else, they should direct the person they see to the Homeless Alliance or notify the Homeless Alliance where the person is located so they can send someone to help them (Mueller). Through these small acts of compassion towards the homeless population, people can make a drastic difference in their situation.

Going the extra mile, the Homeless Alliance actively opposes the stigma that the homeless should live on the fringes of society, ignored and unwanted, and they openly embrace anyone who comes to them seeking help. With this mentality, they are pioneering a new strategy in combating homelessness, making a considerable impact on the Oklahoma City community. Day-Short states, "They are different from other organizations because not only are they meeting people's basic needs, but they are treating them like human beings with stories and hope for a future." From the Homeless Alliance's mission to their programs to the people who are involved, the Homeless Alliance teaches the people of Oklahoma City that the key to the rapidly growing problem of homelessness begins with seeing their humanity.

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