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Stellar

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Assessing the Validity of Augustine's Hierarchy of
Truth:
Inordinate Pursuits of the Ordinate
Emma Velez

Augustine presents us with a hierarchy of truth in his work, *On Free Choice of the Will*. The aim of the hierarchy is to establish ordinate versus inordinate desires, or good versus evil desires. The character Hippolytus, from Euripides' *Hippolytus*, pursues a love of something that seemingly falls into the category of what Augustine would deem ordinate. However, throughout the course of Euripides' work, we find that the character Hippolytus struggles with both internal and external strife due to his unfailing pursuit of the goddess Artemis. This pursuit ultimately leads to his ill-fated end. Similarly, in Dante's work, *Vita Nuova*, the character, Dante, struggles with his desire of the Lady Beatrice. Beatrice, for Dante, is a Christ-like figure, and his love of her is something Augustine would also deem ordinate. Dante's love also does not result in a happy ending, as Augustine claims should be the case, but rather a troubled one. Neither of these characters falls completely inside or outside of Augustine's hierarchy. There is an ambiguity that exists because of the unclear presentation of ordinate desire that Augustine gives. Ordinate love, or desire, seems to be more multi-faceted than what Augustine would lead us to believe. Augustine also makes assumptions as to the nature of those who pursue truth that may be too lofty to be achieved by mere mortals. The inner struggle that both Dante and Hippolytus have point to this and to the haziness of Augustine's claim about ordinate desire.

Augustine's claim that love of God, the divine, or eternal, can never be inordinate is inherently established in his hierarchy of truth. The lowest tier of Augustine's hierarchy is that of being, or the outer sense. All things from rock to human possess this quality. The rock *is* without living or having reason. It has a presence in reality without enjoying those truths that come through living and reason. The second tier of Augustine's hierarchy is that of living, or the inner sense. For Augustine, living does not imply reason. He argues that animals are alive, yet they have no capacity for reason, writing, "not everything that is alive knows that it is alive, although everything that knows it is alive must in fact be alive" (13). The highest tier for Augustine is that of reason, or knowing. Reason is the distinctly

human quality for Augustine. It is what separates us from animal or inanimate objects (13). Augustine asserts that, in order for one to be in a state of peace in one's mind, reason must rule, writing, "...if it [mind or spirit] rules and controls the other things that constitute a human being, then that human being is perfectly ordered" (14).

Reason thus leads us to pursue the eternal. Augustine writes, "so the eternal law demands that we purify our love by turning it away from temporal things and toward what is eternal" (25). The hierarchy of truth leads us to believe that it's our duty as a sentient being to cleave to the ultimate truth that comes from the divine. The divine then is relegated to the highest level of the hierarchy, for "the order of creation proceeds from the highest to the lowest by just degrees" (87). Consequently, it follows that pursuit of this eternal desire is wholly ordinate, for it transcends the inner and outer sense. Augustine asserts that love of the eternal leads ultimately to the good, rejecting the idea that it could result in the opposite.

The implications of this claim are challenged by the relationship and consequences of the love the character Hippolytus holds for the goddess Artemis in Euripides' work. Hippolytus' love appears to be everything that Augustine would deem ordinate. Hippolytus cleaves to the goddess Artemis and her purity and spurns the goddess Aphrodite and her wantonness. He also snubs the love of the mortal Phaedra, preferring instead to devote the entirety of his attention to Artemis. Hippolytus places much emphasis on practicing "wise restraint" and values chastity and purity above all else, actions Augustine would applaud as exercising control over libidinous (inordinate) desires. Augustine's hierarchy, however, fails to make provisions for the unrelenting and obsessive manner that Hippolytus pursues the goddess Artemis with and those values she represents.

Despite the intensity of his piety and lengths he goes to to pursue "modest reverence" and "wise restraint," Hippolytus never achieves perfect ordinance as defined by Augustine. Hippolytus uses his love of the divine to legitimize his fanatical behavior. His obsession with wise restraint and rule by reason leads him to the opposite. He is ultimately "destroyed by his piety" (line 173). Hippolytus' devotion to Artemis and his belief that his vow of chastity will give him life ultimately result in his death. His immoderate pursuit of moderation becomes his tragic flaw.

Similar themes are seen in the case of the character Dante in *Vita Nuova*. Again, we have a character that seemingly pursues the love of something eternal. Though Dante reminds his readers throughout the *Vita Nuova* that his love for Beatrice comes from no base desires, his love of her still seems to be less than perfectly

ordered (XIX, 38). He, like Hippolytus, is completely infatuated with the object of his desire to the point of immoderation. The character Dante experiences a different battle with his desires than does Hippolytus.

Dante's *Vita Nuova* takes place in three main movements of theme in which the object of Dante's bliss changes. These movements of where and in what Dante finds his bliss seem to indicate a movement from a lower type of desire, something temporal like the greeting Beatrice gives to the character Dante, to a higher type of desire, the eternal qualities of the god Love. Dante as a lover is ruled by his libido, or his outer sense, something Augustine might call inordinate. Dante denied his reason and living and became very much like the rock mentioned in the first level of the hierarchy. Indeed, Dante says,

When this most gracious one's salutation greeted me, Love was no medium capable of my unbearable bliss, but rather, as if possessed with an excess of sweetness, he became such that my body, which was completely under his rule, often moved like a heavy inanimate object. (XI, 18)

Dante is thrown into a tumult by the god Love when Beatrice denies her greeting. Dante's mind becomes conflicted.

However, through the course of the work, we see that the object of Dante's bliss shifts from something beyond the realm of his control to something that is eternal. We see this culminate in the third movement of *Vita Nuova*. He is remorseful of the "reign of terror" he allowed his libido to take. He writes,

Then I began to think about her, and remembering her in the sequence of past times, my heart began remorsefully to repent of the desire by which it had unworthily let itself be possessed for some time contrary to firm reason; and once I had rejected this evil desire, all my thoughts turned back to their most gracious Beatrice. (XXXIX, 78)

This passage acts to show the growth that Dante has experienced throughout the development of his love for the Lady Beatrice.

The inordinance of Dante's love comes not from a libidinous desire of Beatrice but rather the all-consuming nature of his love for her. One might say that he shows a "lack of wise restraint" in his pursuit of her love. Despite the growth experienced by Dante as his love moves from the temporal (Beatrice's greeting) to the eternal (worship of Beatrice in her entirety), the character Dante still experiences much inner turmoil. Once again, perfect ordinance never

occurs.

The turmoil these two characters experience in their pursuits of eternal truth seems to reveal ambiguities that are inherent to Augustine's hierarchy of truth. Augustine's hierarchy of truth assumes that ordinate love is fairly simple in nature and, given that one is following his reason and acting in good will, simple to attain. One of the key assumptions Augustine makes about those pursuing his hierarchy of truth is that they possess certain key qualities—prudence, fortitude, temperance, and justice (20). These key virtues make up what Augustine calls a “good will” that is free from inordinate desires. However, Augustine seems to be setting up a scenario that is difficult, if not impossible, to attain. Arguably, both Hippolytus and Dante are acutely aware of these virtues and strive to embody them, yet they never achieve perfect ordinance.

The first virtue, prudence, Augustine defines as “the knowledge of what is to be desired and what is to be avoided” (20). Hippolytus and Dante both exhibit prudence in their quest for their desires. Hippolytus exhibits this virtue in his absolute rejection of all that is not pure and chaste. One might say that Hippolytus takes his prudence to the extreme. Dante shows prudence in his complete rejection of any other thought that does not concern Beatrice. Dante is wholly absorbed in his pursuit of his lady and avoids all things that would distract him from this pursuit. The trouble we find with Augustine's definition of prudence is the unclear nature of the definition. Where does this knowledge of what should be desired and what should be avoided come from? Both Dante and Hippolytus seem to *know* what they should desire and what they should avoid, yet they miss the mark of ordinate love Augustine says is the result of this virtue.

Fortitude is another virtue that one must possess in order to be freed from the pains of inordinate love. Augustine defines fortitude as “the disposition of the soul by which we have no fear of misfortune or of the loss of things that are not in our power” (20). Fortitude, or strength, then seems to come from the love of something that is eternal. Dante and Hippolytus both recognize and employ this virtue. Dante's love, through its growth, becomes focused on the divine being of the Christ-like Beatrice. The goddess Artemis is the object of Hippolytus' love and she, too, is an eternal creature. Because this definition disregards temporal things, it does not take into consideration the problems that arise when the Divine withholds love from humans, as is the case with both Dante and Hippolytus.

Temperance is one of the key virtues of good will for Augustine. He defines temperance as “the disposition that checks and

restrains the desire for things that it is wicked to desire” (20). Augustine writes that temperance is the virtue that keeps inordinate desires at bay. Inordinate desires represent the greatest danger to good will and the person who employs temperance will find great success in his pursuit of the ordinate. Hippolytus revels in this virtue. It is what he prides himself on throughout the *Hippolytus*. His love of the goddess Artemis leads him to reject all sexual and wicked desires and to cleave to wisdom, chastity, and purity. Augustine would applaud this virtue as employed by Hippolytus. Indeed, he writes, “So you may conclude that those who love their own good will resist and oppose inordinate desires in every way they can, and so they are rightly called temperate” (21). Hippolytus certainly does this; it is the unrelenting pursuit of temperance that leads to his undoing. Dante, too, cleaves to temperance. It is reiterated throughout *Vita Nuova* that his love for Beatrice is of the purist form. He is loath to those who might imply that his desires for her are base in nature. Temperance does not prove its salvation of either Hippolytus or Dante from inordinate desires.

The last virtue Augustine asserts that one with good will possesses is that of justice. Augustine defines justice as “the virtue by which all people are given their due” (21). Those who have this virtue wish no one ill and harm no one, thus giving others their due (21). Justice is again another virtue that is shared by both Dante and Hippolytus. Dante wishes no one ill, least of all his Lady Beatrice. The only harm one might say he causes is incurred unto himself. Hippolytus, too, possesses this quality despite the tragic nature of Euripides’ work. Hippolytus wishes no harm to anyone, though harm does ultimately come to both Phaedra and himself. Augustine does a poor job in defining a term that has such a complex nature as justice. He oversimplifies its definition, which leaves the connection of justice to good will unclear.

This lack of clarity and oversimplification of some of the key virtues that constitute the basic foundations of Augustine’s hierarchy is where the ambiguities of ordinate desire lie. Ordinate desire is more multi-dimensional than the picture Augustine paints for us. Augustine expects a level of faultlessness that is unachievable. This is made apparent by the inner struggles and unhappiness that is experienced by two literary cases presented, despite the fact that they seemingly embody the virtues put forth by Augustine. Dante experiences a sense of discontent, even after the revelation that he experiences at the end of Book III of *Vita Nuova*. Hippolytus’ unhappiness is more apparent, for with his dying words he speaks, “...I, who have never been equaled on earth for my wise restraint- I who now approaches Hades

with eyes staring open, life lying broken, and all of my piety wasted, my efforts, my labors of kindness - it's no use" (line 186). The discontent that the two characters feel directly serves to refute Augustine's assertion that one who follows the hierarchy and is in control of the aforementioned virtues will have happiness. Indeed, he writes, "Then it is established that people are happy when they love their own good will..." and "...a praiseworthy life is not unhappy" (22).

Augustine then, has overlooked something. Augustine has neglected to acknowledge that it is possible to have an inordinate pursuit of the ordinate and furthermore that it is possible to be unhappy in one's pursuit of the ordinate. The overlooked factor is that Augustine assumes that human beings are capable of levels of ordinate love similar to those exhibited by the divine. St. Aquinas was correct when he wrote, "God does not love the way that we do." Inordinate and selfish desires appear to be an inseparable part of human nature. According to Augustine's writings, it should follow that ordinate love should only yield good things, yet through the examples of both Dante and Hippolytus we see that it can yield things such as fanatical behaviors and tragedy, as well.

In summation, the hierarchy of truth presented to us by Augustine is not without ambiguity. Though the hierarchy does establish ordinate versus inordinate desires, it fails to acknowledge the multi-faceted nature of each and tends on the side of oversimplification. The characters, Dante and Hippolytus, demonstrate the indistinctness of the hierarchy in their respective quests for the objects of their desires. The characters display both ordinate and inordinate characteristics in their pursuits and the distinctions between the two often become muddled under inspection. The most telling implication that this analysis of Augustine's hierarchy provides us with is in regard to human capability to love the divine. The lofty expectations put forth by Augustine set humans up for failure and the guilt that is sure to ensue. While it is good to strive for the virtues Augustine emphasizes, they are not the end all of inner peace and happiness. Pursuit of love of the divine is much less formulaic than Augustine might have one believe.

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Ballet in the Soviet Union Under Stalin: Socialist Realism, *The Red Poppy*, and *The Bright Stream*

Cari Griggs

Government funding of art in the Soviet Union led to distinct political ideologies in the themes of ballet. Storyline and content had to support messages determined to be in the best interest of the ruling powers. The Soviet government had tight control over the ballets produced from 1917 through the late 1950's. This control led to the development of two polarized styles of art, socialist realism, and formalism. *The Bright Stream* (1935) and *The Red Poppy* (1927) are two ballets produced in the Soviet Union whose themes demonstrate the values of the country's government. The former demonstrates the fate of ballet that did not support the government ideology and the latter demonstrates ballet that supported the ideas of the Soviet Union. The government funding and regulation in these ballets had a profound effect on style and storyline, as well as the fates of their respective directors.

Socialist Realism is an artistic movement that was mandated during the socialist reign of the Soviet Union. It consisted of art that supported furthering the goals of communist and socialist governance. This movement was extremely powerful during the Cold War; choreographers began to create works that supported the working class and glorified the peasantry. It was a departure from modernism, which was abstract and elitist in nature, thus art for the bourgeois class. Radical propagandists expressed a commitment to Soviet ideas through their dance. In 1932 Joseph Stalin decreed that Socialist Realism be the official style of art for the state in his "On the Reconstruction of Literary and Art Organizations" (Ivanov 28-29). The administration encouraged a merging of bourgeois technique with realist choreography in order to make their message accessible to the masses. Because of this, story ballets became prevalent and the themes were made for the working class audiences (Dils and Albright 318-320). Socialist realism was a means to filter out any and all works of art that may encourage rebellion against the values of the government. Critical review that suggested the art did not fit into this style would result in a lack of publication. Stalin's administration believed that 'suitable' art was easily understood, optimistic about the fate of the Soviet Union and communism, and an unambiguous depiction of life (Eaton xviii).

Social Realism's primary function was to act as a means to control the artistic exposure of the people of the Soviet Union. Be-

cause art was funded and mandated by the government, the concept served more as a control tactic and its secondary role was its stylistic traits. Because of this, a polarized 'style' was developed in rebellion to this control called formalism. Formalism began as a literary movement and soon was the assigned label to any avant-garde work of art. After Stalin's decree in 1932, anything labeled as formalist by critics was doomed to failure. Formalism consisted of a rebellion against the realism required by Stalin's administration and was characterized by an emphasis on the structure of the art rather than its content (Eaton xviii).

The Red Poppy is the ballet most cited when trying to find examples of socialist realism. The ballet was created by Lev Lashchilin and Tikhomirov with music by Reinhold Gliere. The ballet premiered June 14, 1927 by the Bolshoi Ballet. It was staged two hundred times in two years throughout the Soviet Union because it was such a popular reinforcement of Soviet political ideas and was an affirmation for the large working class. This work became the model for all Soviet ballet during this time because it was so politically correct and encouraged Stalin's beliefs (Lebrecht 136).

The story stars a young, beautiful woman named Tao Hoa who sees a young Russian Captain come into port. The captain tries to help some overworked Coolies, or manual laborers. Tao Hoa is a dancer in a bar owned by an oppressive Japanese capitalist that sailors from other lands frequent. Moved by his compassion toward the working class, Tao Hao falls in love with the Captain. The bar owner is very jealous and continues to oppress her at work. As a result, Tao Hao turns to opium to numb her pain. The bar owner eventually shoots her lover but Tao Hao intercedes and takes the bullet. In her last breath she passes on a red poppy to the Russian as a symbol of her love (Morin 350).

While the ballet was created before Stalin decreed socialist realism the official art form, it still was a representation of the shifting ideals of the government. Its wild success had to do with the fact that it reinforced the ideas of the government, which involved uplifting the working class. Large spectacle numbers, a characteristic of Socialist realism that would create excitement among the masses or the working class, characterized its scenes. The red flower not only represented the dancer's love for her Russian sailor, it also represented communism (Lebrecht 136). The villain was Japanese and a capitalist, thus reinforcing the belief of the government that Japan, a capitalist country, was evil and exploitative of those who are helpless. The dancer taking the bullet represents the way the lower class must make sacrifices for their cause and the passing of the flower represents a

hope of a continuation of the life of the sailor and a continuation of his deeds that support socialism and communism. This work is a classic case of socialist realism because it was a literal story ballet that glorified a rebellious working class and denounced capitalism, the core values of the reigning Soviet Union.

The Bright Stream was another ballet created during this time that did not receive such acceptance as *The Red Poppy*. Created by Fyodor Lopukhov, a choreographer with a reputation for trouble making, this ballet's portrayal of the working class was not flattering enough for the Soviet government's standards. Thus, its fate was quite the opposite of the success of *The Red Poppy*.

Lopukhov created this ballet shortly after his dismissal from the position of director of the Kirov. He formed his own troupe called the Maly Opera and Ballet Theatre and set this ballet on them. He staged his story to Shostakovich's music. Shortly after *The Bright Stream*'s premiere at the Maly Theatre on April 4, 1935, the ballet was heavily criticized and Lopukhov was yet again dismissed. The following year the ballet was restaged at the Bolshoi (Lopukhov and Jordan 7). In 1936, The Moscow Newspaper *Pravda* criticized many works of art, and labeled them as formalists and this led to their doom. Among their criticisms was Shostakovich's work on *Lady Macbeth*, and by 1936 he was labeled a formalist, making him an artistic outcast (Eaton xviii). Likewise, *The Bright Stream* was also labeled a formalist work of art and quickly vanished as a result of Stalin's exercise in artistic control.

The Bright Stream tells the story of a Russian farm collective in the 1930s. A group of visiting performers comes to the farm for the Harvest Festival. The ballet dancer in the troupe finds that she is an old friend of Zina, the organizer of the festival. The ballet dancer knows her from previous dance classes, while no one on the farm knows that Zina used to dance. When Zina's husband, Pyotr is introduced to the ballerina, he becomes infatuated with her and begins to court her. As the two groups interact, mischief and disguise make for slapstick comedy and complicated twists and turns in the plot. They both dress up as dancers in masks, and Pyotr rushes towards them. When Zina reveals herself, Pyotr realizes his wrongdoing and reconciles with Zina (Abt.org).

The storyline of this ballet did not fit in with the Soviet paradigm because it portrayed the working class in a farcical manner. Critics of the ballet complained that the peasantry was misrepresented, and during a time when the peasantry was to rise up and become the leaders of society, this implication was fatal. The characters' nonsense and mischief was not a characterization of peasantry that would

support the ideals of the Soviet Union, nor would it validate its rule. The satirical nature of the work completely violated the optimism required of a Socialist Realist work of art. The ballet was also guilty of an oversimplification of the peasantry, and while the Soviet Union needed to validate the peasantry and the working class in order to justify its existence, the ballet was deemed unacceptable. Though Shostakovich and Lopukhov were not jailed or exiled, as many of their formalist colleagues were, the ballet was closed because of its dissension from the literalist optimism of socialist realism (Eaton xix).

The two ballets, *The Red Poppy* and *The Bright Stream*, are demonstrations of the polarized styles of art that emerged during Stalin's reign in the Soviet Union. Because of the government's funding of art, the government had profound influence over stylistic choices and story line. It was the government's approval of a work that would determine the work's fate. *The Red Poppy's* literal story with a capitalist villain and a socialist hero along with communist motifs led to the ballet's great appraisal by the administration and its ability to be restaged countless times throughout Stalin's reign. This ballet became the staple ballet to represent the concept of Socialist Realism, the dominating and mandated artistic style of the era. *The Bright Stream* is a ballet that represents the opposite role in Soviet society. Formalism was a movement that consisted of works that promoted dissidence and did not portray the working class as heroic, smart, or honorable. Because these concepts did not support the communist rule, anything labeled or associated with formalism had no chance of survival. As *The Bright Stream* portrayed its peasants with flaws such as mischief and stupidity, the ballet had no chance at survival after it was labeled formalist. The government's tight hold on the distribution and content of art not only led to the development of compliance and rebellion, it also contributed to the said ballet's ultimate success or demise.

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A Structural Reading of *Romans*

Jason Blakeburn

The task I have set before me, of structurally exegeting Paul's letter to the Romans is a monumental one. With that in mind, the purpose of this paper is to explore the broad theme(s) of Romans using structural criticism. This entails: 1) an overview of traditional and structural interpretations of Romans; 2) a brief description of my method; 3) the exegesis itself, which will not be a strict exegesis of a particular pericope, but instead will broadly examine the structural patterns of Romans; 4) suggestions for further structural criticism of Romans; and 5) my conclusion.

I am by no means the first scholar to attempt a structural reading of Romans. Of note are the book-length studies by Daniel Patte and Hendrikus Boers.¹ Patte's study is concerned with Paul's faith as a haphazard system of convictions that is non-systematic in its construction. He analyzes Paul's system of convictions as they appear in Paul's letters, which culminates in Romans. The most intriguing part of Patte's study is his conclusion concerning Paul's apparent contradictory statements concerning the law: Is the law good or is the law bad, i.e., sinful? The answer is both. Taking a very Barthian leap, Patte divides Paul's understanding into two sections – divinely revealed law and the human understanding of law.² I say a Barthian leap because in Patte's understanding of Paul's view of the law, God first reveals God's understanding of the law, but God's revealed law still remains somewhat other and transcendent while the humans create their understanding of the law. It is Barthian in that the human understanding of law is a human fabrication which is in relation to the revealed divine understanding, in the same way that Barth understands theology to be a human fabrication, which is in relation to the revealed divine understanding. Boers' study is primarily a close reading of the text in which he looks for the macro-structures of Galatians and Romans, working off the foundation laid by Barth, Käsemann, Bultmann, Beker, and to some extent Patte.³ Boers concludes that what seemed to be contradictions within Paul's thought between justification by faith / works and good / evil disappear in view of Paul's "macro-structure" and "micro-universe."⁴

¹ Daniel Patte, *Paul's Faith and the Power of the Gospel: A Structural Introduction to the Pauline Letters* (Philadelphia: Fortress Press, 1983); Hendrikus Boers, *The Justification of the Gentiles: Paul's Letters to the Galatians and Romans* (Peabody, MA: Hendrickson, 1994).

² Patte, 88.

³ Boers, 11-33.

⁴ Ibid., 224.

Also of note to a structural reading of Romans are several articles in which specific typologies and structures are analyzed, and methods of structural criticism are described.⁵

Much work has been done on Paul outside the realm of structural criticism – too many to list here – but a few of the most important authors for my understanding of Romans are Käsemann, Countryman, Gaventa, Wright, Robert Jewett, and Bassler.⁶ My readings of Gaventa and Bassler have been more concerned with an analysis of the major themes of Paul's thought, like faith, sin, the law, Paul's use of feminine language / imagery, etc. Whereas in my readings of Käsemann, Countryman, Wright, they lay out what they think are the major themes of Romans. Käsemann, and Wright seem to conclude that Romans 1:16-17 is the key to understanding Romans.⁷ They generally consider Romans 1:18-11:36 as the theological and thematic center of Romans, and Romans 12-15 as the ethical implications of Paul's theology. Countryman, with his method of reading a text from back-to-front, argues that the purpose of Romans is to prepare the way for Paul to travel to Spain and to clarify Paul's ethical teachings, esp. food purity.⁸ Romans 12-15 is the main emphasis of the letter, while 1:18-11:36 is introductory material to soften the ears and hearts of his audience. I propose a third alternative to the major themes of Romans, one that grafts the theological and ethical branches of the letter together, and one that is extremely suited to structural criticism. Paul's letter to the Romans is a book of identity, both theological and ethical, which are ordered around a deep structure of identity.

Daniel Boyarin has also undertaken a reading of Paul through the lens of identity⁹ from a contextual, post-modern Jewish

⁵ Ole Davidsen, "The Structural Typology of Adam and Christ: Some Modal-Semiotic Comments on the Basic Narrative of the Letter to the Romans," In *New Testament and Hellenistic Judaism*, 244-262 (Aarhus, Denmark: Aarhus UP, 1995); Joyce A. Little, "Paul's Use of Analogy: a Structural Analysis of Romans 7:1-6," *Catholic Biblical Quarterly* 46, no. 1 (January 1, 1984): 82-90; and Johannes A. Loubser, "The Structural Interpretation of Argumentative Texts" *Scriptura* no. 5 (November 1, 1981): 1-65.

⁶ Ernst Käsemann, *Commentary on Romans*, (Grand Rapids, MI: Eerdmans, 1980); L. William Countryman, *Interpreting the Truth: Changing the Paradigm of Biblical Studies*, (Harrisburg: Trinity, 2003); Beverly Gaventa, *Our Mother Saint Paul*, (Louisville: Westminster John Knox, 2007); N.T. Wright, "The Letter to the Romans: Introduction, Commentary, and Reflections," in *The New Interpreter's Bible*, Edited by Leander Keck, (Nashville: Abingdon, 2002); Robert Jewett, *Romans: A Commentary*, Hermeneia: A Critical and Historical Commentary on the Bible, (Minneapolis: Fortress Press, 2007); Jouette M. Bassler, *Navigating Paul: An Introduction to Key Theological Concepts*, (Louisville: Westminster John Knox, 2007).

⁷ Käsemann, 21; Wright, 397.

⁸ Countryman, 205. Jewett echoes Countryman concerning the importance of Spain, but for slightly different reasons, (80).

⁹ Daniel Boyarin, *A Radical Jew: Paul and the Politics of Identity*, (Berkeley: University of California UP, 1994).

perspective in which he states that Paul struggles with the tension between the universalizing nature of platonically informed Hellenism with the particularizing nature of the law in first century Judaism, taking as his starting point Galatians 3:28.¹⁰ Unlike Boyarin's understanding of Paul as a "Jewish cultural critique" motivated "by a set of problems and ideas generated by his culture [and] religious situation,"¹¹ my structural reading of Romans posits that Jesus Christ, as the power of the Gospel, is the transforming power that moves Paul first to the Jews, then to the Greeks, then to all who believe, i.e., the saints. And I agree with Beverly Gaventa that while Boyarin understands Paul to radically critique his world, "the real Paul was more radical by far."¹²

My method of reading Paul's letter to the Romans is a relatively simple application of structural criticism. In general terms, structural criticism is the search for deep semantic patterns of meaning inherent within a text, founded in the works of A. Greimas and Levi-Strauss in the 1950's and 60's. Instead of a technical structural exegesis, I have attempted to adapt what I know of structural criticism to Paul's letter to the Romans. I have done this through an analysis of the binary opposites within Romans. But my reading is not simply an analysis of the binary oppositions, but an analysis of their flow throughout the letter as Paul develops and clarifies his ideas.¹³ In conjunction with flow of the binary opposites, I examine Paul's use of voice within the letter: first person singular/plural; second person;¹⁴ and third person singular/plural. My goal in

¹⁰ It is possible that the differences between my reading of Paul and Boyarin's differ because of our different source material, Romans and Galatians respectively, and our different approaches. But I think our differences stem primarily from our different *Sitz im Leben* and willingness to read Paul's dissembling of both Judaism and Hellenism in favor a new identity in Jesus.

¹¹ Boyarin, 2.

¹² Beverly Gaventa, review of *A Radical Jew: Paul and the Politics of Identity* by Daniel Boyarin, *Theology Today* 52, no. 2 (July 1, 1995), 292.

¹³ Instead of reading Paul's letter to the Romans as Paul's ultimate masterpiece and summary of his theology, I have decided to read the letter to the Romans as Paul's external struggle with the church in Rome between the Greek and Jewish factions and as Paul's internal struggle as he copes with the ramifications of the Gospel concerning his identity as the Jewish apostle to the Gentiles. Therefore, the Letter to the Romans is not a set piece of pre-formulated doctrine that is communicated to the Romans. Rather, the letter is a working out of the identities of Paul and the church in Rome.

¹⁴ Yes, I am aware that Greek has second singular and second plural form. But I think the lack of distinction between the two forms of the second voice does little to hurt my hypothesis. The second voice still acts as an identification of otherness which is in relation to the subject, typically a relation of dialogue. A quick scan of Romans reveals that Paul primarily uses the second person, both plural and singular, as a form of direct address that sharpens or dulls his rhetorical punch. Paul uses the second person plural and singular at different instances to apply to the entire church in Rome, the Jews, the Gentiles, and a hypothetical dialogue partner in several diatribes. When Paul is done addressing the second person as his dialogue partner, he resolves the difference between himself and the second person into the first person plural, following the structure of identity throughout the letter.

comparing a change in voice to the binary opposites was to detect subtle shifts that underlie Paul's discourse with the Church in Rome. Did he always refer to the Jews or the Gentiles in the third person, limiting their potential for relation with himself? Did he ever break the distance between himself (first person singular) and the church in Rome (second person)? Did any of the binary oppositions change in relation to voice?

Outline of Paul's Letter to the Romans

- I. Greeting (1:1-7)
- II. Thanksgiving (1:8-15)
- III. Body (1:16-15:16)
 - a. Theology of Identity (1:16-11:36)
 - i. Breaking down Jew and Greek to establish "We" (1:16-5:21)
 - ii. The nature of the identity of "We" (6:1-8:39)
 - iii. The consequences of "We" for the Jews (9:1-11:26)
 - b. Ethics of Identity (12:1-15:16)
 - i. Introduction of the ethics of "We" (12:1-8)
 - ii. Straight imperatives (12:9-21)
 - iii. Imperatives with explanations (13:1-15:16)
 - 1. Concerning authorities (13:1-10)
 - 2. Concerning the immanence of the Parousia (13:11-14)
 - 3. Concerning new binaries within the "we" (14:1-15:6)
 - 4. A final imperative of the "we" (15:7-16)
- IV. Conclusion (15:17-16:27)
 - a. Paul's self-description of his ministry (15:17-21)
 - b. Paul's travel plans (15:22-33)
 - c. Final greetings (16:1-15)
 - d. Holy Kiss (16:16)
 - e. Final imperatives (16:17-19)
 - f. Final, final greetings (16:20-24)
 - g. Benediction (16:25-27)

Before I begin my structural exegesis of Romans, let me lay out a few basic assumptions. Paul is writing to the church in Rome, using a Hellenistic letter with multiple rhetorical devices. The Roman church is most likely made up of both Jews and Gentiles, but scholars argue about the particular dynamics within the Roman church

between the two groups.¹⁵ For example, did the Jews recently return from exile during the reign of Claudius? If so, did the predominantly Gentile church resent the Jewish Jesus followers imposing their strict Jewish laws on the Gentile Jesus followers? From my structural standpoint, the specific dynamics of the Roman church are mute. It only matters that there was tension between the Jews and Gentiles in the Roman church, of which we have ample evidence. And here, between Jew and Gentile is our first binary opposition.

Paul begins his letter to the Romans by describing his identity as an apostle of the Gospel (Rom. 1:1-6). Interestingly, this is one of Paul's longer pedigrees. And even more interesting is his use of the first person plural "we" in verse 5, already beginning his push for unity within the Roman church, himself, and the growing Christian tradition. He then further cements the universal identity of the Roman church by calling them "saints" (v. 7). In the Thanksgiving, Paul describes why he is writing, to impart a "spiritual gift" (v.11), after which he describes this spiritual gift as "but this is to encourage each with another [or to mutually encourage], your faith and also mine" (v.12, Author's translation¹⁶). And what is this message that Paul wishes to impart for their mutual encouragement? ¹⁶For I am not ashamed of the Gospel. For it is the power of God for salvation to all who believe, to the Jew first and also to the Greek. ¹⁷For the righteousness of God is revealed in it from faith in faith even as it is written, 'But the righteous will live by faith'" (vv. 16-17, Author's translation).

Here, in Romans 1:16, we have the first explicit binary opposition between Jew and Gentile. Binary oppositions are important in structural criticism because they frame an individual's identity, usually in terms of not that, but this. But Paul does something interesting here. He does not place Jew and Gentile in direct opposition, but ranks them¹⁷ – first the Jew and then the Greek.

¹⁵ E.g. R. David Kaylor, *Paul's Covenant Community: Jew and Gentile in Romans*, (Atlanta: John Knox, 1988).

¹⁶ Unless otherwise noted, the Biblical quotations are from the New Revised Standard Version.

¹⁷ Even though this paper is a structural exegesis, it stands on the verge of deconstruction with this statement that Paul does not place Jew and Greek in strict opposition to each other. Structuralism is about the identity of binary opposites. Deconstruction is focused on difference, the antithesis, or the other. The structure – first to the Jew, then to the Greek, then to all who believe – disassembles the normal operative binary opposites of Jew and Greek, resolving them into a new identity. In this instance of dissembling, the emphasis is not on building the new identity in opposition to the former binaries of Jew and Greek, i.e. not on antithesis or other, but on re-incorporating the dissembled into the new reality. It is the re-incorporating of the dissembled into the new reality that keeps this paper from falling into deconstruction. Rather than deconstruction, this structure dissembling is that of Søren Kierkegaard's mastered irony from *The Concept of Irony: with Constant References to Socrates*, (Bloomington: Indiana UP, 1965), 338-340.

Not only that, but Paul subjugates both terms to “all who believe.” Additionally, this pattern is shadowed by a change in the voice, from primarily second and third plural terms to first plural language. Thus, here Paul has given us the structure of his new identity:

Power of God → Jew → Greek → all who believe

This pattern – first to the Jew then to Greek then to all who believe – is repeated throughout Romans both explicitly and implicitly. The first repetition happens in Rom. 2:9-10 in the section where Paul is concerned with breaking down the barriers between Jews and Gentiles, which he does by some rhetorical devices in 1:18-2:8.¹⁸ Jews and Greeks are both susceptible to “anguish and distress” (v. 9) as well as “honor and peace” (v.10). “For God shows no partiality” (v.11). The causal relationship between the actions of the Jews and the Greeks is shown in v.24, “The name of God is blasphemed among the Greeks because of you [i.e., the Jews].” Paul again mentions that “all, both Jews and Greek, are under the power of sin” (3:9). Then, in 3:19-26, Paul describes the positive relationship between the Jews and Greeks as being attested to first in the law, i.e., in relationship to the Jews, then apart from the law, i.e., in relationship to the Greeks, through the work of Jesus Christ (vv.21-26). In this passage, Paul makes an important addition to his underlying structure, the addition of Jesus Christ as the power by which the Gospel message is moved through the system.

Jesus Christ → Jew → Greek → all who believe

Then Paul tackles the challenge of (un)circumcision to his new identity of all who believe through Abraham, who receives righteousness as a gift of grace from God (4:16-17), it being “reckoned” to us (v. 24).

God’s gift to Abraham → Jew → Greek → all who believe

After describing some of the results of the “we” identity in Rom. 5:1-11, primarily as being reconciled to God (v.11), Paul cements the character of the “we” identity through a comparison of Adam and Jesus: “For just as by one man’s disobedience the many were made sinners, so by the one man’s obedience the many will be

¹⁸ Paul first lambasts the Gentiles using the polemic of the day then turns the tables and attacks the Jews. The switch happens in 1:32-2:1, using two extended, parallel entrapments.

made righteous. But law came in, with the result that the trespass multiplied; but where sin increased, grace abounded all the more” (vv.19-20).

Power of God → Law → Grace → all who believe

At this point in Romans, Paul switches his use of persons, using the first person plural to make comments that he and the Romans can hold together without question and using the second person to elucidate his meanings. The next couple chapters elucidate the character of this new “we” identity.¹⁹ “So you also must consider yourselves dead to sin and alive to God in Christ Jesus” (6:11). “And that you have been set free from sin, have become slaves of righteousness” (6:18). The “we” identity is defined by the new binary opposition of flesh and spirit, being of the spirit and not the flesh (e.g. 7:4). All of this eventually leads to a positive declaration: “For all who are led by the Spirit of God are children of God” (8:14) and also as “saved” (v.24), i.e., saints.

Power of God → Jew → Greek → children of God/saints

In chapters 9-11, Paul wrestles²⁰ with the apparent rejection of the Jews that allowed the Gentiles and all who believed access to the power of God and the new identity. “What then are we to say? Gentiles, who did not strive for righteousness, have attained it, that is righteousness through faith; but Israel, who did strive for the righteousness that is based on the law, did not succeed in fulfilling that law” (9:31-31). Paul’s resolution comes in chapter 11: “a hardening has come upon part of Israel, until the full number of Gentiles has come in. And so all Israel will be saved” (vv.25b-26a).

¹⁹ Implicitly in this section of Romans, while Paul is positively explaining the nature of the new “we” identity, Paul is negatively describing the opposites of the new identity. A dichotomy between those called or reckoned by God and those not. An adequate exposition of the nature of the new identity, both its positive and negative aspects remains beyond the scope of this paper. Rather, I will simply address the flow of binary oppositions through Romans via the structure first the Jew, then to the Greek, then to all who believe.

²⁰ A close reading of Romans 9-11 reveals that Paul struggled intensely with the *Juden Frage*, the Jewish question. What is the nature of the Jews’ relationship to God as God’s chosen people now that the Gentiles are also chosen by God? Some authors point to inconsistencies within Paul’s thoughts concerning the Jews. I think this inconsistency is proof that Paul was actively creating new doctrine to answer his questions and those of his growing congregations. Once Paul establishes the identity of both Jew and Greek within the new Christian community by first dissembling the structures of their identities in subjugation to the new identity, Paul can tackle the outward symbols of identity (e.g. the food purity laws).

writings [i.e., the Jews] is made known to all the Gentiles [i.e., the Greeks], according to the command of the eternal God, to bring about the obedience of faith [i.e., all who believe]" (16:26).

Power of God → Jews → Greek → all who believe

Understanding Paul's letter to the Romans through a structure of identity brings many questions to the fore. Each section of the outline deserved much more detailed attention analyzing individual pericopes and colons to make sure that my broad strokes hold up under tighter inspection. Additionally, I would like to apply my result of identity to some of the problems in Romans, such as the *Juden Fragen*, the Jewish question, (chapters 9-11) in more detail. I would also like to analyze the relationship between Paul's use of voice and my proposed structure of identity to greater depth. And finally, I would like to compare my theory with other structural and traditional interpretations.

In conclusion, structurally, Romans is all about identity, no longer Jew or Greek as terms of otherness in the second and third person, but a new identity of "we" as those who believe, children of God, that comes first from the Jew, to the Greek, and then to all those who believe, including back to the Jew. Furthermore, Romans is not necessarily the setting forth of a pre-formulated doctrine of identity, but is rather the site of the new identity's genesis, or at least its realization within Paul's arguments concerning things like sin, the law, Israel, circumcision, and food offered to idols.

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The Changing Role of Voice on the Concert Stage

Sheridan McMichael

Ever-changing fads dominate much of Western culture: how we groom and dress ourselves, the names we give our children, what buzzwords are seen on our résumés. Even the realm of serious music composition is not immune to this weakness. Throughout time, certain gestures or exploitations of a given instrument's abilities have been favored among composers. As they do in other respects, these fads come and go; however, within each family of instruments there are generally accepted guidelines for writing. These are sometimes derived from matters of taste, but more often than not they are meant to complement the instrument's natural flaws and strengths. The voice, for instance, is generally given comparatively simple melodies in terms of rhythm and width of leaps. But the work of composers starting in the twentieth century began to change this. One such composer, Luciano Berio, writes vocal lines that are very instrumental in nature in his work *Sinfonia*. The composition is written for orchestra and eight amplified voices, which serve, unlike their role in traditional vocal music, to linguistically complement the rest of the orchestra. Through his use of unusual vocalizations Berio creates a cohesive soundscape, amplifying the inherent musicality of human speech and thereby unifying the two languages: spoken and musical.

In order to properly understand the changes that have occurred to the voice's function in twentieth-century music, its role in music of previous eras must first be examined. Aside from opera, art songs provide much of the vocal literature of the common-practice period. This form of writing was greatly developed by Germanic composers of the Romantic era. Among them, Franz Schubert is generally regarded to be one of the best composers of Lieder (German art songs), a genre that he undoubtedly mastered throughout his more than 600-song course of writing.¹ But what qualities do his Lieder possess that grant such renown? Inventive accompaniments are one such quality, but numerous other composers of the time may be just as deserving of that same respect. What elevates Schubert above others is his attention to dramatic detail. Schubert's Lieder possess a "musical and dramatic coherence ... [that] rival[ed] and even surpassed opera[tic works]" of the time.²

¹ Robert Winter, et al. "Schubert, Franz." In *Grove Music Online*. Oxford Music Online, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/25109> (accessed March 4, 2011).

² Robert Winter, et al. "Schubert, Franz."

A brief study of the song “Auf dem Flusse” from his work *Die Winterreise* illustrates this dramatic ability. The song’s text may be found in Figure 1 of the appendix. The first stanza depicts two very different images: the first of the speaker’s beloved as being “merry” and “laughing”; the second, a suggestion of the subject’s death. This harsh juxtaposition is represented in the music by the sudden change of key from E minor to D# minor. Similarly, abrupt key changes occur throughout the entire song, and all are, in some way, dramatically driven by the text being sung. These relationships are graphed out in the table in Figure 2 of the appendix. In many cases, text painting is very subjective, and appropriately so, because just as poetry may be interpreted in numerous ways, so, too, can its musical adaptations. However, another arguably concrete example of text painting is found in “Auf dem Flusse.” In m. 41 the accompaniment returns to E minor as the voice begins to sing the fifth stanza, which introduces the image of a “turbulent flow” found beneath the speaker’s “frozen heart.” This is characterized by a sudden increase in rhythmic activity within the accompaniment. Figure 3 in the appendix compares the accompaniments correlating to the first stanza, the beginning of the fifth stanza, and a later section within that same verse.

These examples point out that Schubert highly valued the meaning of sung text. His accompaniments provide more than a harmonic base for the vocalist; they also serve as an abstract textual support. This aesthetic has only flourished over time, earning the efforts of later great composers such as Hugo Wolf and Gustav Mahler. Even today this style of text painting dominates the compositional processes of works for the musical theatre and operatic stage.

A brief examination of the vocal parts within the third movement of *Sinfonia*, “In Ruhig Fliessender Bewegung,” can quickly appear daunting. The text consists of English prose, solfège syllables, and French and German phrases. What does this multilingual cluster mean, and how does it relate to the orchestral parts, if at all? Some of the first instances of foreign text are found in m. 7, where the second soprano and alto speak the French words “quatrième” and “deuxième symphonie” meaning “fourth” and “second symphony,” respectively. In his *Perspectives of New Music* article, music commentator, Michael Hicks, writes that these phrases refer to Berio’s musical quotations of Mahler’s second and fourth symphonies.³ At the beginning of his article, Hicks provides a brief

³ Hicks, Michael. “Text, Music, and Meaning in the Third Movement of Luciano Berio’s *Sinfonia*.” *Perspectives of New Music*, Vol. 20, No. 1/2 (Autumn, 1981 - Summer, 1982), 211, <http://www.jstor.org/stable/942413> (accessed March 4, 2011).

analysis of the movement revealing numerous quotations' locations and names. The first two pages of this analysis can be seen in Figure 4 of the appendix. Hicks details each remaining instance of foreign text in the article, explaining how each alludes to a specific work by suggestive means which grow increasingly obscure as the movement progresses. This extensive self-referencing introduces a radically different purpose for text within the piece from that of the Schubert work previously examined. Whereas the accompaniment in "Auf dem Flusse" serves to musically illustrate the sung text, the text in "In Ruhig Fliessender Bewegung" is intended to do the opposite: it serves to hint toward and justify the presence of the quoted musical material. Hicks addresses the voices' role in *Sinfonia* in terms of form, but how does Berio execute this in terms of content?

During the common-practice period, vocal and instrumental writing were very distinguishable. The addition of greater leaps in vocal melodies during the Romantic period partially bridged that disparity. Excluding terms of virtuosity, Berio's work in *Sinfonia* unifies vocal and instrumental writing to an even greater degree. In the past, opera choruses would use various combinations of voice types to create timbral changes. Aside from the occasional mood marking, this was the only means of doing so. Berio takes this concept further, writing very specific style markings in the vocal parts. Within just the first seven measures of the third movement, Berio uses markings such as "Bewildered," "Detached," "Tender," and "Tense." The presence of such markings recognizes the great range of sounds human emotion can add to the voice. This treatment also recognizes that the difference between voices singing, for example, in a bewildered manner and a detached one is just as great as the difference in sound between a trumpet played with a straight mute versus an unmuted one. Prior to this stage in compositional history, vocal writing had been arguably less expressive than its instrumental counterparts. Despite its inherent expressive advantages, composers have only recently tapped into the voice's full potential.

The work of mid-century composers like Berio influenced other composers well into the end of the twentieth century and continues to do so today. The change from simple text painting to merging linguistic and musical meaning may seem logical, but considering that the hundreds of years during which common practice dictated the vocal-accompaniment relationship serve only the former purpose, the reasoning Berio used to break that pattern in *Sinfonia* is especially outstanding. This sort of thinking has allowed later composers to think outside the proverbial box to invent even more radical uses of the voice.

For example, consider the work of celebrated British composer, Thomas Adès. His 1995 breakout work, *Powder Her Face*, a chamber opera, makes frequent use of uncommon vocalizations. The work details the last chapters of the life of Margaret, Duchess of Argyll, a British debutante commonly remembered as the “Dirty Duchess” for the scandalous photographic evidence introduced during her 1960s divorce trial. The opera consists of several flashbacks “enacted by three hotel workers who, in the present, treat her with barely-concealed derision.”⁴ One such character is that of the Maid, a young woman prone to shrilly laughing at the Duchess’s misfortunes. These passages approximate pitches in the soprano’s upper register, requiring a quasi-*Sprechstimme* technique. The imagination behind these instances is easily appreciated, and its end result allows the performer an easy chance to showcase her technique; however, a less elegant but much more notable effect is also present within the score. Since its initial attention has faded, *Powder Her Face* remains in the memory of the opera world for its musicalization of fellatio. The climax of the first act depicts the Duchess performing the act on a hotel waiter. The grisly scene lasts nearly two minutes, consisting entirely of muffled “mmm” sounds growing steadily higher in pitch, punctuated by sporadic strikes among the orchestra. One can hardly imagine this is what Berio might have appreciated as the advancement of music, yet still, Adès’s creativity is admirable. After such a composition, the future of vocal writing does indeed seem infinite.

Despite changing ideas of what is fashionable among modern compositions, Berio and his contemporaries created a lasting impression on modern composers’ treatment of the voice in their work. The differences between the vocal writing of Schubert and Berio are notable not only in terms of technique, but also in its function within the ensemble and its impact upon a piece’s overall form. This influence has not always yielded pleasant results, and other offensive uses of it such as Adès’s work are sure to follow. But what is new becomes old; what is radical soon becomes commonplace; and as a result of these advancements, some other “voice” or convention will be likewise broken in the future.

⁴ *Powder Her Face*. DVD case. Directed by Margaret Williams, 1999. Digital Classics, 2005.

Appendix

You that were once so merry,
You leaping laughing burn,
Are fallen into silence,
No greeting you return.

With crust all hard and frozen
You now are overspread.
You lie there cold and moveless
Upon your sandy bed.

I'll take a sharp-edged pebble,
And on your surface white
The name of my beloved
With hour and day I'll write.

The day of our first meeting,
The day when last we met.
And round the name and fingers
A broken ring I'll set.

My heart, within this brooklet
Do you your image know?
Beneath its frozen surface
How turbulent its flow!
Ah, how turbulent its flow!

Figure 1.

Text from Franz Schubert's "Auf dem Flusse," Die Winterreise.

Mm.	1-8	9-12	13-	18-	22-	41-	45-	52-
#			17	21	40	44	51	74
Key	Em	D#m	Em	D#m	EM	Em	D#m	Em
Stanza	1a	1b	2a	2b	3, 4	5a	5b	5

Figure 2.
Key-stanza relationships in Schubert's "Auf dem Flusse,"
Die Winterreise.



Figure 3.
Measures 1, 41, and 52 of "Auf dem Flusse," Die Winterreise.

Figure 1. Berio, Sinfonia, mvt. 3, mm. 1-10
IN RUHIG FLIESSENDER BEWEGUNG

Mahler: Fourth Symphony opening measure

Debussy: La Mer, mvt. 3 "Deux de Vagues" opening

Schoenberg: 5th Orchesterstücke, "Pierrot", m. 7-3

Mahler: Fourth Symphony

Debussy: "Deux de Vagues"

Figure 2. Berio, Sinfonia, mvt. 3, mm. 59-69

Mahler: Second Symphony, mvt. 3

Berg: Violin Concerto, mvt. 2, m. 159-170

Stravinsky: Violin Concerto, mvt. 2, m. 67-69

Mahler's Second

Figure 4.
First two pages of Hick's analysis of Berio's "In Ruhig Fließender Bewegung," Sinfonia.

Keeping Indian Land Indian: The American Indian Probate Reform Act

Lori Harless

The American Indian Probate Reform Act (AIPRA) was signed into law by President Bush on October 28, 2004. The legislation, introduced by Senator Ben Nighthorse Campbell of Colorado and supported by the former Secretary of the Interior Norton, reforms the American Indian Probate rules and helps facilitate the consolidation of Indian land ownership across the nation.

I. INTRODUCTION

The purpose of the passage of this legislation was to provide a clearer method for passing individual Indian land ownership from one generation to the next, thereby creating a uniform federal Indian probate code instead of the many individual state laws that did govern Indian probate activity. AIPRA established a definition of highly fractionated lands, which will allow small interests in land to pass exclusively to single heirs when there is not a will involved. AIPRA also allows greater flexibility for individuals and Tribes to consolidate and acquire interests during the probate process. AIPRA would also allow a Tribe or a co-owner to request the sale of a highly fractionated parcel of land for the purposes of making that parcel whole under one individual owner. AIPRA also increases the importance of writing a will or creating an estate plan.

One of AIPRA's goals is to reverse the severe consequences of "fractionation." Fractionation is where individual trust allotments have so many owners of small interests that no one can effectively use the land, which has been an escalating problem since the passage of the Dawes Act in 1887, which led to the Allotment Era. Thanks to a generous and anonymous donation to the Native American Legal Resource Center located in Sarkey's Law School at Oklahoma City University, I am privileged to intern under the supervision of Casey Ross-Petherick, who is a practicing attorney and a clinic professor at the law school. In an effort to educate Native Americans residing in Oklahoma about the results of AIPRA, this Spring semester, Professor Ross-Petherick constructed a clinical program named Jodi Marquette American Indian Wills Clinic, which incorporated eight third-year law students into two-man (or -woman) teams to meet with clients to draft and assist in the final execution of their wills. The requirement for the clients is that they are an Oklahoma resident, a member of a registered tribe and preferably own trust/restricted land. There is no

charge for these services. It is important to note that even though AIPRA is a federal law, for the purpose of this paper, the main discussion and causation will be focused on the State of Oklahoma. In order to gain an understanding of Indian land ownership and how it came to be in Oklahoma, it is important to be aware of the history of Oklahoma previous to its statehood.

II. PRIOR TO OKLAHOMA STATEHOOD

Prior to Oklahoma becoming the forty-sixth state of the United States of America in November 1907,¹ the area was commonly known and often referred to as Indian Territory. By the time Oklahoma became a state, it was home to thirty-nine federally-recognized tribes. All but three of the tribes were indigenous to the area.²

Early in the 19th century, while the rapidly-growing United States expanded into the lower South, white settlers faced what they considered an obstacle.³ This area was home to many Indian tribes who were, in the view of the settlers and many other white Americans, standing in the way of progress or manifest destiny.⁴ Eager for land to raise cotton, the settlers pressured the federal government to acquire Indian Territory.⁵

Andrew Jackson, from Tennessee, was a forceful proponent of Indian removal. In 1814 Jackson commanded the U.S. military forces who defeated a splinter group of the Creek Nation. In their defeat, the Creeks lost 22 million acres of land in southern Georgia and central Alabama.⁶ The U.S. acquired more land in 1818 when, spurred in part by the motivation to punish the Seminoles for their practice of harboring fugitive slaves, Jackson's troops invaded Spanish Florida.⁷ From 1814 to 1824 Jackson was instrumental in negotiating nine out of eleven treaties which divested the southern tribes of their eastern lands in exchange for lands in the west. The tribes agreed to the treaties for strategic reasons. They wanted to appease the government in the hopes of retaining some of their land, and the tribes wanted to protect themselves from white harassment.⁸ As a result of the treaties, the United States gained control of over three-quarters of Alabama and Florida, as well as parts of Georgia, Tennessee, Mississippi, Kentucky and North Carolina.

Andrew Jackson was elected president in 1828 and it was clear to the frontier that in spite of his professions of benevolence, he would remove the Indians to the West by force.⁹ Even before his inauguration, Georgia and Mississippi passed laws extending their jurisdiction over Indians within their borders, and Alabama followed before the year was over.¹⁰ Georgia and Alabama invited their

citizens to plunder the Indians at will by making it illegal for an Indian to testify in court against a white man. Jackson immediately informed the Indians that the federal government was helpless to interfere with state laws; their only remedy was to leave the area.¹¹ When Congress convened, Jackson recommended Indian removal legislation, and the legislation began on May 28, 1830.

A: Indian Removal Act of 1830

In 1830, just a year after taking office, President Andrew Jackson pushed a new piece of legislation called the Indian Removal Act, (IRA), through both houses of Congress.¹² The Act gave the President power to negotiate removal treaties with Indian tribes living east of the Mississippi. Under these treaties, the Indians were to give up their lands east of the Mississippi in exchange for lands to the west. Those wishing to remain in the east would become citizens of their home state. This Act affected not only the southeastern nations, but many others further north.¹³ The removal was supposed to be voluntary and peaceful, and it was that way for the tribes that agreed to the conditions. But the southeastern nations resisted, and Jackson forced them to leave. Jackson's attitude toward Native Americans was paternalistic and patronizing. He described them as children in need of guidance and believed the removal policy was beneficial to the Indians.¹⁴ Most white Americans thought that the United States would never extend beyond the Mississippi River. The white settlers believed the Removal would actually save the Indian people from the depredations of whites, and would resettle them in an area where they could govern themselves in peace. President Andrew Jackson claimed that the removal policy was an effort to prevent tribes from extinction, even though there was enough evidence to show that Indians had already adapted to modern farming techniques and some tribes even showed an economic surplus in their tribe.¹⁵

B: Trail of Tears

The term "Trail of Tears" was given to the period of ten years in which more than 70,000 Indians had to give up their homes and move to certain areas assigned to tribes in what is now Oklahoma. The tribes were given a right to all of present day Oklahoma (except the Panhandle). The government promised this land to them "as long as grass shall grow and rivers run."¹⁶

The removal of the five great Southern tribes and its continuing aftermath were paralleled in the North by events less spectacular, but no less relentless. A few tribes escaped and elaborate plans were made to remove the Iroquois, first to Arkansas, then to Wisconsin, and finally to Kansas.¹⁷ Missouri became a state in 1821 and its Indians were removed to Kansas and Oklahoma, and as

Arkansas became settled, the remnants of the indigenous Quapaw tribe were pushed into Northeast Oklahoma.¹⁸ Thus by the end of the 1830s many displaced tribes were living west of the Iowa-Missouri-Arkansas line on tracts of land guaranteed to them in perpetual ownership. A few indigenous tribes had also signed treaties, ceded land, and received guarantees of the remainder. This Indian-owned land added up to some tracts in Nebraska and a solid block of reservations along the eastern and much of the southern boundary of Kansas and all of present day Oklahoma (except the Panhandle). This whole region became known as the Indian Territory,¹⁹ although it never had territorial government.²⁰ Eventually, as white settlement advanced into Kansas and Nebraska, the term was restricted to the Oklahoma portion.²¹

C: End of the Civil War and the United States Treaty of 1866
After the Five Civilized Tribes and other Indians had begun their adjustment in their new land, the conflagration of the Civil War began to pit the tribes against one another as some tribes chose different sides during the war.²² During the Civil War, some members of those tribes had joined the Confederate forces, and after the war, punishment was visited upon them by the Federal Government.²³ On April 22, 1889, some “unassigned lands” in the center of Indian Country was thrown open to white settlers in the first “Oklahoma run.” Other lands in the western part of the Territory were also opened to land-hungry whites during the next sixteen years and by 1905 the Five Civilized Tribes had been persuaded to allot their lands under the Dawes Act,²⁴ accept citizenship and join their white neighbors in preparing a state constitution.²⁵

In 1866, the federal government signed a treaty with tribes of Indian Country (present-day Eastern Oklahoma), requiring the tribes to absorb its former slaves who had been freed by tribal decree before the war ended, as well as other blacks living in Indian Territory as citizens of their tribes. In return, Congress would recognize each tribe as a sovereign state.²⁶ After the destruction of the Civil War, there was talk of making the Western part of present-day Oklahoma an all black state and keep the Eastern part Indian Country, but the discovery of oil changed that idea.²⁷

III. PROGRESSION INTO STATEHOOD

After the discovery of oil in the late 1880s Congress began to open up tribal lands in Indian Country to white settlers,²⁸ breaking previous pledges to the tribes. As a step toward ending tribal ownership of Indian Territory, Congress initiated a new census known as the Dawes Commission.²⁹ In 1887 the U.S. Government imposed a

new way of titling land, The Dawes Allotment Act.

A: Dawes Allotment Act of 1887

First, Indian Nations could no longer hold land communally, as a tribe. Individual members could hold single lots, but in order to register, they had to sign up on a government roll. Many Indians and Blacks feared government persecution if their ethnicity was formally registered and refused to sign up for the program.³⁰ Those who did register for a share usually ended up selling their land to white settlers who were seeking farm land or oil wealth. Although this provided badly needed income, the loss of land further devastated tribes over subsequent generations. The Dawes Commission was the government agency charged with enforcing this new allotment system, and they conducted a census of Native Americans.³¹ The Dawes Act converted tribal lands to individual ownership. As a part of the act and subsequent bills, the Dawes listed people in Indian Territory under three categories: freedmen, intermarried whites and Indians by blood.³² Dawes commissioners who thought someone “looked black” did not list that person as having Indian lineage, even those who could name their Indian parent³³ (Knickermeier 2).

The Dawes Act did not apply at once to the Five Civilized Tribes, who since their removal from the Southeast had possessed the rights to large portions of the Indian Territory that now constitutes part of Oklahoma.³⁴ The Five Tribes and the Osage, who held their land under patented titles, were exempted from its provisions; otherwise, President Cleveland was authorized to allot all tribal land in the United States to individuals.³⁵ The standard share was 160 acres to each head of a family, but Indians expressed opposition to the “head of family” concept, for in their society married women and children had property rights, too.³⁶

Between 1887 and 1905, the Dawes Allotment reduced tribal lands from 138 million acres to 52 million acres. A full 86 million acres of tribal land, or two-thirds of all tribal territory, went into white hands as a result of the Dawes Act.³⁷ With the Dawes Act, U.S. Indian policy changed from forced removal of Indian tribes onto consolidated reservation lands to one of assimilation, population shifting and detribalization. The Act authorized the subdivision of tribal lands into private plots to be owned by individual Indians.³⁸

B: Curtis Act of 1898

Eventually it was the Curtis Act of 1898 that advanced the break-up of the Native American government. For the Oklahoma Territory, this meant the abolition of the Tribal Courts and their governmental system by the U.S. Federal Government. This was seen as necessary by Congress before Oklahoma could be admitted as a

state.³⁹ The Curtis Act began to undermine tribal authority which conducted government business. It abolished tribal courts, paved the way for eventual statehood, and confirmed the extension of federal court jurisdiction over the territory. Legislation authorized the Dawes Commission to privatize Indian landholdings even without Indian cooperation. Tribes suffered not only land and resource losses, but also repeated assaults on their cultures during the so-called assimilation period after the war.⁴⁰

C: Burke Act 1906

The Burke Act would grant the Secretary of the Interior the authority to determine the legal heirs of deceased Indians for the first time.⁴¹ Whenever an allotment is made to an Indian and the Indian dies before the expiration of the trust period, the allotment is canceled and will revert back to the United States.⁴² The Secretary of the Interior is then authorized to ascertain the legal heirs of the deceased Indian and issue patents-in-fee simple to the heirs for the land. Or, the Secretary may sell the land and issue a patent to the purchasers and pay the net proceeds to the heirs. With the advent of the Burke Act, the local commissioners could grant exemptions from trust status to land held by Indians they considered “competent” to make a sale.⁴³

D: Lewis Meriam Report 1926

In 1926, a special group under Lewis Meriam investigated Indian conditions for the Department of the Interior and proposed a sweeping list of reforms, including a halt to allotments that were bringing about drastic reduction of reservation land that was finally recognized as one of the prime causes of the Indian’s impoverishment and continued demoralization. The Wheeler-Howard Act of 1934, better known as the Indian Reorganization Act, which stemmed from the Meriam survey and administered by Indian Commissioner John Collier, brought an end to the allotment policy, encouraged tribal self-government, extended financial credit to the tribes, began an improvement in educational and medical facilities, restored freedom of religion for Indians, and promoted a revival of Indian culture.⁴⁴

E: Indian Reorganization Act of 1934

Under the direction of Commissioner of Indian Affairs John Collier, an FDR appointee,⁴⁵ attorney Felix Cohen and Solicitor General Nathan Margold created the Indian Reorganization Act (IRA), also known as the Indian New Deal, which Congress enacted on June 18, 1934. The IRA ended the Dawes-era Allotment policies and increased tribal autonomy, subject to approval by the Secretary of the Interior to manage their own affairs.⁴⁶ With the IRA, Congress affirmed Indian preference in the Bureau of Indian Affairs⁴⁷ hiring and halted the sale of so-called surplus land to non-Indians.⁴⁸

IV. THE PASSAGE OF AIPRA

Ideally, the concept of AIPRA will eventually create a uniform federal Indian probate code instead of the previous individual state laws that until recently governed Indian probate activity.⁴⁹ By establishing a clear and concise definition of land fractionation in reference to trust and restricted land throughout the country and by limiting heirs on small particles of land when a will is not made, it will allow land to be utilized and will also show the importance of having a will, especially in the, at times, lengthy probate process.

Prior to AIPRA, trust property, which is property held by the United States in trust for an individual Indian or tribe, was probated under state law.⁵⁰ AIPRA will greatly change the probate rules for how trust property can be passed to one's heirs when the individual passes on without or even with a will.⁵¹

A: What is Probate?

Probate is the process by which a person's estate is divided and passed on to their heirs. If the deceased has a will, the property will be divided according to the will but if there is not a will, the property will pass according to applicable law. For Indian trust property owners, their estates may be subject to two different probate processes if they own both trust and non-trust property.⁵² All non-trust property such as a house, car or personal items must be probated through a state or tribal court. Trust property like land allotment or an Individual Indian Money Account (IIM) is handled by the Office of Hearings and Appeals, which is a federal agency under the Department of the Interior. An IIM account can be money earned from leases, timber/land sales, and grazing and mineral royalty payments. When an Indian passes away, the Bureau of Indian Affairs must be notified, then the probate process begins.

B: Difference Between Trust and Restricted Land

During the 1870s the U.S. Congress passed a law that prohibited treaty-making, and an executive order created reservations shortly thereafter. The U.S. government believed the federal government must take care of the land for Indian people, as the government believed Indian people could not adequately care for land.⁵³ Therefore, the federal government owned the land and held it in "trust" for a particular band or tribe. This was based on the assumption that American Indians did not understand the notion of property. However, Indians view property differently than traditional Europeans. For Indian people, property is a shared community resource rather than an individually owned resource.

Restricted land is where an Indian owns the title of the land but with legal restrictions against alienation and encumbrance. Out of

the thirty-nine federally recognized tribes in the State of Oklahoma, the Five Civilized (Cherokee, Choctaw, Chickasaw, Seminole and Creek) and the Osage Tribes own restricted land; the other tribes have land in trust.

The Dawes Act failed to recognize that many Indians, particularly those who traditionally had been nomadic hunters and gathers could not or would not become farmers overnight; they had neither cultural background for the new way of life nor the necessary training.⁵⁴ The AIPRA does seem to work in favor of the Indian, especially by prolonging the keeping of the land in Indian status, which makes the land non-taxable and keeps land from being splintered into small parcels where it is deemed almost worthless.

C: Guidelines of AIPRA

If an Indian owns trust land and passes away, the living spouse would be left a life estate of the property. If there is not a spouse, the property would be left to the children. If no children, then to grandchildren, and if there are no grandchildren, then to the Tribe itself. That way the land has an opportunity to remain in Indian hands instead of at the will of the state.⁵⁵ As of 2006, the average trust allotment had 17.4 owners with some shares as small as 1 over 9,000,000 of a parcel, which is equivalent to 1.74 square feet. The basic idea behind AIPRA would help prevent the fractionation of Indian land. If the owner passes with 5% or less of a land allotment it would only be eligible to go to one heir – the oldest surviving child – if there is not a will. In order for Indian land to remain in trust status it must be left with an Indian of a federally recognized tribe as defined through the Indian Reform Act.⁵⁶ Federal acknowledgement is used interchangeably with federally recognized, as both signify the same thing: a trust relationship between the federal government and an Indian tribe that is acknowledged, or recognized by both parties. The US government currently recognizes such a relationship with more than 560 tribes administered by the Bureau of Indian Affairs.⁵⁷

The Worcester Doctrine of inherent tribal sovereignty has undergone some modifications over the years, but its basic premises remain the same: Indian tribes have the inherent right of self-determination and self-government. Congress has the authority to limit or abolish these powers, but the powers that tribes possess are not delegations of authority from the United States or from any other government; rather, tribes possess them as a consequence of their historic status as independent nations.⁵⁸

1. Dying Without A Will

If an Indian trust property owner does not have a will, their property will pass “intestate” and will follow the federal probate

scheme under AIPRA. If the Indian property owner passes leaving a spouse and children who are eligible to be a heir, then the spouse will receive a life estate in the property, meaning they can live and use the land until they pass, and one-third of the deceased trust personality (part of their IIM account). The remaining personality will be split between the eligible heirs equally. If there are not any eligible children, the spouse will receive a life estate and all of the personality. After the spouse passes, the remainder interest in the land will pass to any eligible heirs, in order of grandchildren, great grandchildren, then parents, then finally siblings of the decedent. If there are no eligible heirs, then the interest will pass to the tribe with jurisdiction over the land.

Under AIPRA's intestate rules, there are other circumstances where an Indian person's trust land may pass to the tribe where the land is located. AIPRA adopts a 5% rule which provides that if an interest in the trust property is 5% or less of the entire parcel, a different set of intestate rules applies. The rule for this situation, referred to in AIPRA as a single heir rule, provides that the interest will pass to the decedent's oldest child; if none, to the oldest grandchild, then to the oldest great-grandchild and if there are none, then to the tribe. If there is no tribe, then the interest will pass to the other co-owners of the property. The reason for this rule is that with a 5% or less interest, the property is already fractionated. By passing the interest to only the oldest eligible heir, it avoids further fractionation as fewer people will share in that interest.

2. Dying With A Will

Since AIPRA can have the effect of passing an Indian person's property to someone they may not want or even to the tribe, AIPRA is often viewed as a will-friendly law because of the outcome of an individual's trust interests. By having a will, it allows an Indian to leave their trust property to whomever they want, and AIPRA expands on those who can receive property through a will and actually allows property to be given in trust to any descendant of the testator, even if the devisee is not a member of a federally recognized tribe. This is a major change from the old law that normally would remove from trust any property given to an Indian person who is not a member of a federally recognized tribe.

3. Who is an Indian?

Under AIPRA, an Indian is defined in five ways, and an individual only has to meet one definition: member of a federally recognized Indian tribe, eligible to become a member of a federally recognized Indian tribe, owner of trust or restricted land on or before October 27, 2004, meets the definition of Indian under the Indian

Reorganization Act of 1934 (IRA), or is a person of Indian ancestry who owns trust or restricted land in California.

V. CONCLUSION

With the experience I have received through my internship with the Jodi Marquette Wills Clinic, which is located in the Native American Legal Resource Center at the Oklahoma City University School of Law, I have gained an increased knowledge not just in state and federal law, but in tribal law as well. I also know how important tribal sovereignty is and continues to be, especially as a resident of the State of Oklahoma. My internship not only helped me professionally but also gave me the opportunity to serve my elders, which is a customary and principal theme in all Native American cultures. And when I dealt with clients, and often times some were unruly (difficult), I kept my attitude in check by simply reminding myself how I would want someone to treat my grandmother.

Anything and everything I know, and have come into contact with, that is of tribal customs, I owe to my grandmother, my father's mother. She is the reason for my interest in tribal law and my passion for elder abuse protection; I believe my grandmother hung the moon. As a Cherokee Nation tribal member and a retired cook from Sequoyah, the boarding school for Indians, she would take the grandchildren to summer camps at the school to learn the Cherokee language, basket weaving and pottery. Our family is blessed by the fact that we still have possession of the original allotted land that was bestowed to my grandmother's grandmother, who coincidentally shares the same birthday as mine, just a hundred years difference. It is on this land as an extended family we still share family outings on Mother's Day and Memorial Day. Since most of my great-grandmother's children have moved off in different directions, everyone still knows where the old homestead is and still manages to meet out there on those days to get together – even if it is just to show off the new generation.

At first, I did not agree with AIPRA or the intentions for it, but after seeing firsthand how ugly and difficult families can be and how fractionized land can actually get, I think it is actually in a Native American's best interest to have his or her will done, and I am fortunate enough to be providing an opportunity to work for a clinic that provides wills at no charge to the client. That actually benefits and protects the client and their family.

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Psalm 88: “Half an English Trifle and Half a
Shepherd’s Pie”
Joanna Chenoweth

In the television show, *Friends*, the six characters all have various degrees of friendship and relationships with one another. Ross Gellar and Rachel Greene were each other’s “lobsters,”¹ but as the seasons progressed, they were together, then they were not, but one or the other wanted to be back together. In the Thanksgiving episode, “The One Where Ross Got High,” Rachel decides to make the traditional English trifle dessert, but makes half of the trifle and half a shepherd’s pie.² Ross calls Rachel out in the hallway as a diversion while Joey instructs the other people in the apartment on how to cope with the “dessert” with acting techniques. While out in the hallway, Rachel misreads Ross’s intent as trying to get them back together. She responds to what she perceives as Ross’s intention: “I thought this might happen today. Ross, I know the holidays can be rough and it’s probably really hard for you to be alone right now.” Ross defends himself with “You’re alone,” but Rachel quickly points out “No, I live with Phoebe. I mean you’re alone alone.”³ Like Ross, the speaker in Psalm 88 is “alone alone” and that psalm laments that seclusion. Psalm 88 carries the classification of the lament *gattung* as the psalm expresses the “alone alone” sentiment as the speaker directly and desperately pleads to God to listen. Psalm 88 has been knighted, according to Marvin Tate in his article “Psalm 88,” “‘the saddest Psalm in the whole Psalter,’ ‘unrelieved by a single ray of comfort or hope,’ and ‘stark lonely and pain riddled.’”⁴ In spite of this stigma and the interpretation of the way the speaker’s “refusal to justify God”⁵ pervades the text, this “black sheep of the Psalter”⁶ cannot help but be a beautiful black sheep in terms of structure,

¹ *Friends*. “The One With the Prom Video.” Directed by James Burrows. 1996. Phoebe Buffay. Episode 2.14 The One With the Prom Video.” Phoebe tells Ross Rachel is his lobster because “it’s a known fact that lobsters fall in love and mate for life.”

² Special thanks to Jules Verne and my friend Allyson. The Google home page is in honor of Jules’ 183rd birthday which makes me think of the episode where Rachel makes the English trifle and Phoebe declares her love for Jacques Cousteau. I wrote on Allyson’s wall to commemorate this occasion, and also asked her what episode it was where Rachel tells Ross he is “alone alone.” It was also “The One Where Ross Got High,” just later on in the show.

³ *Friends*. “The One Where Ross Got High.” Directed by Kevin S. Bright. 1999. Rachel Greene.

⁴ Marvin Tate, “Psalm 88,” *Review & Expositor* 87, no. 1 (Review and Expositor, 1990), 91.

⁵ Carleen Mandolfo, “Psalm 88 and the Holocaust: Lament in Search of a Divine Response” (*Biblical Interpretation* 15, no. 2, 2007), 157.

⁶ *Ibid.*, 152.

diction, and the way those create the feeling of being “alone alone.”

Psalm 88 is located in Book III of Psalms, which consists of Psalms 73-89. Psalm 88 creates a pericope composed of a superscription plus eighteen other verses. Looking at the surrounding text creates a natural pericope. Psalm 87 is a hymn which ends with “Singers and dancers alike say, ‘All my springs are in you’” (Psalm 87:7 NRSV) and Psalm 89 is a lament, but opens with “I will sing of your steadfast love, O LORD, forever; with my mouth I will proclaim your faithfulness to all generations” (Psalm 89:1 NRSV). “Crying out” does not have quite the same melody as something celebrated through song and dance. The only thing “steadfast” about Psalm 88 is the companionship of darkness.

When it comes to dating the pericope, evidence supports the period as pre-exilic, exilic, or post-exilic. The pre-exilic argument claims Psalm 88 was used as part of the liturgy for “atonement rite for the sixth day of the festival in the ancient sanctuary at Dan in which a human scapegoat [the king] was banished from the community for a day and a night,”⁷ or the psalm “reflects the experience of a representative priest who was placed in a pit-cave not far from the sanctuary. The priest was there to plead for himself and the people,”⁸ and this argument places the date before 722 B.C.E. Would this have been written intentionally for liturgy, or does it reflect the despair of an individual? Isolation existed before the exile, but dating this psalm later as exilic or post-exilic would mean the speaker is expressing himself from a *sitz im leiben* which reflects the exile. This prayer in the exilic or post-exilic context would, as Clinton McCann argued, “keep with the conclusion that the character of Book III has been shaped by the experience of the exile and its aftermath.”⁹ Dating this Psalm as exilic would make the rhetorical question “Why LORD do you spurn my living being, hiding your face from me?” (v. 15) a prayer not just from a dying person ostracized from the community, but a prayer from a dying person ostracized from the community already in exile. Nancy deClaissé-Walford, in her book, *Introduction to the Psalms: A Song from Ancient Israel*, states that the psalm, and Book III, can also be post exilic, commiserating “the period of the divided kingdoms of ancient Israel, the subsequent obliteration of the northern kingdom in 722 by the Assyrians, and finally, the destruction

⁷ Marvin Tate, *Psalms 51-100*. Word Biblical Commentary (Nashville, TN: Thomas Nelson, 1990), 399.

⁸ *Ibid.*, 401.

⁹ Clinton J. McCann, “The Book of Psalms,” *The New Interpreter’s Study Bible*, (Nashville, TN, 1989), 1027.

of the southern kingdom by the Babylonians in 586,”¹⁰ and mourning also for “the nation of Israel, with a Davidic king at its head, is no more.”¹¹ For some, losing the Davidic king and the nation of Israel is the icing and things cannot sink much lower. Psalm 88 has also been interpreted as an “exilic or post-exilic prayer to articulate the plight of the whole people, as Book III has been shaped by the experience of exile and its aftermath.”¹² While the sickness and isolation experienced by the speaker can allegorically represent Israel, the psalm loses some of its impact if the speaker personifies the Jewish state of Israel. The speaker’s depression “stands as a witness to the intent of the Psalms to speak to all of life . . . there are cold, wintery nights of the soul, when bleakness fills every horizon and darkness seems nearly complete.”¹³ The speaker conveys to the reader not only the wintery landscape, but also gives the reader exposure to the elements. The psalm reflects the speaker’s presence in the setting of the “lowest of places in the depths of the dark place” (v. 7) However, since “the psalm offers “little or no evidence for dating,”¹⁴ dating Psalm 88 as exilic would be like experiencing total cave darkness, but with a blindfold. Such is the case with all biblical texts, though.

Traditional laments contain elements of “invocation, complaint, petition, expression of trust, and expression of praise and adoration.”¹⁵ Psalm 88, however, lacks the expression of trust and the expression of praise and adoration, emphasizing the speaker’s despair and isolation. Nowhere in this psalm does the psalmist praise God for God’s perceived presence. The focus is on the fact that the speaker is utterly and completely alone.

The structure of the pericope is a poem which can be divided into four main parts: an initial crying out to God, describing the problems facing the speaker, complaining to God about the isolation and conditions, and a plea for God’s intervention in the speaker’s time of despair.

¹⁰ Nancy L. deClaisse-Walford, *Introduction to the Psalms: A Song from Ancient Israel* (St. Louis: Chalice Press, 2004), 85.

¹¹ *Ibid.*, 85.

¹² McCann, “Psalms,” 1027.

¹³ Tate, “Psalm 88,” 94.

¹⁴ Tate, *Psalms 51-100*, 401.

¹⁵ deClaisse Walford, *Psalms*, 95.

- I) Superscription (v. 1)
- II) Invocation – (vv. 2-3) cries out to God to listen.
- III) Condition of the poet – (vv. 4-6) The problems.
 - a) Soul trouble (v. 4)
 - b) Counted as one in the pit (v. 5a)
 - c) No help / forsaken (v. 5b-6)
- IV) Complaint to God (vv. 7-13)
 - a) Direct accusation to God (v. 7) “You”
 - b) Experiencing the wrath (v. 8) “Your”
 - c) Experienced shunning / isolation (v. 9) “You”
 - d) Calls out to God daily (v. 10)
 - e) Rhetorical questions / wanting to prove God’s power (v. 11-13)
- V) Plea for God’s power / assistance (vv. 14-18) “Cry”
 - a) Prayer in the morning (v. 14)
 - b) Question why the Lord casts the speaker off (v. 15)
 - c) Desperation (v. 16)
 - d) Wrath and assault (v. 17-18)
 - e) Companion in the dark (v. 19) (the darkness is my closest friend – NIV)

The structure of the psalm reveals barrenness facing the speaker in life as well as the barrenness to be found in death. It also reveals the “wintery landscape of the soul.”¹⁶ In the midst of this bleak outlook, a question of hope arises. Does it exist at all? Is there any hope at all to be found in this lament? Why is the expression of praise and adoration absent? Who is the speaker and why is he in this state of isolation? Is there any chance of recovery? Are people missing the speaker and looking for him or has the speaker become invisible in the darkness? How should this psalm be read today?

The superscription is something overlooked, but it helps to see the motif of sight through the rest of the Psalm. Heman is mentioned and is known to “be one of the famous wise men of Solomon’s reign and is referred to as the king’s seer in 1 Chr. 25:5”¹⁷ Heman can see into the hearts and souls of other people. Sight also appears as the speaker cries in “sight” (or presence) of the Lord (v. 1). The speaker has lost his voice and no one can see in the darkness. This leads him to the invocation where the speaker “cries” to reach God. The cry is from the root קָרָא which “suggests strong cries; ‘not in a dignified prayer, but protracted wailing.’”¹⁸ The psalmist is not a

¹⁶ Tate, “Psalm 88,” 93.

¹⁷ Tate, *Psalms 51-100*, 395.

¹⁸ *Ibid.*, 401.

doormat. Irene Nowell points out in “Psalm 88: A Lesson in Lament,” the speaker is an active subject, screaming to be heard. “The only plea of the psalm is for God to ‘Listen!’”¹⁹ and the speaker is trying to get God’s attention and to react against the status quo of his life by any means necessary. The fact that the psalmist opens with “LORD my God of salvation” is the closest to praise to be found in this psalm. This acknowledgement to God and God’s works can be seen as “an act of faith and hope.”²⁰ It is that act of desperation that gives the speaker the power to cry to God, as opposed to the idea that the speaker is acknowledging the “underlying trust in God’s fundamental character.”²¹ The speaker may have possessed a tiny glimmer of hope, but the idea of hope does not fit within the rest of the pericope in which darkness and despair pervade.

Verses 3 through 5 describe the condition of the speaker, inviting God to listen. The speaker is losing strength, headed toward Sheol. Sheol is the “underworld according to Israelite religion, and is described as a ‘pit’.”²² God is absent from this world, so there is no need to have any praise. Sheol is a place of “‘social death,’ [where] people are cut off from family and community and can exercise no control over their own lives, and is a place of undifferentiated, powerless, gray existence where one is removed from joy and discourse with God, and where one is reduced to powerlessness.”²³ The hapax legomenon לְחֵצֵי translated as “strength” is “taken as the Aramaic loan word ‘help.’”²⁴ The speaker is losing strength and dying. Like Job, the speaker’s time of physical and “spiritual distress is made worse by the desertion by companions and friends.”²⁵ This isolation may have been by choice or something deemed necessary by society. The speaker’s references to illness and abandonment (v. 8 and 9) would fit the reaction for leprosy, because “such a person was considered dead.”²⁶ Praise is an act of the living, so verse 2 where the speaker acknowledges God, can be the last beat of his heart, because “when the living cease to praise God, they are already dead.”²⁷ Since the psalmist is “alone alone” there is no reason to include praise,

¹⁹ Irene Nowell, “Psalm 88: A Lesson in Lament,” *Imagery and Imagination in Biblical Literature*, (Washington D.C. Catholic Biblical Ass., 2001), 118.

²⁰ McCann, “Psalms,” 1028.

²¹ McCann, “Psalms,” 1027.

²² P.S. Johnston, “Sheol,” *New Interpreter’s Dictionary of the Bible S-Z vol. 5*, (Nashville, TN; Abingdon, 2009), 227.

²³ Walter Brueggemann, *Praying the Psalms*, (Eugene, OR; Cascade, 2007) 34.

²⁴ Tate, *Psalms 51-100*, 396.

²⁵ *Ibid.*, 405.

²⁶ Karl-Johan Illman, “Psalm 88 – Lamentation Without Answer,” (*SJOT no. 1*, 1991) 116.

²⁷ Tate, “Psalm 88,” 92.

because that is an act of the living. Praise has become a moot point²⁸ as the speaker becomes more and more isolated, drowning in the darkness.

In verses 6 through 10, the speaker tries to take a stand against God and God's actions with the accusative case of "You" as a descriptor of wrath, cause of shunning, and the fact that the speaker cries (Ps. 88:9b) out to God daily. The psalmist does not acknowledge any wrongdoing of his own accord. He places all the blame on God and yells and cries to God to listen to him because he has prayed daily. The psalmist does have a slight sense of humor with the pun in verse 10 in regards to the Hebrew words for "eye" עַיִן *eyin* and "affliction" מַצָּוֶה *moni*. This wordplay also "evokes the pun in Lam. 1:16, "my eyes stream with water." This pun is repeated between eye and affliction in verse 16 as the speaker describes his affliction. The speaker is oozing afflictions and maladies of the physical, spiritual, and emotional affiliations as he adjusts to a life of abandonment and darkness. The eye "is a synecdoche for the whole person, an indicator for the vitality and health of a person,"²⁹ and living in the "pit of calamity, the place of lowest places in the depths of the dark place," (Ps. 88:7), things cannot get much darker or much worse. The speaker knows this and still challenges God, asking rhetorical questions about the "wonders," "love," "faithfulness," and "saving help in the land of forgetfulness," (Ps. 88:10 NRSV). The speaker has fallen through the cracks and is trying to put up a fight and challenge and question God after the fact.

The speaker is self-described as "desperate" (Ps. 88:15 NRSV), but only in the context of God and "your terrors, your wrath, your dread" (Ps. 88:15-16). There is a paradoxical juxtaposition between "know" and "darkness" in verses 12 and 18 (NRSV). Wonders are known in the darkness (Ps. 88:12) but at the end of the pericope, the only thing the speaker knows is the actual darkness. By "knowing" only darkness, this implies the speaker has also lost his relationship with God, however personal or impersonal it may have been.

This psalm has been described as the "story of Job half-told,"³⁰ in regard to the suffering of the speaker. Can Psalm 88 be part of the book of Job, just ended up redacted in the canon of the Psalms? The dates match because "proposals for Job's date of composition range from the 10th to the 2nd cent. BCE, with most

²⁸ Not a moot point, or a cow's opinion as Joey believes. Moot is similar to the Hebrew root meaning "to die."

²⁹ Tate, *Psalms 51-100*, 399.

³⁰ Illmann "Psalm 88 – Lamentation," 119.

choosing a date sometime between the 7th and 5th cent.”³¹ Those dates match up fairly well with the dating of Psalm 88, and the speaker cites his desperation in conjunction with the fact he is “suffering your terrors” (Psalm 88:15). The other appearance of the noun בעוֹתִים ‘terrors’ occurs in Job 6:4, in which Job declares “For the arrows of the Almighty are in me; my spirit drinks their poison; the *terrors* of God are arrayed against me” (Job 6:4). The speaker’s diction within this lament is also unique in the sense that it contains “no word about enemies, no word about any guilt of his own, and no change toward hopefulness and promise of praise.”³² Neither Job nor the psalmist includes any concession of guilt. Both reflect the same sense of despair, and both are impossible to definitely date. The despair described in Psalm 88 can describe the despair felt by an individual at any time period.

Like Job, the speaker also must deal with trying to comprehend not only the physical but also the “excruciating mental pain that his friends are estranged from him and his acquaintances have forgotten him.”³³ This forgotten may have been the “cause to know no longer” sense or the more casual, slowly pass through the mind less and less frequently. As Qohelet astutely observes, “The people of long ago are not remembered, nor will there be any remembrance of people yet to come by those who come after them” (Ecclesiastes 1:11). Just as the speaker is “stationed in the pit of calamity” (Ps. 88:7), he is the only one “afflicted with all the crushing waves” (Ps. 88:8). The pressure of the waves results in a complete change in state of existence for the speaker, similar to the process which produces fossil fuel. Over millions of years, fossilized remains of dead plants and animals were subjected to the pressure and heat of the Earth’s crust, and eventually, those remains completed the anaerobic decomposition process, resulting in fossil fuel. The crushing waves of the “wrath” will eventually crush the speaker and he will be forgotten.³⁴

The rest of this “black sheep” pericope reflects the nature of the Psalmist’s life and the Psalmist’s pleas as a cow’s opinion. None

³¹ Lisa Davison, “Job Introduction,” *New Interpreter’s Study Bible*, (Nashville, TN; Abingdon, 2003) 704.

³² Illmann “Psalm 88 – Lamentation,” 117.

³³ Tate, *Psalm 51-100*, 399.

³⁴ Unless of course the speaker was lucky enough to have a portion of his remains become trapped in a mosquitoes’ mouth, and that mosquito becomes stuck in some amber for millions of years until the opening of the next Jurassic Park. Although it wouldn’t be Jurassic Park because the tyrannosaurus rex did not live during the Jurassic period. It’s almost like the pre-exilic, exilic, and post exilic debate, except for the carbon dating on the fossils and the fact that there is not going to be a theme park with Moses and Noah clones running around. Although the equivalent of the Jurassic park faux pas would be like having Jesus in the Hebrew Bible theme park!

of it really matters since everything is headed towards darkness and to “the place of lowest places in the depths of the dark place” (Ps. 88: 7). The structure of the Psalm includes “three instances of the psalmist’s crying out or calling to God, [which uses] three different Hebrew words for “cry”/ “call” (צעק v.1; קרא v. 9b; ארע v.13), as if to indicate the psalmist has exhausted every approach”³⁵ with the result being “darkness.” The root of darkness, חש, is found in v. 6, 12 and 18, because “darkness pervades both the psalm and the psalmist’s experience.”³⁶ This desperation is illuminated in the darkness.

The pericope comes full circle as “the psalm ends right where it started – with anger and protest, in beginning, middle, and end.”³⁷ Ultimately, “Forsakenness has the last word in Psalm 88.”³⁸ God has not appeared to listen to the speaker. Nothing has changed in terms of the speaker’s isolation. NRSV translates verse 18 as “you have caused friend and neighbor to shun me; my companions are in darkness” (NRSV). Not only is the speaker isolated from those close to him metaphorically, but people cannot and do not get close to him physically. The darkness in the NIV translation takes on an even more active role because “You have taken my companions and loved ones from me; the darkness is my closest friend.” The NRSV translation and the way the companions are “in” darkness, implies that person as hidden or obscured. The NIV translation illuminates darkness as something being. Darkness is present in Sheol, and it is in death and that darkness that God does not appear to be present. The speaker is truly “alone alone,” facing not just the dark night of the soul, but seeing no hope or possibility of daybreak.

Lectionary rotations treat this psalm like a tangible version of Sheol. These feelings of isolation and despair may lie just below the surface for much of the population, yet are covered by the mask of a surface smile and the response “I’m fine” if that person is even seen at all to be asked. Much of the population remains invisible, even to a “hello” from someone, and people seek a friend, but finding no one, they turn to the only other option available, and their “closest friend is darkness.” This darkness pervades the psalm and the psalmist’s experience, but also pervades and is an experience felt by so many on those long “dark nights of the soul.” Like Ross, the speaker is not just alone, but is “alone, alone.” The speaker only knows and sees darkness, so it is impossible to end on any lighter note.

³⁵ McCann “Psalms,” 1027.

³⁶ Ibid., 1027.

³⁷ Mandolfo, “Psalm 88 and the Holocaust,” 155.

³⁸ Ibid., 156.

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The Composer and the Character He Creates

Mary Beth Nelson

Giovanni Paisiello creates a show-stopping aria with his piece “Nel cor più non mi sento” due to his melodic structuring of the vocal line, which parallels the descriptive Italian libretto. According to the *Music Times and Singing Class Circular* in 1893, the piece was noted as the 139th most popular song of its day.¹ The piece originated in Paisiello’s opera, *La Molinara*, when it first premiered in Naples, Italy in 1789.² Since then, multiple variations on this work have been recreated by Beethoven and published for various combinations of instruments.³ With his simple, recurring motive and his treatment of the vocal line in relation to the aria’s text, Paisiello attempts to create a convincing vehicle musically and emotionally for the vocalist to portray her inmost feelings of lament from her oppressor.

The first hint of the theme of “Nel cor più non mi sento” initiates with a step-by-step descent in mm.1-6, hinting that the text subsequent to the song’s introduction might characterize a lamenting feeling. After the accompaniment’s introduction, a progression of exactly the same chord structure in the accompaniment is presented—this time, with a vocal melody slightly varying from the primary introduction of the motive.

For the first time in the piece in m.14, Paisiello deviates from his previous diatonic choral structure. The result is an ascending “sol-si-la” progression in the vocal line, arpeggiated by the tonic chord in the accompaniment. Furthermore, the “la” in the vocal line, embroidered with a fermata, arrives on a IV chord, hinting that this cadence signifies the height of the singer’s emotional despair.

His digression from the diatonic vocal melody is presumably no coincidence, for the text currently being sung is the word “tormento,” meaning “torment” or “agony” in English. This deviation from his original melodic structure suggests that Paisiello chose to flavor this passage with selective chromaticism in order to highlight the text being communicated.

In Example 1, the Italian libretto is presented with the melody and accompaniment as it appears in the G. Schirmer edition of Paisiello’s piece. Present again in m. 26, the selective, yet flavorful,

¹ "Gemme d'antichita Raccolta di Pezzi Vocali Composti dai piu Celebri Maestri Antichi." *The Musical Times and Singing Class Circular*, July 1, 1893, 441.

² John Glenn Paton, *28 Italian Songs and Arias of the Seventeenth and Eighteenth Centuries* (New York: G. Schirmer, Inc. 2010), 120.

³ Nosow, Robert. "Beethoven's Popular Keyboard Publications." *Music & Letters* Vol. 78, no.1 (Feb., 1997): 69.

The Evolution of the Cedar Revolution

Neilee Wood

Lebanon is the crucible of the Middle East. It wrestles with all of the overarching issues of the region such as the Arab-Israeli conflict, international and regional interference, the Sunni-Shia divide, the difficulties of sharing power in a sectarian society, and the daily specter of violence. It is a country molded by its religious groups, which include Maronite Christians, Druze, Sunni Muslims, and Shia Muslims. On February 14, 2005, former Prime Minister Rafiq Hariri was assassinated when a bomb exploded near his motorcade. His death triggered demonstrations known as the Cedar Revolution (or Independence Intifada), and those events continue to play an integral part in Lebanon's political development today. The Cedar Revolution itself marked the beginning of the new political order in Lebanon, including the development of the March 14 alliance and the rise of Hezbollah, both the withdrawal of Syrian forces and the return of Syrian influence, and indictments by the Special Tribunal for Lebanon that catalyzed the January 2011 government collapse.

The Cedar Revolution was a direct result of Lebanon's tumultuous history. In 1920 France created Greater Lebanon, which expanded the country to include the Biqa Valley and several cities on the coast, including Beirut. The French sought to create a home for the Maronite Christians, but "[b]y adding several predominately Muslim areas to the new state, the French reduced the Maronites to about 30 percent of the population" (Cleveland 225). When the Lebanese began to form a government independent of French rule, they had to take the religious diversity into account. Thomas Friedman asserts that "[t]he Lebanese individual traditionally derived his social identity and psychological support from his primordial affiliations—family, neighborhood, or religious community—but rarely from the nation as a whole. He was always a Druse, a Maronite, or a Sunni before he was a Lebanese; . . ." (46). In this vein, the National Pact of 1943 granted independence to Lebanon and created the country's confessional government in which the president must be a Maronite Christian, the prime minister a Sunni Muslim, and the speaker of the parliament a Shia Muslim. The parliament seats were divided according to a six-to-five Christian-to-Muslim ratio based on the 1932 census. However, in later years, the populations of the Muslim communities overtook the Christian population, but another census was never taken because doing so could upset the

fragile government. This illusory Christian majority granted the Christian population an undue amount of political dominance, often to the detriment of the Muslim communities (Picard 66-70).

But the sectarian house of cards came crashing down in April of 1975. Palestinian and Israeli fighting along the southern border of Lebanon exacerbated the already tenuous sectarian relations, and Lebanon descended into a tumultuous civil war dominated by sectarian militias and paramilitary groups (Bickerton 223). Urban violence became commonplace. Jennifer Fox's documentary, *Beirut: The Last Home Movie*, shows men firing guns in the streets and cars burning and belching smoke. The Bustros family also points out the missing chunks of trees caused by shells falling in the neighborhood. Alarmed by the violence just across the border, Syrian forces entered Lebanon to try to establish a modicum of stability. However, in June of 1976, they too were pulled into the fighting, adding to the chaos of the war (Weinberger 12-13). In 1982, in what was referred to as "Operation Peace for Galilee," Israel launched a large-scale invasion and occupation of parts of Lebanon to attack the Palestinian military forces, either destroying them or forcing them to evacuate (Bickerton 225).

After fifteen years of fighting, Lebanese officials met in Taif, Saudi Arabia, in 1989 to revise the constitution. The Taif Agreement limited the power of the presidency, redistributed that power between the positions of the prime minister and the speaker of the parliament, and changed the six-to-five Christian-to-Muslim ratio in parliament to an even five-to-five ratio. The civil war finally came to an end, but it left Lebanon in shambles. Syrian forces remained in the country, and Syria's presence, both militarily and politically, became a fixed aspect of postwar Lebanon. The government, decimated by the war, became dominated by pro-Syrian politicians.

However, it was the Shia community in Lebanon that was most drastically altered by the civil war. The Shia were often marginalized, and ". . . the proportions allotted to [them] fell far short of fair representation for their growing numbers within the population" (Mackey 161). Many Shia communities were in the south, where they fell victim to the Israeli reprisal raids aimed at the PLO and the 1982 Israeli occupation. When the government failed to protect them, the Shia began to form their own political movement and militias (Mackey 163-69). By the end of the civil war, Hezbollah emerged as the dominant Shia paramilitary group, and it began to launch attacks against Israel. Hezbollah received weapons and financial aid from Iran, and the attacks on Israel eventually led to the pullout of Israeli forces in 2000 (Cambanis 209). This was something

that none of the Arab countries had been able to accomplish before, and so “[b]y forcing Israel out of Lebanon in 2000, Hezbollah laid before the Lebanese and all Arabs the reality of Shia power in a largely Sunni world” (Mackey 181).

Prime Minister Rafiq Hariri first stepped into this postwar political arena in 1992. He was a “Sunni Muslim who believed in Arab causes,” and a construction and real-estate billionaire who “was almost single-handedly trying to resurrect Beirut to become the financial and tourism Mecca it had been before the civil war” (MacFarquhar 62). After fifteen years of destruction, Hariri was at the forefront of the reconstruction effort. Despite criticism that he was increasing the country’s debt by \$35 billion, Hariri was a much-loved and well-respected figure in the Sunni and Christian communities. His popularity cut across sectarian lines as he sought to restore Beirut and Lebanon to their former glory (MacFarquhar 62).

During his second term as prime minister, Hariri faced off against pro-Syrian President Emile Lahoud. In 2004, Hariri was summoned to Damascus for a meeting with Syrian President Bashar al-Assad, who ordered Hariri to amend Lebanon’s constitution to extend Lahoud’s term another three years. Under these political pressures, Hariri resigned in October and moved closer and closer to the anti-Syrian opposition in order to remove the Syrian influence from Lebanon (MacFarquhar “Behind”). Nevertheless, Lahoud’s term was extended, and despite the passage of United Nations Security Council Resolution 1559, which ordered the withdrawal of Syrian troops and Hezbollah’s disarmament, Syria did not withdraw, and Hezbollah did not disarm its military branch (Mackey 208-09).

Hariri’s assassination on February 14, 2005, triggered massive demonstrations. Despite little evidence, the demonstrators blamed the assassination on Syria because of Hariri’s falling-out with Damascus and Assad (Ghattas). These demonstrations, named the Cedar Revolution, called for the removal of the approximately 14,000 Syrian troops and the end of Syrian interference in politics (“Lebanon”). On the one hand, these anti-Syrian demonstrations were an unprecedented show of Lebanese unity. Although mostly comprised of young people, many Lebanese from all walks of life and many different religious affiliations demonstrated in Martyrs Square to mourn Hariri’s death and to demand the end of foreign interference in their political system. In this respect, the Cedar Revolution resembled the recent demonstrations in Tunisia, Egypt, and other Middle Eastern countries that are calling for political reform. Michael Young says that many Lebanese began to feel that the Cedar Revolution was “. . . an opportunity for a metamorphosis of their

society into something more modern, where a citizen could be a citizen, not the factotum of a religious community; . . .” (4).

On the other hand, the Cedar Revolution marked the beginning of the new political conflict that would emerge in postwar Lebanon. MacFarquhar describes the Cedar Revolution this way:

After his [Hariri’s] death, the street demonstrations by Lebanese blaming Syria for the killing gave the country’s Western allies the leverage they needed to force a withdrawal of the Syrian troops there for almost thirty years. Participants called it the Cedar Revolution, after the tree that is the country’s national symbol and adorns its flag. It was a name dreamed up in Washington, and one I could never bring myself to write in any story. The political protests did not seem to be anything remotely resembling a revolution. Nobody was demanding a fundamental reordering of the outdated division of spoils that allotted political power to various sects according to circa 1940 population numbers. Nobody expected an end to the dominance of feudal families who divided up political power and patronage among themselves. The system was not changing in the least. The only group bent on change seemed to be Hizbollah, who were countering the long-standing marginalization of the Shiites by winning more and more seats in parliament (62).

The term “revolution” was indeed a misnomer, or at least it was not the democratic revolution that the people in Washington desired. Instead, the Cedar Revolution initiated an internal revolution because the two primary political parties came to power during the demonstrations. The anti-Syrian demonstrations were matched by large pro-Syrian demonstrations led by Syrian-backed Hezbollah (Fattah). During the Cedar Revolution, Hezbollah, the Shia paramilitary group that emerged during the civil war and is labeled a terrorist group by the United States, suddenly took on a different role, that of a formidable political party.

The combined internal and international pressure did force Syrian troops to withdraw from Lebanon, and in the aftermath of the Cedar Revolution and the withdrawal, the March 14 coalition also became a leading political power. The coalition was named after the one-month anniversary of Hariri’s assassination and consisted of the anti-Syrian political groups that participated in the Cedar Revolution. Currently, the face of March 14 is Hariri’s son, Saad, who garnered much of the same popularity and respect as his father. In this way, the Cedar Revolution gave birth to the two parties that dominate Lebanon’s political landscape. March 14 and Hezbollah battle over

the direction of the country: Will Lebanon have a March 14 Western-oriented government or a Hezbollah Shia-style Islamist government?

In May of 2008, the March 14 coalition and Hezbollah briefly fought over the control of the country. The March 14 government started to take some actions to “curtail the Hezbollah behemoth” (Cambanis 246). Hezbollah deployed its militias throughout Beirut, and after a few days of fighting, emerged as the unequivocal victor. The government made these concessions to Hezbollah: “They would stop trying to disarm the Party of God [Hezbollah]. They would give Hezbollah veto power in a reconstituted cabinet. They would agree to a president acceptable to [Hezbollah]: General Michel Suleiman [the current president of Lebanon] . . .” (Cambanis 249).

Although the March 14 coalition still controlled the government, Hezbollah’s growing political power was evident. Elections came again in June of 2009. Hezbollah did not win the elections, but March 14 only had a small majority, and Hezbollah gained the majority in the popular vote. Thanassis Cambanis writes, “[Saad] Hariri and his March 14 coalition could only wield power at the pleasure of Hezbollah” (286). The Shia religious group that was “[l]ong disadvantaged by the oldest and most profound division among Arabs” now had more political power than the Sunnis and the Christians (Mackey 159). Furthermore, the power fluctuations between March 14 and Hezbollah affected the position and power of their supporters in the Middle East. The March 14 coalition is backed by the United States, France, and Saudi Arabia, and Hezbollah is backed by Syria and Iran. Despite the withdrawal of Syrian troops in 2005, Syrian influence began to creep back into Lebanon with the foreign policy changes brought about by the Obama administration, among other factors. Former President Bush’s policy sought to isolate Syria, but Obama worked to restore relations with Syria. This foreign policy change opened the door for Syria to regain influence in Lebanon (“Syria”). As always, Lebanon is greatly influenced by foreign interference, and those foreign powers’ reputations and influence in the Middle East are at stake (Andoni).

After much delay and debate, March 14 and Hezbollah formed a fragile unity government. The repercussions of the Cedar Revolution had begotten the two parties, and the events of the Cedar Revolution would continue to mold the new government. Soon after Rafiq Hariri’s assassination in 2005, the United Nations International Independent Investigation Commission began scrutinizing the murder. In 2007, the commission became the Special Tribunal for Lebanon (“Special”). However, the investigations were agonizingly slow and

made little progress even after years of existence. The investigations first targeted Syria, but after obtaining and analyzing phone records, the investigators found evidence that pointed to members of Hezbollah (Macdonald). When the tribunal began compiling names for indictments that would be announced in late 2010 or early 2011, several members of Hezbollah were on the indictment list. Hezbollah said that “it will not stand idle should any of its members be implicated and has dismissed the tribunal as an Israeli plot,” and strongly urged Saad Hariri’s government to break with the tribunal (“Hariri”). Hariri refused, and mediations between March 14 and Hezbollah facilitated by Syria and Saudi Arabia broke down. The Cedar Revolution cast its shadow in the form of the Special Tribunal, and on January 12, 2011, the Hezbollah members of the cabinet withdrew from and thereby collapsed the unity government formed in 2009 (Bakri).

As a result, the Cedar Revolution, which brought March 14 and Hezbollah to political power and compelled the creation of the Special Tribunal, is still influencing the political future of Lebanon. By January 25, 2011, Hariri’s government was swept aside as Hezbollah’s candidate, Najib Miqati, was named prime minister designate. Anthony Shadid’s article quotes Hariri as saying, “Whoever killed Rafiq Hariri doesn’t want Saad Hariri to be in power. What’s happening today is that they are trying to achieve what they wanted to achieve in 2005.” Born during the violence of the civil war and anointed during the Cedar Revolution, Hezbollah has now become a political force of the first order and has outmaneuvered Saad Hariri and his Western allies for the time being.

Lebanon’s future is far from certain. Great forces such as sectarian divisions and foreign interference play out in this small country. Events that occur in Lebanon influence other Middle Eastern countries and also act as indicators of the political atmosphere in the Middle East as a whole. The Special Tribunal has yet to release its indictments, and current unrest in Syria may lead to further changes in Lebanon. Regardless of the uncertainty, the Cedar Revolution, emerging from the shadow of the civil war, now casts its own shadow over the political system. The direction and future of the country is wrapped up in the history of Hariri’s assassination and the subsequent demonstrations. At this time, Hezbollah has the upper hand, but Saad Hariri is still very popular, and these two forces are now ushering in a new era in Lebanon.

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SMS Text Messaging for Adolescent Girls with Social Anxiety

Elizabeth C. Hensley

Abstract

Social Anxiety Disorder affects a significant portion of the population. This disorder tends to present itself in adolescents and seems to be more prevalent in girls than in boys. Direct communication with others is difficult for those with social anxiety, which can have a detrimental effect on their development of social support. Less direct forms of communication, such as computer-mediated technology has become popular among this group due to the increased control it gives over the situation, less possibility for manipulation, and consequently, the opportunity it provides those with social anxiety to connect with others. SMS text messaging can provide similar benefits, and this paper proposes a study to explore whether the use of SMS text messaging lessens the amount of anxiety felt during a conversation. Implications and further research is discussed.

Keywords: adolescents, social anxiety, SMS text messaging, face-to-face communication

SMS Text Messaging for Adolescent Girls with Social Anxiety

Most people find it enjoyable to communicate with others in a variety of face-to-face encounters. However, for some, such situations cause high levels of fear and anxiety. Approximately 12% of the population will suffer from a social anxiety disorder at some point in their lives; this causes significant distress in social situations that can interfere with daily functioning (Butcher, Mineka, & Hooley, 2008). The DSM-IV-TR lists symptoms of social anxiety as: a) fear of social performance situations, b) anxiety or panic in the presence of such situations, c) recognition that the fear of the situation is excessive, and d) distress or anxiety felt during social encounters that results in either avoidance or endurance of the experience (American Psychiatric Association, 2000). One possible explanation is that social anxiety may come from a lack of confidence in one's self-presentation yet a desire to create a positive impression (Lear, 1983, as cited in High & Caplan, 2009). In other words, those with social anxiety often find it difficult to interact with others because they are constantly concerned about how others perceive them. This makes it difficult for

them to disclose personal and intimate information to others. Garcia-Lopez, Ingles, and Garcia-Fernandez (2008) found that of the youth they studied, the highest incidents of social anxiety occur in early adolescence (ages 12-13 years). Among these adolescents, evidence shows that girls experience more social anxiety than boys (Chaplin, Gillham, & Seligman, 2009; Garcia-Lopez et. al., 2008). One way the difficulties of adolescence can be mediated is through social support. House defined social support as the flow of emotional concern, instrumental aid, information, or appraisal between people (as cited in Leung, 2007), but because those adolescents with social anxiety have difficulties communicating openly, their social support suffers.

Social anxiety may appear as anxiety related to interactions with other people, depression, and a lack of confidence in the ability to communicate with others (Pierce, 2009). Recent studies have shown that a lack of social support can have long-term negative effects on an adolescent's physical and mental health (Chaplin et. al., 2009). For example, Midei and Matthews (2009) found that weak social relationships lead to central adiposity and arterial stiffness in otherwise healthy individuals, setting them up for a lifetime of health risks. Moreover, there is a large body of research demonstrating a correlation between anxiety in younger adolescents and depression in older adolescents and adults (Chaplin, Gillham, & Seligman, 2009; Karevold, Røysamb, Ystrom, & Mathiesen, 2009; Uhrlas, Schofield, Coles & Gibb, 2009). It seems that finding a means of communication that would allow adolescents with social anxiety to maintain healthy social networks and provide support in stressful situations is vital to their social, physical, and emotional development. Unfortunately, for those with social anxiety, face-to-face and vocal communication creates a loss of control over some physical signs of anxiety (such as sweating and blushing), and individuals have little time to consider exactly what they want to say and how they want to say it, which further contributes to the difficulties of socially anxious individuals. Finally, more direct forms of communication present a situation in which the individual could be rejected (Rettie, 2007). Thus the benefits of communication and social networking via direct communication would be offset for adolescents with social anxiety due to the discomfort it causes them. This suggests that indirect forms of communication may be better suited to assist those with social anxiety to create strong relationships.

The use of digital forms of communication, such as instant messaging (IM), mobile phones and short message system (SMS) text messages has been increasing throughout past decades as major forms of communication, especially among adolescents (Cortini, Mininni, &

Manuti, 2004; Reid & Reid, 2006; Valkenburg & Peter, 2007). It has been suggested that text messages can help to strengthen social bonds (Grinter & Eldridge, 2001; Ling & Yttri, 2002; Pertierra, 2005, as cited in Rettie, 2007). For those with social anxiety, SMS messaging may provide an opportunity to communicate more freely with an increase in control over the message being sent, a decreased fear of rejection, less vulnerability to manipulation of the conversation, and no formal rituals (such as small talk) that must be adhered to (Reid & Reid, 2007; Rettie, 2007). These freedoms are especially important to socially anxious individuals because they see call structure, the established social norms such as greeting, body, and closing, as oppressive (Rettie, 2007). The question addressed in this paper is whether or not communication through SMS actually lessens the anxiety felt by people with a history of social anxiety. However, it is also possible that it just provides a means for hiding the observable symptoms from the people with whom they are communicating. In the paper that follows, social anxiety will be reviewed, specifically as it relates to adolescent girls, then a description of the importance of social support will be presented, followed by a proposition that SMS text messaging is a valued means of communication for socially anxious youth. Finally, the paper will include a proposal for a study to address the effectiveness of SMS text messaging as a means to alleviate social anxiety for adolescent girls.

Literature Review

Social Anxiety

Age and gender. It is generally understood that symptoms of social anxiety first appear in adolescence. Van Oort, Greaves-Lord, Verhulst, Ormel, and Huizink (2009) tracked the course of anxiety symptoms over a five-year period. Participants included a community sample of 1,653 boys and girls monitored from ages 10-12 years at the first stage, 12-15 years at the second stage and 14-18 years at the third stage. The youth completed the Revised Child Anxiety and Depression Scale (RCADS) at each stage. The questionnaire covered six scales that correspond to DSM-IV dimensions of anxiety disorders, including social phobia. In addition to examining the course of anxiety systems throughout adolescence, Van Oort et al. analyzed the frequency of symptoms for boys and girls. They found a U-shaped curve indicating that for all subtypes of anxiety, symptoms decreased during late childhood, leveled off during early adolescence, and were followed by an increase in middle or late adolescence. They also found that girls across all ages consistently showed more anxiety symptoms than boys. The authors suggested that varying levels of anxiety in different times of adolescence could imply that some of the

reasons anxiety begins to present in this age range is due to the numerous physical, emotional, and social changes occurring during this point in an individual's life. Life during the adolescent years is difficult, inconsistent, and stressful; social anxiety may be just one possible consequence of these trying situations.

Garcia-Lopez, Ingles, and Garcia-Fernandez (2008) explored gender differences and age in relation to social fears. These researchers surveyed 2,543 students ranging in age from 12-17 years from several randomly selected public and private schools in Spain. They used the Social Phobia and Anxiety Inventory (SPAI) to assess levels of general social anxiety as well as a four-factor subscale which included social interactions, cognitive and somatic symptoms, focus of attention and behavioral symptoms. Garcia-Lopez, et al. found that there were significant differences in levels of social anxiety based on age, with early adolescents reporting the highest percentage of socially anxious individuals. Girls also showed significantly higher levels of social anxiety, as well as more instances of social avoidance, than boys. With the exception of public speaking, the highest anxiety-provoking situations for all participants were being observed by others, being in an embarrassing situation and being rejected, which all reflect criteria for social anxiety disorder. This study lends support to the hypotheses that social anxiety seems to present itself in the adolescent years and is more prominent in girls than boys.

Recently, Chaplin, Gillham, and Seligman (2009) examined the relationship between gender, anxiety, and depression symptoms in adolescence. The Revised Children's Manifest Anxiety Scale (RCMAS) and the Children's Depression Inventory (CDI) were administered to 113 early adolescent boys and girls at two points in their school year. Three subscales were also included in the questionnaire to pinpoint subtypes of anxiety, including worry and oversensitivity, physiological anxiety and social concerns and concentration. The results of the study suggested that anxiety symptoms were more positively correlated with depression symptoms in girls than boys. This further reiterates that anxiety tends to present during adolescence and is more prevalent in girls than it is in boys.

Physical symptoms and consequences. Why do adolescents feel anxious when they are communicating with others? One theory of what causes anxiety in face-to-face communication is the possibility that other people are aware that their partner is feeling anxiety during the conversation. Gerlach, Murlane, and Rist (2004) hypothesized that those with social fears would experience a further increase in anxiety if they were aware that they were broadcasting their existing anxiety symptoms to others. Participants consisted of 32 adults pre-

diagnosed with social anxiety, according to the DSM-III-R criteria and 32 control participants with no anxiety. Half of the participants were asked to sit in their seats and appear as calm as possible for four minutes while filling out questionnaires related to anxiety. Meanwhile, they listened to their heart rate through headphones; this served as the private feedback condition. Then they followed the same instructions while listening to their heart rate over loudspeakers which would serve as the public condition. In both cases the participants were aware that they were being observed by three people. For the other half of the participants, the procedure was the same except they heard their heart rate in the public condition followed by the private condition. At the end of the study, participants were asked open-ended questions about whether they felt more or less comfortable in either of the two conditions and if they thought heart rate was an accurate indication of anxiety. Results showed that 20 people in the social anxiety group were more uncomfortable and more anxious during the public condition than in the private condition. In fact, for all participants, heart rate was higher in the public condition than the private condition. Researchers concluded that when socially anxious individuals were aware that those observing them could perceive a symptom of their social anxiety, they felt more anxious. While demand characteristics may have contributed to the findings due to the fact that participants were asked to appear relaxed while being asked questions about anxiety, the results may still be helpful in determining one of the contributing factors to feelings of anxiety (i.e., public awareness of anxiety symptoms).

The effects of social anxiety do not end with damaged social interactions. In fact, the effects of these damaged relationships may also extend to an individual's physical health. Midei and Matthews (2009) hypothesized that weakened relationships and negative emotional traits can lead to central adiposity (body fat deposited around the midsection of the body) and arterial stiffness (hardening of the arteries) in otherwise healthy adolescents. These conditions in adolescents are risk factors for heart disease, stroke, hypertension, diabetes, cardiovascular disease and renal failure as the child ages into adulthood. Participants included 160 adolescents ranging in age from 14 to 16 years that were tested two times approximately three years apart. The Social Relationships Index (SRI) was used to assess each child's supportive relationships by asking how helpful or upsetting four specific relationships were. The 14-item Measure of Attachment Quality (MAQ) questionnaire was also completed. The four-point Trait Anger and Anxiety scales of the State-Trait Personality Inventory and the Cook and Medley Hostility Scale served as

measures of negative emotional traits. Central adiposity was assessed by measuring the waist-to-hip ratio, and arterial stiffness was measured by means of a pulse wave velocity test. The results from the study support the researchers' hypothesis that adolescents with less supportive social relationships had greater central adiposity at the second testing point than those with stronger relationships. Because social anxiety makes it difficult to form supportive relationships, it is possible that the effects of social anxiety reach far beyond the immediate emotional pain felt by affected individuals. Social anxiety may be more than just a momentary discomfort; it may be the gateway to not only emotional but also physical problems later in life. However, due to the inability to alter the nature of the adolescent's relationships, this study was only able to use quasi-variables and could only be correlational. Also, the experiment did not account for any genetic predispositions or the activity level of the participants. For example, a child that easily makes friends may be more active because they are more likely to be out playing with the friends they have made. This research does not show that weakened relationships *cause* health problems, only that they may be related.

The research described above suggests that social anxiety presents during adolescence, perhaps more so in girls than boys. Also, social anxiety in adolescents may be related to depression, weakened relationships and life-threatening health concerns in adulthood. It is for these reasons that this proposed study will focus on social anxiety in adolescent girls. Because social anxiety can present at a time when individuals are experiencing significant emotional and physical changes, it is vital for the development of the individual at risk that she not feel isolated from her peers.

Social Support

Individuals with social anxiety find it difficult to communicate with others (Schneider, 2009), and it is possible that this strained communication can affect the quality of their friendships. Schneider (2009) examined the way withdrawn and socially anxious individuals interact with their friends. Participants were separated into two groups of 38, ranging in ages from 10-12 years, one group consisting of socially withdrawn / anxious individuals referred by school, hospital and community psychologists, and a community control group with no clinical level of anxiety. The interactions between the children were measured using the drawing task, the car-race task, and the chocolate-egg task. In the drawing task children were given an opportunity to copy a complicated drawing while in the room with their friend also copying the picture. The car-race task involved the two children racing to see who could move five blocks,

one by one, through a tunnel before their friend. The chocolate-egg sharing task required the two friends to decide how to share a single chocolate egg with a toy inside within a three-minute time limit. For all tasks the students were in the presence of an administrator, and the sessions were video recorded. The researchers found that while anxious children in the presence of their close friends were expected to feel comfortable and thus open up, they did not say much to them at all. The withdrawn and anxious adolescents were unassertive and showed little affect, even though the competitive and negotiation-oriented tasks were at a low-risk of social rejection. The authors suggested that those with social anxiety find it difficult to communicate with others, even their close friends. However, some of the behavior may have been affected by the presence of the researchers and camera because of demand characteristics or observer effects. The socially anxious children may have also felt uncomfortable simply because of the presence of the researchers, so the interactions with their friends would have been different than in a natural setting.

London, Downey, and Bonica (2007) suggested that acceptance by friends and peers becomes increasingly important during adolescence, and it is possible that adolescents with social anxiety are weary in their relationships due to rejection sensitivity. Rejection sensitivity is the idea that those who have experienced rejection in past relationships will struggle in their future relationships because of a fear of further rejection (Downey & Feldman, 1996 as cited in London, Downey, & Bonica, 2007). London et al. (2007) explored the possible causes and consequences of rejection sensitivity for children. One hundred and fifty students in the sixth grade provided data at two points during the school year. The students were asked to complete the Children's Rejection Sensitivity Questionnaire (CRSQ), peer nominations to assess peer rejection based on students' rankings of who they most and least liked to hang out with, and measures of social anxiety, withdrawal, and loneliness using the Social Anxiety Scale for Children-Revised (SASC-R). The SASC-R is a 20 item measure with two sub factors: anxiety about social encounters and preferences for doing things alone. The researchers found that peer rejection predicted increased anxious rejection expectations over time. However, being "liked" by peers reduced anxious expectation over time. Because fear of rejection is one of the contributing factors to social anxiety, rejection sensitivity could contribute to feelings of anxiety. Thus, finding adequate social support could help to lower rejection sensitivity and, consequently, anxiety.

If children are able to avoid rejection sensitivity they can begin to form relationships which may protect them against various negative personality developments. Erath, Flanagan, Bierman, and Tu (2010) hypothesized that friendships help minimize maladjustment for socially anxious youth. In order to study this theory, the researchers recruited 383 students of varying ethnicities from two middle schools. Self-reports, peer nominations, and teacher evaluations were used to assess social skills of the participants, social anxiety, mutual friendships, social self-efficacy, loneliness, and peer-victimization. According to Erath et al., adolescents with social anxiety may be subject to feelings of powerlessness, inadequacy, loneliness, and peer-victimization. However, some children show significantly fewer occurrences of these feelings, which researchers suggested could be due to their relationships with close friends. This implies that forming close friendships with other adolescents may serve as a protective factor against the feelings felt by socially anxious children. They found that close and secondary friendships correlated with higher self-efficacy, lower loneliness, and lower peer victimization overall. This suggested to Erath et al. that mutual friendships can help to protect against some of the distress associated with social anxiety in adolescence.

In summary, adolescents are in a transitional stage in their life that may include many stressful events. Those with social anxiety may find it especially hard due to their difficulties in forming meaningful peer relationships. These difficulties could be due to rejection sensitivity, which makes it difficult for adolescents to reach out, which in turn will lead to a difficulty forming peer relationships. Again, the internet may be one way in which adolescents can reach out and find support to help them cope with the stressors they face. This medium may be especially precious to those with social anxiety as it not only provides a constant source for social support, but it is an indirect form of communication. In the next section the reasons that those with social anxiety may be attracted to technological communication will be addressed, and, specifically, the usefulness of SMS text messaging will be introduced.

Technology-aided Communication

Computers and internet. Computer forms of communication may serve as an alternative to face-to-face communication for socially anxious adolescents. The hyper-personal perspective states that socially anxious people benefit from a form of communication that limits negative physical social cues, such as blushing and sweating (Walther, 1996). High and Caplan (2009) explored this theory as it related specifically to computer mediated

communication. Participants were 206 undergraduate students who were pre-screened on the Social Avoidance and Distress scale to assess their levels of social anxiety and then randomly separated into two groups: computer or face-to-face communication. Both groups were asked to get to know their new partner and told they would be seeing that person again. After the conversations, the partners were separated to complete the Communication Anxiety Inventory which measured perceptions of their partner's anxiety, as well as the Interpersonal Communication Satisfaction Inventory to assess how satisfied each participant was with his / her own conversation. The results of the study indicated that in the computer mediated communication, participants were less able to detect their partner's actual anxiety levels than in the face-to-face communication. These results support the principles of the hyper-personal perspective that suggests that computer mediated communication can be utilized to help socially anxious individuals develop supportive relationships in a situation in which their negative physical symptoms of anxiety are not visible. Once again, demand characteristics may have had an effect once the participants began answering questions about anxiety in their partner. Also, in this experiment, the participants did not experience both computer-mediated and face-to-face conditions, so researchers were unable to analyze how the groups did within conditions; the proposed research will accomplish this.

The previous article introduced the hyper-personal perspective, suggesting that indirect forms of communication can be used to facilitate the development of relationships for those with social anxiety. Leung (2007) explored this possibility further. Participants in this study were 717 adolescents and children between the ages of 8-18 who responded to a phone survey. Part of the survey included 17 questions designed to understand the participant's motives for internet usage. In order to assess stressful life events the survey also included 19 questions that asked if a certain event had occurred in the past six months (e.g., domestic violence, child abuse, or the birth of a sibling) and, if so, how upset they were by said event. Another 19 questions were designed to assess social support either on or offline. All of these were assessed using a five-point Likert type scale. The respondents answered how often support was available to them for four subscales: tangible, affectionate, positive social interaction, and emotional or informal support. Questions related to internet use determined how much time they used the internet on a typical day. There were also questions to determine where and what time of day they went online, as well as if they subscribed to internet service. The results indicated that the more socially anxious

individuals communicated via the internet, the more participants felt that social support was accessible to them online when they needed it. They also found, based on self-reports, that using the internet to maintain relationships helped to temporarily reduce anxiety. Given that adolescents need social support to deal with stressful life events, the internet may be one place to find it. This would support the hyper-personal perspective on the use of indirect forms of communication to facilitate social bonding.

Because socially anxious adolescents could benefit from internet communication, they may perceive the quality of technologically mediated communication differently. This is precisely what Peter and Valkenburg (2006) investigated. They recruited 687 adolescents ages 10-17 years, who completed questionnaires regarding their perceptions of internet communication. Some of the questions addressed aspects of internet communication such as perceived controllability, reciprocity, breadth and depth. Perceived controllability was operationalized by assessing whether participants felt they had more time on the internet to think of what they wanted to say and how they wanted to say it. Reciprocity was assessed through agreement to questions about the level of back-and-forth communication online. Questions of breadth were analyzed through statements about how wide the range of communication is online, and depth was analyzed through statements of level of personal disclosure online. All aspects used a 5-point Likert-type scale. The remaining questions assessed the respondents' age, gender, level of social anxiety, loneliness, need for affiliation, and duration and type of internet communication. Results of the study showed that socially anxious youth (as determined by the Social Anxiety Scale for Adolescents) valued the controllability of the internet more than their non-anxious counterparts, and they believed the communication to be of higher quality, based on reciprocity, breadth and depth, than non-socially anxious adolescents. The authors speculated that the internet may be an important way for socially anxious adolescents to communicate more freely with their peers with less distress. These findings began the development of the social compensation hypothesis, discussed below. This study focused on a wide age range and did not specify gender, but since experiences with technology vary greatly across age and gender, a study more focused on one or both of these factors may be more telling.

Building on the findings of the previous study, Valkenburg and Peter (2007) explored the social compensation hypothesis, which suggests that socially anxious youth turn to internet communication for an easier means of communication because they do not have to

worry about audiovisual cues present in face-to-face interactions and can therefore foster relationships online which they cannot accomplish in a direct setting. Adolescents between the ages of 10-16 years comprised the 665 participants in this study. Participants responded to a survey that included four items from the Social Avoidance and Distress-New People subscale of the Social Anxiety Scale for Adolescents, as well as questions that assessed perceived breadth and depth of online communication, frequency, rate, and intensity of online communication, internet communication with strangers and closeness to friends. Results of the study indicated that adolescents with higher levels of anxiety were more likely to believe that online communication is effective for encouraging breadth and depth of communication than those participants with no social anxiety. The authors made the point that for socially anxious adolescents, simply engaging in internet communication is not what is important; what is important is that it provides the opportunity for intimate self-disclosure and the perception of meaningful conversations to occur. The hyperpersonal perspective introduces the idea that indirect forms of communication may have some advantages to face-to-face communication while the social compensation hypothesis narrows those benefits to the development of a social group online, which can compensate for the lack of a social group in person.

SMS text messaging. Like computer mediated communication, SMS text messaging is an indirect way to communicate with others. However, SMS messaging is more portable and easily accessible from anywhere a cell phone can get reception rather than being limited to the availability of computer and internet access. Horstmanshof and Power (2005) created a focus group to understand the benefits of SMS text messaging as a form of communication for young adults. The group consisted of 20 young adults. The format of the focus group was that a question would be asked and discussed by the entire group. Questions were both open- and close-ended questions, but discussion and elaboration were highly encouraged for all questions. Analysis revealed that most of the participants used SMS to communicate with close friends. The system was valued because of its controllability, specifically the ability to respond or not respond on their own accord and at their convenience. Participants reported that the majority of the text message conversations were used to maintain existing friendships. Additionally, participants reported that SMS was helpful in managing the anxiety that they felt during other face-to-face communication, especially in situations where they feared rejection. Furthermore, they

were reasonably sure that they would receive electronic social support from at least one friend in a situation in which they reached out for help. The members of the focus group thus revealed some aspects of text messaging that people with social anxiety may benefit from. The portability, accessibility, and mass-distribution capabilities of SMS text messaging make it a more ideal indirect form of communication than computer mediated conversations.

There is some evidence that shy and socially anxious teens, especially girls, use technological forms of communication more than face-to-face communication (Pierce, 2009). According to Pierce (2009), females tend to use text messages, as well as instant messaging, more than males. They also show more evidence of social anxiety than do boys (Pierce, 2009). The author suggested that socially anxious individuals may use indirect forms of communication (i.e., text messaging) so they can develop mutual and nurturing friendships while avoiding the anxiety-provoking face-to-face communication. Pierce hypothesized a negative relationship between social anxiety and using a technological form of communication. The researchers gathered 280 males and females between the ages of 14 and 20 years who completed a self-report questionnaire about their use of technological communication and levels of comfort communicating with others via indirect and direct communication. Pierce found that there was a positive correlation between social anxiety symptoms during face-to-face communication and reported feelings of comfort communicating with others via computer interaction media and text messages. They also found that females who were socially anxious were more likely to use indirect forms of communication than males to communicate. Researchers did not investigate the relationship between social anxiety and face-to-face interactions itself, but how discomfort in face-to-face interactions correlated with the use of technology aided communication. This means that they did not directly compare level of anxiety in face-to-face communication with level of anxiety in indirect communication.

Summary

Clearly face-to-face communication may present problems for those with social anxiety. However, they may be able to supplement direct communication with indirect communication such as computer messenger systems or SMS text messaging. Socially anxious youth may benefit from communication which allows them to hide their physical symptoms of anxiety. Just as computers and the internet have provided an indirect way for socially anxious youth to develop friendships, SMS text messaging can provide the same service in a portable format. This means that adolescents with social

anxiety will have a way to communicate freely and comfortably any time they wish, even if they are not in front of a computer.

Because of the many changes that occur during adolescence that are more easily handled with the support of a social network, this study will focus on this crucial age group. Effective communication with others is vital to the mental and physical health of individuals (Midei & Matthews, 2009), so any improvement in an adolescent's abilities to foster that communication is welcome. It is clear that there is a correlation between the expectation of social rejection and actual social rejection, that having peer relationships and support may help to reduce anxiety associated with rejection sensitivity, and that girls suffer from social anxiety more than boys (London, Downey, & Bonica, 2007; Chaplin, Gillham, & Seligman, 2009). Finding a medium that could lessen the anxiety felt in attempting to strengthen those bonds with peers could increase the number of adolescents who are able to forge these relationships. By providing an outlet for social interaction, the internet has shown its potential for adolescents faced with the crippling effects of social anxiety. Based on the literature, this author believes that people with social anxiety may feel some relief in a situation in which they can mask their symptoms of anxiety while communicating with others. The benefits of indirect communication mean that it is possible for those with social anxiety to foster helpful relationships through these types of communication media. Technological communication may be the easiest way for youth with social anxiety to foster mutual relationships in a comfortable setting. The value in online communication for adolescents with social anxiety may provide the opportunity to form close relationships, making it another viable means of communication for socially anxious youth. By relieving some of the pressure imposed in face-to-face communication to respond instantly with little time to consider the response as well as the pain and embarrassment of rejection, the socially anxious person can cope with the anxiety produced in traditional methods of communication such as face-to-face or typical phone conversations (High & Caplan, 2009; Horstmanshof & Power, 2005; Leung, 2007; Peter & Valkenburg, 2006; Valkenburg & Peter, 2007).

The benefits of computer-mediated communication for socially anxious individuals include the ability for the individual to control the audiovisual cues present in face-to-face communication, the time needed to formulate the messages they will convey, and whether or not they even respond to the message (Peter & Valkenburg, 2006). However, computer mediated communication does pose some practical problems for people with social anxiety in

their everyday communication. For example, the computer is not small and portable enough to make it readily available at any moment to communicate with friends trying to make plans or ensure that a friend will be accessing the computer at the exact moment the person may need to reach out for help with a stressful situation. For these reasons, SMS text messaging is the new wave of assistance for those with social anxiety. Text messaging affords the individual the same control over the communication in a portable and handy device that both they and their friends are likely to have with them at all times. Thus this technology may prove to be the solution for socially anxious adolescents to form and strengthen the friendships they need to cope with a difficult time in their development. The technology is easier for them to use because it affords them more control, so they are more likely to use it to communicate with their friends, which implies that there will be improved communication and ultimately better relationships.

Proposed study

Social anxiety is a disorder that greatly hinders an individual's ability to form social connections. This is especially damaging to adolescents who are undergoing dramatic transitions in their physical, personal and emotional states. Adolescents need social support to cope with their daily and major life stressors, and a lack of support in this area can affect their immediate health in such a way that increases their risk for potentially fatal disease in adulthood. Unfortunately, this crucial time in life in which the ability to form deep relationships is absolutely vital is the same time that most symptoms of social anxiety present themselves. Additionally, there is evidence that girls are more prone to anxiety than boys. This can cause more difficulties when the evidence that social acceptance is more important to girls is also considered. This is why it is important to understand how to assist adolescent girls in overcoming anxiety.

One of the possible solutions to overcoming social anxiety is the use of technological forms of communication such as online chat or SMS text messaging in order that those with social anxiety might feel a stronger sense of control over their communication. However, it is unclear whether these forms of communication actually alleviate the anxiety felt by these individuals, or if they simply provide a way to hide the physical signs that lead to social rejection. The purpose of this study is to suggest the first steps in resolving this issue. The hypothesis of the current study is that adolescent girls with social anxiety will report less anxiety while communicating through SMS text messaging than they will while communicating face-to-face. This is based on the hyper-personal perspective that indicates that

sometimes indirect forms of communication can be more desirable than face-to-face interactions (Walther, 1996), as well as the social compensation hypothesis which indicates that socially anxious youth will use indirect forms of communication in order to avoid the negative physical reactions associated with face-to-face interactions (Valkenburg & Peter, 2007).

Methods

Participants. Participants will include 80 adolescent girls between the ages of 12-17 years who will be recruited from area middle and high schools. Approval from district boards and school principals will be obtained prior to recruitment of participants. In the two weeks prior to the beginning of the study, posters will be hung in the school informing the children of the upcoming questionnaire disbursement, and fliers will be sent home to parents asking them to be prepared for the questionnaires to arrive.

Procedure. Upon obtaining IRB approval, letters for the parents containing informed consent, a demographic questionnaire, and the Social Anxiety Scale for Adolescents (SAS-A) will be sent home to female students of randomly selected middle and high schools in the area. The demographic questionnaire which will be created for this study will include age, race, income level, and contact information. Once the questionnaires have been returned, a random sampling of 40 girls with higher scores and 40 girls with lower scores will be contacted by phone using the contact information provided on the demographic form. The sample will be found by separating the list of all possible participants into two lists based on their levels of anxiety as indicated by the SAS-A, then taking every fifth participant until the full sample is found. Social anxiety will serve as a quasi-variable in this study.

The procedure will be a modified version of the High and Caplan (2009) study and will be a 2 (level of social anxiety) X 2 (type of communication) factorial design with repeated measures on the second factor. When participants arrive for their appointments they will be told that they will be communicating with someone through text messaging and in a face-to-face interview. The type of communication will be the independent variable. Half of the participants will communicate via text messaging first and face-to-face second and the other half will communicate face-to-face first and text messaging second in order to account for possible order effects. For each situation, the participant will communicate with a researcher using a standard script that will consist of 15 “get to know you” type open-ended questions such as “What do you like to do for fun?” and “What is your favorite food?” and the conversation will continue until

all of the questions have been asked and answered. A script format was chosen over unscripted conversation in order to keep all participant conversations as similar as possible and to ensure the use of neutral topics. At the end of the conversation the participant will be asked to fill out the state portion of the State-Trait Anxiety Inventory for Children (STAIC). Between the first conversation and the second conversation, the participant will be allowed to take a 10-minute break during which time they will be asked to complete a crossword puzzle pertaining to neutral subjects such as zoo animals. The questions for each conversation will be of the same type but will not be the same questions. After the participant has completed both conversations, she will be debriefed, during which time the purpose of the study will be explained, and the participant will be allowed to ask questions concerning the study. Contact information will also be provided should any further questions arise.

Measures

Trait anxiety. The SAS-A is a 22-item self-report questionnaire with 3 subscales, all of which assess social anxiety. These subscales include fear of negative evaluations from peers, avoidance of new social situations and generalized social inhibition. Participants read a statement then respond using a five-point Likert-type scale (1 = not at all and 5 = all the time), reporting how often they experienced that item. Total scores can range from 18 to 90 with higher scores indicating higher levels of overall social anxiety. This questionnaire will be used to assess the levels of trait anxiety in the participants. The SAS-A has demonstrated strong reliability and validity (Inderbitzen-Nolan & Walter, 2000; La Greca & Harrison, 2005; La Greca & Lopez, 1998; as cited in Erath, Flanagan, Bierman, & Tu, 2010 p. 18). The scores from this test will be used as a means for determining which participants have social anxiety.

State anxiety. The STAIC-S consists of 20 questions on three-degree levels of anxiety, such as “I feel very calm, calm, not calm,” and scores can range from a minimum of 20 to a maximum of 60; higher scores indicate higher levels of state anxiety. The STAIC-S has been shown to have satisfactory reliability and validity (Walter & Kaufman, 1984; as cited in Fisher, Allen, & Kose, 1996 p. 439). This test will be administered immediately following the conversations to assess anxiety levels in that moment.

Demographics. A separate demographic questionnaire will be created for this study that will assess participants’ ages, gender, race and typical cell phone habits. The demographic questionnaire will be used to select participants who fit the age and gender specifications for this research.

Proposed Analysis

Descriptive statistics will be run on the demographic information reported by participants while a two-factor Analysis of Variance (ANOVA) will be used to analyze the data collected from the participants' conversations. The independent variable will be the type of conversation, face-to-face or SMS, the quasi-variable is trait anxiety as determined by the SAS-A, and the dependent variable will be levels of state anxiety as determined by the STAIC-S, with a significance level of .05.

Conclusion

There are some important limitations to this study. The first is that, because the participants are only being tested for social anxiety once, there may be a possible issue with replication due to regression to the mean. This is an issue that I could address in replication or follow-up studies. Another is that, due to some of the measures being used and the general design of the study, the theory or at least idea being tested may be given away. Therefore some of the participant behavior may be altered because of demand characteristics. Both of these limitations would be considered with the data and can serve as inspiration to alter or expand on the proposed study.

If the results of this study support the hypothesis, then it will be a first step in moving toward developing a method of strengthening supportive relationships for those with social anxiety. Preziosa, Grassi, Gaggioli, and Riva (2009) have already had some success with using the technology in mobile phones to help manage stress. If the proposed study finds evidence that adolescent girls with social anxiety actually exhibit less feelings of anxiety when communicating via SMS text messaging, perhaps this specific technology could be used as a way to strengthen the needed social bonds, as well as provide a beginning place for treatment through shaping. However, there are some limitations that would indicate that if this were true it would be better as a start or in addition to other treatments and forms of social bonding rather than the sole source for either of these. For example, the use of this technology is limited to those who can afford it and are physically capable of using the technology. If someone cannot afford to purchase the phone and the plan required to text or are unable to work the keys for any reason, they will not benefit from this technology. Second, there is no evidence that the bonds formed and strengthened through SMS text messaging are as strong or resilient as those formed during face-to-face communication.

On the other hand, if no significant difference in the levels of anxiety are found between the two types of conversations that would provide evidence that the preference for indirect forms of

communication are not due to lessened symptoms of anxiety but to the possibility of hiding those symptoms, these findings may still be useful in a clinical setting. Adolescents may be allowed to learn communication skills via text messaging so that they are able to acquire the skills they need in a less threatening situation.

Further research in this area has several possibilities. First, it would be interesting to learn whether SMS text messaging is as effective for emotional bonding as face-to-face communication. Second, researchers could also explore whether boys can get the same benefits from the technology as girls. Third, research can begin to test and design possible therapeutic uses for SMS text messaging and mobile phones. The mobile phone is a piece of technology that is portable, accessible, and has many possibilities for wide-ranging contact and uses. The field of psychology should begin to understand how to utilize these qualities in order to better understand and help people.

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Folk influence in Boccherini's Guitar quintet in D "Fandango"

Luis Felipe Nieto Sachica

In 1769 Luigi Boccherini was invited to Madrid to serve as a court musician by the Infante Don Luis de Borbon. The invitation was achieved due to his success in France and Italy as a cello virtuoso and composer. Once in Madrid, he was soon recognized as a chamber music expert and later elevated by Carlos III to the directorship of the Royal Palace Orchestra. Although Boccherini's compositional talent was remarkably cultivated in the ways of the common practice of his time, it is important to keep in mind when talking about his music that until the day of his death, or almost half of his life, he was closely in touch with Spain's musical scene, which had a much stronger influence from its folklore than those of Italy, France or Germany. During his life in Madrid, Boccherini played an important role in Madrid's artistic life. He assimilated many of the city's characteristics and musical styles that manifested themselves in many of his latter compositions. The last movement of his fourth guitar quintet, "Fandango," greatly illustrates Boccherini's favor to Spanish popular music. In this work, different compositional devices such as rhythmic patterns, melodies and harmonies typical of Spanish folk are featured throughout, demonstrating Boccherini's knowledge and mastery of this popular art.

Linear and vertical influence: melody and harmony from the Spanish tradition

A relevant device that Boccherini borrowed from Spanish folk is the utilization of Phrygian modality as part of the melodic and harmonic construction of this quintet. The majority of the melodies featured throughout the piece belong to this mode, which is a significant signature of flamenco music, a genre whose harmony and melody operate under what has been recognized as "Andalusian Tonality". In this modal system, the melody is built over the Phrygian mode, often supported by the progression iv-III-II-I or Andalusian Cadence (see appendix 1 and 2), a progression often misinterpreted in western terms as i-VII-VI-V.³ However, the coexistence of Phrygian modality with Western European tonal practices is a particular

¹ Peter, Manuel. "Modal Harmony in Andalusian, Eastern European, and Turkish Syncretic Musics," *Yearbook for Traditional Musics* 21 (1989): 73 - 84

² Fernandez, Lola. *Flamenco Music Theory*. Madrid: Acordes Concert, 2004: 81-82

³ Peter, Manuel. "From Scarlatti to "Guantanamera": Dual Tonicity in Spanish and Latin American Musics," *Journal of the American Musicological Society* 2002 vol. 55, no. 2: 316-317

capability of the Andalusian Fandango.⁴ This might also suggest why Boccherini favored this Spanish genre over others to blend with his own musical language. Since Boccherini's quintet is not purely flamenco, but a fusion of the two different schools, it illustrates one of the few cases of elaborated Fandangos with "*Dual Tonicity*"⁵ whose final cadence resolves in its tonal center, in this case, "D minor – i, rather than in its modal center of "A major – I." The final Cadence of the movement however, tends to sound odd (especially to the Flamenco player) due to the prominent color of A-Phrygian featured throughout the majority of the piece (see appendix 3). Tonal sonorities are better perceived during a short modulation to the relative key of F mayor (see appendix 4), a typical modulation done under formal purposes in popular practice. The relative major correspond to what is known as the "*Copla*," or singing section, surrounded -by the so called "*ritornellos*," or instrumental sections that are often written in the Phrygian mode⁶ (see, appendix 1). This element provides more evidence of Boccherini's accurate knowledge of Fandangos' harmonic and formal structure. The utilization of the Phrygian Mode as a melodic and harmonic device creates a very Spanish-like sound, especially when featuring the characteristic "*Ostinato*" areas (see appendix 3) where I and iv (A major and d minor respectively) oscillate. Virtuoso "improvisatory-like" passages and variation of melodies and themes are strongly exploited by the ensemble during this section until Andalusian Cadences are reached. (See appendix 5)

Rhythmic Devices and the influence of the guitar

An important element worth mentioning about popular music is that it finds a lot of its beauty, character, and complexity in its rhythmical craft. Flamenco music is not an exception, and Boccherini didn't take that fact for granted when scoring his guitar quintet. The Fandango was better known as a dance before it became known as a musical genre, and it is for this reason that its rhythm is of so much value. Boccherini was educated enough in the art of this popular practice to know that a fandango must be notated in a 3/4 meter since it is the most representative genre of the ternary "*Palos*," a family of flamenco style.⁷ He makes this distinction clear by changing the meter from 4/4 in the "*Grave Assai Introduction*" to 3/4 under the

⁴ Peter 313, "From Scarlatti to "Guantanamera": Dual Tonicity in Spanish and Latin American Musics"

⁵ Peter 316, "From Scarlatti to "Guantanamera": Dual Tonicity in Spanish and Latin American Musics"

⁶ Peter 315, "From Scarlatti to "Guantanamera": Dual Tonicity in Spanish and Latin American Musics"

⁷ Fernandez 51-52

“*Fandango*” marking. The main pattern of the fandango dance is first stated during the opening measures in the first violin, becoming the rhythmic spine for the rest of the piece. The utilization of this pattern in the strings is a consequence of the incorporation of the guitar into Boccherini’s musical language, bringing to the piece a colorful level of rhythmical devices. The sixteenth triplet combination with eight notes is a figuration taken from guitar strumming that appears to be very idiomatic for the instrument because of the way these patterns can be played with the right hand (see appendix 6). An example from popular music can also demonstrate how familiar Boccherini was with the rhythmic structure of the Popular “*Cante*” (see appendix 7).

Another device of high importance that is featured in this quintet is the adoption of the “*Tremolo*,” a device that has a double heritage. It was first introduced by the castanets and the clapping (*Palmas*) and later translated for the guitar as a pattern of repeated notes in the upper strings (pedal points).⁸ Boccherini uses this feature in both the guitar and the string instruments although the string orchestration is prominent in the piece (see appendix 8). In addition to this, an actual castanets-free solo section is included in the piece, leaving very clear the importance of this device (see appendix 8). Another characteristic proper of the Spanish Style is the inclusion of a “*Solo*” passage for the guitar, which is an important section of a Fandango and other Flamenco genres.⁹ In popular Flamenco practice, this section would be called “*por medio*” or “*por arriba*”^{*} and it will happen during a ritornello section, giving freedom to the guitar player to display a solo line (*punteo*) where virtuoso guitar playing would be featured, just like it happens in this quintet (see appendix 8). To finish, it is important to point out that the figuration of the base line also follows a pattern influenced by Fandango guitar playing. Being the *Ostinato* passage built on A Phrygian, the alternation of the roots of iv (d) and I (a) respectively correspond to open strings with the exception of C#. This open string figuration is typical of the guitar that often has to play both rolls of improvisatory ornamentation and bass line accompaniment for a leading vocal line or melody (see appendix 2).

Conclusion

Spanish folklore was definitely an important influence in Boccherini’s fourth quintet. The interaction between this talented

⁸ Burns, Hugh. *Flamenco guitar*. Milwaukee, WI: Hal Leonard, 2008: 7, 28, 34-37

⁹ Brosnac, Donald. *The Art of Flamenco*. Westport: The bold Strummer, 2005: 136-140

^{*} *Por medio* – to play a solo through “the middle,” due to the key that governs the piece (A Phrygian 5th open string) if the piece were in E Phrygian, it would be called “*Por arriba*” (6th open string).

composer and this rich folk genre brought to us a piece whose relevance is not quite recognized yet in the musical world. This influence is made even more evident when one realizes these practices (fusion of folk music with academic music) did not see an actual birth and plenitude until the early Twentieth Century when composers such as Bela Bartok or Igor Stravinsky recognized folk music as an important point of departure in their artistic creation. Boccherini's quintet is an important event for both classical and Spanish music, and it establishes an important referent in the history of popular and academic music.

APPENDIX

1. Fandango Formal and Harmonic Scheme

<i>ritornello</i>	<i>copla</i>	<i>ritornello</i>	
(chords):	Am G F E	C F C G ⁷ C F E	Am G F E (etc.)
E Phrygian:	iv III II I	II I	iv III II I
C major:		I IV I V ⁷ I IV	
	la sol fa mi	do fa do sol do fa mi	la sol fa mi

(Taken from American Musicological Society 2002 vol. 55, no. 2)

2. Malaguena - Spanish Traditional

*Malaguena: Type of fandango. Here featuring E Phrygian (Por arriba).

3. Boccherini: *Guitar Quintet No 4 in D. III “Fandango”* mm. 10 – 223: Overall Harmonic Scheme.

mm Numbers:

Key Areas:

10 - 20	d minor
21 - 57	A Phrygian
58 - 61	F major
62 - 218	A Phrygian Ostinato section
219 - 223	d minor

4. Boccherini: *Guitar Quintet No 4 in D. III “Fandango”*: Modulation to F mayor: mm58 -61

The musical score for measures 58-61 of Boccherini's *Guitar Quintet No 4 in D, III "Fandango"* is presented in two systems. The first system shows the initial part of the passage, and the second system shows the continuation. The score includes parts for Guitar, Violin I, Violin II, Viola, and Violoncello. The music is in 3/4 time and features a modulation to F major. The score is written in a standard musical notation with a treble clef for the upper strings and a bass clef for the lower strings.

5. Boccherini: *Guitar Quintet No 4 in D. III “Fandango”*: mm 31 – 37 (Ostinato passage with Andalusian Cadence at the end)

The musical score for measures 31-37 of Boccherini's *Guitar Quintet No 4 in D, III "Fandango"* is presented in two systems. The first system shows the initial part of the passage, and the second system shows the continuation. The score includes parts for Guitar, Violin I, Violin II, Viola, and Violoncello. The music is in 3/4 time and features an ostinato passage with an Andalusian cadence at the end. The score is written in a standard musical notation with a treble clef for the upper strings and a bass clef for the lower strings. A bracket at the bottom of the second system is labeled "Andalusian Cadence".

6. Boccherini: *Guitar Quintet No 4 in D. III “Fandango”*: mm 71 – 73 (fandango rhythmical pattern)

A musical score for guitar, measures 71-73. The key signature is one flat (B-flat), and the time signature is 3/4. The music features a rhythmic pattern of eighth notes with triplets, characteristic of a fandango. The notation is on a single staff with a treble clef.

7. Abandolao – Spanish Traditional

A musical score for piano, measures 71-73. The key signature is one flat (B-flat), and the time signature is 3/4. The music features a rhythmic pattern of eighth notes with triplets, characteristic of a fandango. The notation is on two staves with treble and bass clefs.

(Taken from Flamenco Music Theory – p52)

8. Boccherini: *Guitar Quintet No 4 in D. III “Fandango”*: mm 183 – 186 (tremolo and end of castanets solo)

A musical score for guitar quintet, measures 183-186. The key signature is one flat (B-flat), and the time signature is 3/4. The music features a tremolo pattern in the guitar and castanets. The notation is on five staves with treble and bass clefs. The castanets part is marked with 'a' and 'o' symbols. The score ends with the instruction '(In des castanetes)'.

9. Boccherini: *Guitar Quintet No 4 in D. III “Fandango”*: mm129 - 134

A musical score for guitar, measures 129-134. The key signature is one flat (B-flat), and the time signature is 3/4. The music features a solo section with a tremolo pattern. The notation is on two staves with treble and bass clefs. The solo section is marked with 'Solo' and a fermata symbol.

African American Spirituals as World Literature

Kyle Lacy

A study of Black progress in America in many ways mirrors a study of women's progress in western society. Both groups worked to gain economic, social, and physical freedom in the voting booths, in the working world, and on the political stage. However, on many frontiers of racial equality, we still have a long way to go. The literature (both written and musical) of the oppressed peoples of the world, exhibited here in the form of African American spirituals, often expresses the pain and sorrow felt within lives of emotional, physical, and sexual harassment. Several qualities make this literature unique: the use of vibrant imagery and repetition, a focus on Old Testament heroes and extended double meanings. These aspects all help make available a depth of interpretive positions relating to African American spirituals. Through this combination of techniques, the words and melodies are at once grandiose and instinctual. Through a long history of arrangements, performances, and analyses, they have become an integral part of American culture.

For many Americans of all races, it can be difficult to imagine the pre-Civil War south although we have learned about it since we were young. According to SlaveryInAmerica.org, a site about the history of slavery that offers lesson plans and thought-provoking essays for educators, the enslavement of black people in America lasted from approximately 1619 (when the first slaves arrived in Jamestown from Africa) until 1865, when the thirteenth amendment to the U.S. Constitution outlawed the institution of slavery. Thus, roughly 12 generations of African-Americans lived as slaves in America. Of course, due to segregation and Jim Crow laws passed during the late 1800's, Black progress in America was set back by several decades at least, and even though slavery had been made illegal, racism was still a prevailing attitude throughout the South (and in some places, remains so).

This is, in part, because of the economic difference between slave-owning whites and poor whites in the pre-Civil War south. According to "From Slavery to Freedom," one of the most highly acclaimed histories of African Americans (now in its seventh edition), there were roughly three hundred and eighty thousand slaveholders in 1860, meaning that virtually seventy-five percent of the white southern population did not own slaves or have any economic interest in upholding the institution. However,

The great majority of the staple

crops were produced on plantations employing slave labor, thus giving the owners an influence out of proportion to their number. Then, there was the hope on the part of most non-slaveholders that they would some day become owners of slaves. Consequently, they took on the habits and patterns of thought of slaveholders before they actually joined that select class. (Franklin & Moss, 123)

Thus, most African American slaves worked hard manual labor on plantations during the day, and often were not allowed to stick together as families. The most common outlet for their frustration, pain, and sorrow, was worship, usually of a Christian variety. Although few slaves could read (due to the fact that slave literacy was outlawed), they did sometimes attend white churches, or in many cases, white ministers would visit the plantations to preach. According to Shane White and Graham White, authors of “The Sounds of Slavery,” an interpretation of many slave musical traditions and worship practices, the white ministers who visited plantations would often preach on slaves’ obedience to their masters, quoting scripture most often from the Pauline letters, especially to the Ephesians, where it is written:

Slaves, obey your earthly masters with fear and trembling, in singleness of heart, as you obey Christ; not only while being watched, and in order to please them, but as slaves of Christ, doing the will of God from the heart. Render service with enthusiasm, as to the Lord and not to men and women, knowing that whatever good we do, we will receive the same again from the Lord, whether we are slaves or free. (Eph 6:5-8, NRSV)

This kind of spiritual oppression led the slaves to cry out in religious services of their own, most often held in barns, storehouses, or woods. Since, in white churches, or during sermons delivered by

white ministers, there was no shouting allowed, the slave community began to develop a worship style all its own, uneducated and unsophisticated as they may have been. Thomas Wentworth Higginson, a frequent observer of Black religious services and meetings in the 1850's, said "Never, it seems to me, since man first lived and suffered was his infinite longing for peace uttered more plaintively" (Du Bois 263). Preachers would soon work themselves into a frenzy, taking the crowd with them. Laughing, shouting, groaning, praying, and jumping were all common forms of self-expression. In the words of one observer, these exuberant camp meetings were the result of "mingling the words of religion with the howlings of wild beasts" (White, 103). A transcript from a sermon delivered in the 1850s compares the fight for freedom with a boxing match. The congregational responses are included in parentheses:

But he'd persevere! (Yes, glory!)
 And hit him again! (That's it, hit
 him again! Hit him again! Oh
 glory, hi, hi, glory!) Drive him
 into the corner! And never, never
 stop till he had him down! (Glory,
 glory, glory!) And he had got his
 foot on his neck, and the crown of
 wild olive leaves was placed upon
 his head by the lord of the games.
 (White, 98)

Continuing the use of his metaphor, the pastor speaks about having confidence that the fight of life will never beat down those who are true to their faith in Jesus:

...[B]ut if we persevere; (Yes!
 Yes!) if we persevere; (Oh Lord
 help us!) if we persevere unto the
 end; (Oh! Oh! Glory, glory,
 glory!) until he calls us home!
 (frantic shouting.) Henceforth
 there is laid up for us a crown of
 immortal glory! (White, 99)

"They that walked in darkness sang songs in the olden days – Sorrow Songs – for they were weary at heart" (Du Bois, 252). This quote, from the renowned book by W.E.B. Du Bois, "The Souls of Black Folk," sums up the reasons for the creative expression of sorrow and longing through song, which later became known as the African American Spiritual. Due to the lack of hymnals, songs were usually led by one of the preachers shouting out the words two lines at

a time. Sometimes one voice rose above the rest, leading on the melody and offering shouts of glory at an extremely high pitch, which later became ornamented and essential to the musical character of the songs (White, 100). Many of the earliest spirituals began as call-and-response chants. The excerpt below is from “Run, Old Jeremiah,” an early song of joyous worship.

See that old engineer.
 See that engineer.
 See that engineer.
 Tol’ that old fireman
 Ring his ol’ bell
 With his hand.
 Rung his engine bell.
 Rung his engine bell.
 Well, well, well.
 Well, well, well.
 Jesus tell the man, say I got your life in my hand.
 I got your life in my hand. (White, 113)

These unusual and highly improvised songs gave way to more standardized melodies and lyrics. Due to the highly volatile and charismatic worship sessions during which these songs originated, they are often filled with haunting and palpable imagery. We can see the reminders of plantation life in one early sorrow song: “There’s no rain to wet you, / there’s no sun to burn you, / Oh, push along, believer, / I want to go home” (Du Bois, 260). In other songs, we see the longing of the slaves for their physical world to melt away, so that they may attain heaven: “Oh, the stars in the elements are falling, / and the moon drips away into blood, / and the ransomed of the Lord are returning unto God, / blessed be the name of the Lord” (Du Bois, 263).

Many texts like this, with a semi-apocalyptic nature, came from the oft-quoted book of Revelation, a New Testament book that black preachers frequently spoke on. However, due to a focus by white preachers on the letters of Paul (to keep slaves in what many considered “their place”), many slaves vowed to ignore that part of the Bible. The slaves better identified with the Israelites, as they are portrayed in Exodus and other Old Testament books such as Joshua. Stories, like the one of Moses leading his people out of slavery in Egypt, and the story of Joshua destroying the walls of Jericho by the power of God, inspired creative genius in the slaves of the south. Moses, Joshua, and Samson are all important figures in the stories of the songs. Many songs also focused on Jesus as a great healer and equalizer. The slaves identified with his bloody sacrifice on the cross,

and drew great hope from his words of comfort: "I will not leave you orphaned; I am coming to you" (John 14:18, NRSV). "It was the Old Testament that spoke more directly to the slaves' situation. Identifying strongly with the Israelites of old; they, too, had come to believe they were a chosen people, held captive in an oppressive Egypt (the slave system), waiting for a Moses figure to lead them across the River Jordan (the Mason-Dixon Line) into the land of Canaan, the Promised Land (the North)" (White, 116).

As the Civil War approached, the slaves hungered more and more for freedom, especially after Nat Turner's violent slave revolt of 1831, in which at least fifty-five white people were killed (PBS.org). Lyrics of slave songs began to reflect double meanings: they not only wanted peace in heaven, they also wanted to escape to peace and safety in the north. In the song, "Deep River," the slaves not only hungered for freedom in heaven, but also for escape to the north. In the lines "Deep River / My home is over Jordan / Deep river, Lord / I want to cross over into camp ground," we can see that the slaves mean not only to cross over the metaphorical river of death to enter heaven, but also to cross into the north. The song continues: "Oh, don't you want to go / to that gospel feast? / That Promised Land / where all is peace?" We can also see the anticipation of the coming freedom in the lyrics of "I Don't Expect to Stay," a pre-Civil War song. The slaves sang "I thought I heard them say, / there were lions in the way, / I don't expect to stay / much longer here. / Run to Jesus / Shun the danger / I don't expect to stay / much longer here." The juxtaposition of Jesus as savior, with the north as a safe ground, is not unintentional.

The song "Swing Low, Sweet Chariot" is full of chewy double meanings and imagery. In its first stanza (the chorus), we see a chariot riding down to deliver its passengers to paradise in heaven: "Swing low, sweet chariot / comin' for to carry me home." However, the true meaning of the words undoubtedly holds a coded message about the underground railroad, if we interpret the phrase "Swing low" to mean "swing down from the north into the south," and if we interpret the Chariot as the heroes of the Underground Railroad. In the first verse, we also see metaphoric language that can be interpreted two ways. When we hear the lines "I looked over Jordan, and what did I see / comin' for to carry me home? / A band of angels comin' after me / comin' for to carry me home," it is clear that the angels will deliver the singer to heaven, but if we view the Jordan river as the Mississippi or Ohio river, and the band of angels as Underground Railroad operatives, we can deduce the true message of the poem: to reach freedom in the north

(ManhattanBeachMusic.com).

The literary merits of the words of these songs have clear value to us today, and many composers and writers have maintained with integrity the musical arrangements and melodies so they can be performed by future generations. According to Franklin and Moss, W.E.B. Du Bois was essential to the preservation of Negro spirituals as an art form, having published two volumes of spirituals in 1925 and 1926 (365-366). Performers who helped popularize the melodies of the songs in the early part of the twentieth century included Paul Robeson, Lawrence Brown, and Taylor Gordon (375). In the 1990s, Moses Hogan rose to prominence as one of the foremost arrangers and composers of spirituals and gospel music, and his arrangements have brought new life to centuries-old songs. According to David Person, host of the PRX Radio Program “Black Classical Masters,” Hogan’s music was “amazingly well crafted - a singer’s dream, and an audience’s pleasure.” Moses Hogan made many Negro Spirituals accessible to singers of all cultures and voice types.

When we look at the continued use of double meanings, stories of Old Testament characters, and dramatic imagery as literary devices, we can find the spirituals both a point of academic interest and an uplifting experience. Their humble and sorrowful origins provide a depth of emotional meaning to the lyrics unequalled by many forms of popular music, and they are an essential part of the American musical and literary heritage. Like the Women’s rights movement, which generated such great protest literature as “A Room of One’s Own” (Virginia Woolf) and “A Doll’s House” (Henrik Ibsen), the protest literature of the enslaved African American population, in the form of spirituals, contains many profound truths that stand firm today. None is more pervasive than the cry for ultimate and universal peace, as expressed in the following lines of an old spiritual (Du Bois, 252):

I walk through the churchyard
 To lay this body down;
 I know moon-rise, I know star-rise;
 I walk in the moonlight, I walk in the
 starlight;
 I’ll lie in the grave and stretch out my arms,
 I’ll go to judgment in the evening of the day,
 And my soul and thy soul shall meet that day,
 When I lay this body down.

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Development, Production, and Impact of Video Game Music

Megan Gourley

“The first and perhaps most important observation one can make about contemporary video-game music is that there is no longer any such thing as video-game music” (Munday 2007, 51).

In the past 40 years, video game music has rapidly developed into a new musical art form closely paralleling film music. This paper will focus on the growing importance of video game music and its relation to film music, the process of incorporating music into games, and how the music affects the game player, or gamer.

Before delving into the many aspects of production and purpose of game music, it is necessary to understand the history of this expanding industry. Video game music began in a similar fashion to video games themselves. Before the lush lines of the live orchestra and the anxiety-driven synthesized sounds of modern day sample libraries, game music consisted of electronic music based entirely on MIDI (Musical Instrumental Digital Interface). At this point in time, sound designers were confined to the use of 8-bit central processing units and minimal amounts of storage space. These limitations led to an issue of how to incorporate music into the gaming industry, and, consequently, led to minute amounts of actual music and more focus on gameplay sounds (Childs 2006, 143). A prime example of this is the well-known game, *Pacman*, where there is the familiar opening theme during the menu and ‘level-start’, but during gameplay the audio effects are confined to simple beeps and MIDI-based sounds. While this approach satisfied consumers for a few years, as games began to develop and evolve into more complex systems, the consumer began to assume the audio would expand as well.

However, it wasn’t until 1985 with the emergence of Nintendo’s *Super Mario Bros.* that more space began to be devoted to sound. This marked a pivotal moment in video game music history as composers began to become an integral part in the production process. Composers, such as Koji Kondo, became hit names within the industry, and game music soared to an entirely new level. By the 1990s game music had expanded even further with the emergence of 16-bit consoles that allowed game soundtracks to have twice the texture and depth of their predecessors (Wolf 2007, 255). It was at this point when samples began to replace waveform synthesis sound production. The combination of expansions in game storage, length, and musical development led to a more cinematic setting of the score,

as composers began to write music which was meant to reflect the mood of the current situation. Ultimately, this led to the use of pre-recorded music and streaming content.

Game music today is at an entirely different level than it was 40 years ago. Since the 1990s sample libraries have become extremely elaborate and meticulously formed to provide composers with the ability to have the sounds of a live orchestra at their fingertips. The other option composers have is to actually use a live orchestra. While no sample library can fully replace the sound of a live orchestra recording, it is a much more cost-effective way to get a quality score to a game without hiring an entire orchestra and having to pay for a recording studio and equipment.

With a basic understanding of the evolution of video game music, it is easy to see how games have transformed from their primitive ancestors into what has become a close relative to film music.

A prominent film and video game composer who understands this relationship fully is Michael Giacchino, whose most recognized game work is the *Medal of Honor* franchise. Alongside video games, Giacchino has worked on a variety of film scores, including *Star Trek* (2009) and *Up* (2009), as well as the hit TV series *Lost*.

Back in 2000, tracksounds.com had the opportunity to interview Giacchino on the release of the original *Medal of Honor* game he had scored. In the interview, Giacchino compares his experiences of writing for the game as very similar to writing for film. He states, “it is more like composing for an animated film. You work on it as things get done. You are around throughout the entire production in one form or another” (Coleman). Giacchino also expresses that while the two industries are very similar in musical composition, the gaming industry gives the composer more leeway to give their own input. In film, the opportunity to write the same kind of music that goes into games doesn’t come around quite as often. Giacchino also explains the importance of keeping the live orchestra incorporated in the gaming industry. He claims that “when you spend the money on the orchestra, [and] you do something better or go the extra mile, [the players] notice the difference and appreciate it. It makes the product better just by having this organic element” (Coleman).

In relation to Giacchino’s remarks on live orchestra in gaming, the same can be said of film. There is a certain authenticity and originality that is produced in music written specifically for live orchestra that is very hard to mimic in a synthesized sample setting.

Movies have begun to sway toward the area of electronic composition because of the drastic difference in costs, as well as the availability of electronic sound that cannot be produced in an orchestra environment. In gaming, however, this electronic element has been engrained in the player's head from day one. The best solution, perhaps, would be to promote the creation of an entirely hybrid environment that allows both the live orchestra and electronic elements to fuse together into what is quickly becoming a contemporary style of film and video game composition.

One important part of video game music is the use of recurring and prominent themes. As in film, the use of music as a subtle reminder to the audience is an extremely effective way to foreshadow or simply heighten the viewer's awareness. In video games, the gamer will quickly become accustomed to various themes presented throughout their gameplay. Typically there is always a theme that is associated with an enemy, whether generally or specifically, and certain characters, places, and event types will have their own themes as well. These thematic ideas give the gamer a source of reference and occasionally understanding on a subconscious level.

With the idea in mind that game music has morphed into a more cinematic setting, it is logical to assume that the effects on the gamer are similar to those experienced in a movie. According to video game theorist John Whalen, "it is important that the videogame medium adopts certain roles for music from prior narrative media" (Whalen). He explains further that the cinematic musical basis that the general public is used to play an important role in video game music as well. The quirky, up-beat musical ideas presented in cartoons are associated with humor while low and heavy use of strings and brass are associated with horror. These accepted truths are incorporated into game music regularly and in some regards provide a safety net for game composers. For an industry that has significant potential to create entirely new genres of action, humor and thrill, video games have for the most part stayed within a realm that will be accepted by society today.

One significant difference between film and video games is the element of decision-making. Where a film has a single forward progression, a game can give the gamer as much or as little decision making capabilities as it wants. This ability to expand and contract the fictional environment gives the composer a greater amount of freedom as they will have either a vast amount of places to cover or will be sticking to a somewhat straightforward path.

Another primary difference between the two that should be

addressed is the use of cues in video games. According to Daniel Irish, author of *Game Producer's Handbook*, "sound effects (and music) require a specialized production management so that the right sound effects are matched up in the game with the right visuals, gameplay, and cues" (Irish 2005, 253). These cues are moments within the game where a turn of events has occurred, whether the player encounters an enemy, finds an item, kills an opponent, or simply walks into a new area. Part of the difficulty in writing music for video games is that the environment is always changing, unlike the linear fashion of a movie. Since the player is controlling a character, there are hundreds of thousands of possibilities in the progression of gameplay. Part of the composer's job is to form musical cues that will blend from one cue to the next. One example of a cue that could have been done better is in the game *Elder Scrolls IV: Oblivion*. While Jeremy Soule's score to the game is stunning and highly reflective of the different worlds and areas being discovered, the character can be walking through fields with melodious flute lines and strings and then suddenly a dark and frantic theme indicating an enemy is close by will intrusively cut in when the gamer hasn't seen the enemy yet. It is problems such as these that composers for video games are constantly having to adapt to and find working solutions for.

Another problem faced by game composers is the complication in distinction between diegetic and non-diegetic music. Whalen sheds light on this issue by saying "a successful player... must perceive the game's space in 360 degrees, most of which are provided as [auditory] information through a player's speakers or headphones" (Whalen). The composer, like the successful player, must think through the soundtrack in this sense as well. There are moments in the game when the player is exploring, talking with local people, or just walking around, during which no plot development is necessary. This lack of plot must be reflected in the music and is usually portrayed using music that isn't tailored to any specific event. Usually a composer will write specific music for different areas of a game that gives the player an auditory sense of where they are alongside visual stimuli. In comparison, there are then moments when the plot of a game is critical and can either be happening while the gamer still has the ability to move around or through a cut-scene. These cut-scenes are moments when the gameplay stops and a scene is presented that coincides with whatever was happening at that point in the game. These cut-scenes are essential in strictly plot-based games such as *Final Fantasy*, *Halo*, and *God of War*. It is during these scenes when the composer must use their creative capacity to develop musical ideas, character themes, events, and plot in a way that

complements what is taking place in the game.

With the modern technology available, the composer is faced with another problem. As stated earlier, sample libraries have become a popular means of producing professional sounding scores. Today, there is a debate concerning whether these sample libraries are pushing the live orchestra into extinction. A sample library is a compilation of recorded segments of live instruments. The most prestigious of libraries will have hundreds of thousands of samples providing every possible combination of note, articulation, technique, and dynamic possible on every instrument available today. These libraries can cost upwards of \$20,000, but for many composers their use will create a higher net gain since no section of the budget will need to be set-aside for an orchestra. While both live orchestra and sampling have significant pros, they both have some drawbacks as well.

The live orchestra is a wonderful way for composers to produce a truly organic sound. No matter how good a sample library is, the live orchestra will provide a different feel to the gamer. It is in this use of the orchestra that some truly magnificent moments in gaming can occur. There is no electronic or synthesized feel. It is a pure, real experience that enhances the virtual reality being portrayed. A good example of the effectiveness of a live orchestra in a video game score is Russel Shaw's score to *Fable* and *Fable II* where the fantastical nature of the game is perfectly reflected in the music with smooth transitions. However, aside from the cost of the orchestra, a major downside is the constraints on sound availability. With the use of an orchestra, the composer is strictly limited to the sounds that the orchestra can produce. There is no way for them to get certain forms of reverb, equalization, timing or accuracy, as well as various styles of ambient and percussive settings.

Sample libraries also offer unique benefits as well as problems. First and foremost, sample libraries give the artist a significant amount of control in their composition. Almost all samples can be modified and formed into a completely unique and customized sample or sound. There is also a greater amount of control in the construction of the piece in regard to time management, how the piece is constructed, and the tweaking of the project into the final product. As previously stated, sample libraries eliminate the use of a live orchestra. This gives the composer complete flexibility in the amount of time and frequency of work put in on a sample-based project. It also eliminates all human response problems that arise, such as fatigue of the players, reasonable working hours, and the general conflicts that occur in an orchestra setting. Finally, a sample library

gives a composer complete freedom to do what they want in an extremely efficient and timely manner. In Martin O'Donnell's score to the *Halo* franchise, sample libraries are vital to the ancient, heroic, and otherworldly undertones within the *Halo* world.

In contemporary film composition, a hybrid of live orchestra and sample-based writing has emerged as a result of substantial efforts to make sample libraries sound as realistic as possible (Cooke). This hybrid pairing has gradually been shifting into the video game industry as well. Since gamers have been listening to synthesized MIDI and samples since the creation of the first video game, this particular sound is expected. In recent years, however, the inception of the live orchestra has brought video game music to a new level. The two forms of composition have been given the opportunity to complement one another. Although there are some who make it a point to discredit or criticize one form over the other, there is no doubt that this new emergence will be continued and accepted and explored on a wider scale.

Aside from the compositional techniques and development of game music, a final topic to consider is the impact the music has on the gamer during gameplay. As in movies, music can fully drive a scene, as well as the consumer's experience. Due to the constantly changing atmospheres that occur in gameplay, a good cue is essential in forming a fluid and cohesive world for the gamer to play in and explore. When a cue isn't properly written, it causes a distraction within the gamer's attention. It becomes something noticeable that stands out as opposed to a smooth transition that is almost undetectable. There should never be a moment when the gamer is noticing an abrupt change in music, unless that is the intent of the game.

Alongside the fluidity comes the gamer's perception of the music, including his or her conscious and unconscious understanding and acknowledgement. Dr. Oliver Sacks has been studying the effects music can have on the brain, in particular with different illnesses and syndromes. His discoveries have been astounding in the quest to understand the influences of music on the human mind. In concordance with film, as well as video game music, one finding is that music speaks on a subconscious level that cannot be interfered with. He writes, "one wonders whether... the music allows access to emotions which, for most of the time, are blocked or cut off from consciousness or expression" (Sacks 2007, 337). When a gamer is experiencing a video game, whether for the first time or the hundredth, the music impacts his or her gameplay and emotions. As Sacks puts it, the music provides a subconscious connection to the

virtual reality and helps drive the player to emotional extremes that are otherwise unattainable.

On a similar notion, author Rod Munday explains that the “sound surrounds the listener, blending and combining in ways that visual information cannot emulate” (Munday 2007, 52). Since music is a highly emotionally driven artistic form, it provides a different kind of depth and purpose that visuals cannot create alone. It is an almost unexplainable means of communication that the composer must understand before he or she is able to implement the practice effectively in a game scenario.

Overall, the music performs as a heightened sense of immersion. While the visual stimuli experienced provides the imagination with a visually tangible world through which the gamer can perform actions vicariously, the music “serves an important role in the cultivation of the sense of perceptual or psychological presence” (Vorderer and Bryant 2006, 249). The perceptual presence is in reference to a video game’s capacity to fully submerge oneself into a virtual environment while the psychological presence refers to the level of engagement a player experiences due to stimuli from the virtual environment. This once again plays into the composer’s ability to form a distinction between diegetic and non-diegetic music. Within this practice comes the role of music as a narrative. The proper execution of musical presence, or lack of, allows “music [to] both assist in the unfolding of events in time... and infuse the game experience with a heightened sense of importance, tension, or emotion” (Vorderer and Bryant 2006, 149). There are numerous examples of proper musical narrative. In EA Games’ *Lord of the Rings: Two Towers* there are various points when the music cuts out completely, providing moments of tension and anxiety which then turns into a full-blown battle with enemies as the music comes crashing in without warning. On the other hand, some video games such as *Final Fantasy*, *Zelda*, and *Oblivion* predominantly circle around event-driven musical changes. While both practices are highly effective, the composer must decide which is suitable for the game type, style, environment and situation.

A final role music plays on the gamer is the role of symbolism. There are numerous points in gameplay that require a change in mood and emotion. While the gamer could pick up on these shifts in emotional dynamic, music’s presence is a necessity in the channeling of a gamer’s experience into what the developers are striving to attain. While video game experiences vary greatly among gamers, there is usually a style and general feel that the developer wants to achieve, and music can easily make it happen. There should

be a sharing of responsibility between the gamer and developer when it comes to understanding and following plot-points, events, characters, scenarios, and a gist of how the gameplay should flow. A majority of this responsibility belongs to the developer, as the gamer is usually playing to enjoy the ride or experience a medium of entertainment. Therefore, the developer must create and properly perform various tasks to get the right feeling for their game. In general, the gamer will want something new that they haven't experienced before. This causes a large amount of responsibility for the development crew to meet the customer's demands. A significant role in this is providing music that connects with the gamer, allows the gamer to understand the world more fully, and emotionally carries the gamer throughout the entire plot or game.

“The essence of all music is communication, whether it is personal expression, spiritual messages, political persuasion, or commercial appeal (Sonnenschein 2001, 101). Video games are no exception when it comes to the reality of musical impact on an audience member. In subliminal as well as conscious levels, music in a video game setting truly drives game-play forward and provides the gamer with what is hoped to be a new and breathtaking experience. While it is still an industry open to growth, the amount of change over the past few decades has boosted the amount of respect and attention video game music has attained. The future holds many wonderful possibilities for video game music, and through the various means of continual development and expansion, the industry will only be obtaining more attention in the years to come.

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Is the Connection Between Temperature and Aggression a Two-way Street?

Lara Bradbury and April Zamora

Abstract

High temperatures have been shown to cause aggression in humans, but does it work the other way around? Embodied cognition states that environmental sensory experiences often change cognitive abstractions and decisions. We hypothesized that participants shown an aggressive video will estimate higher room temperatures than those shown a neutral video or shown no video. College students were split into three groups. One group saw a video of two women arguing and then completed a survey on aggression in which they were asked to estimate the temperature of the room. The second group saw a video of the same two women having a neutral conversation and then completed the same survey on aggression and temperature. The third group was not shown a video or given the survey; they were only asked to estimate the temperature of the room to establish a baseline for temperature estimates.

Keywords: aggression, embodied cognition, heat, temperature, violence

Is the connection between temperature and aggression a two-way street?

Previous research shows a correlation between high temperatures and high aggression levels. Anderson, Bushman, and Groom (1997) examined the relationship between shifts in temperature and crime rates in the United States. They conducted two studies; the first examined the relationship between annual average temperature and crime rate between the years 1950 and 1995. The second examined the relationship between the average number of hot days ($\geq 90^\circ\text{F}$) and the size of the usual summer increase in violence between the years 1950 and 1955. The archival research in the first study showed that there was a positive relationship between temperature and serious and deadly assault. Results of the second study also showed a positive relationship between number of hot days and magnitude of the summer effect.

That was not the end of Bushman's extensive study of temperature and aggression. In 2009, Bushman and DeWall conducted a study that examined whether exposure to words related to hot temperatures increases aggressive thoughts, even in the absence of

heat. They also conducted two separate studies to test for a correlation between the two. In their first experiment, participants completed a word stem completion task “in which some word stems (e.g., “ki _ _”) could be completed with either aggressive (e.g., “kill”) or nonaggressive (e.g., “kiss”) words” (Dewall & Bushman, 2009). In their second experiment, they presented participants with a vague description of a person and then asked them to rate that person’s hostility level. In both studies, participants were exposed to words related to hot, cold, or neutral ideas before completing the task they were presented. Both studies showed a strong correlation between words related to heat and aggressive thoughts and biases.

The following experiment design was based on a previous study conducted by Leonardelli and Zhong (2008) in which they tested whether feeling socially excluded resulted in higher room temperature estimates. Participants experienced a situation in which they felt socially excluded and were later asked to estimate the temperature of the room they were in. Results showed that participants who experienced social exclusion estimated higher room temperatures than those who experienced social inclusion. The methodology of the following study was primarily based off of Leonardelli and Zhong’s study.

Method

Participants

Participants included a convenience sample of students from Oklahoma City University enrolled in Introduction to Psychology or United States History classes. We also employed two female actors who are unassociated with Oklahoma City University students to help create the videos.

Materials and Procedure

We studied three separate groups: Group 1 saw a video of two women arguing (Video 1) and then completed a survey on aggression in which they were asked to estimate the temperature of the room. Group 2 saw a video of the same two women having a neutral conversation (Video 2) and then completed the same survey on aggression and temperature. Group 3 was not shown a video or given the survey; they were only asked to estimate the temperature of the room to establish a baseline for temperature estimates. Our independent variable was aggression level and our dependent variable was participants’ room temperature estimates. Questions about aggression were asked not only to see how aggressive participants perceived the video, but to also conceal the real purpose of this study. Participants were debriefed on the nature of this study, including the hypothesis and manipulations.

Results

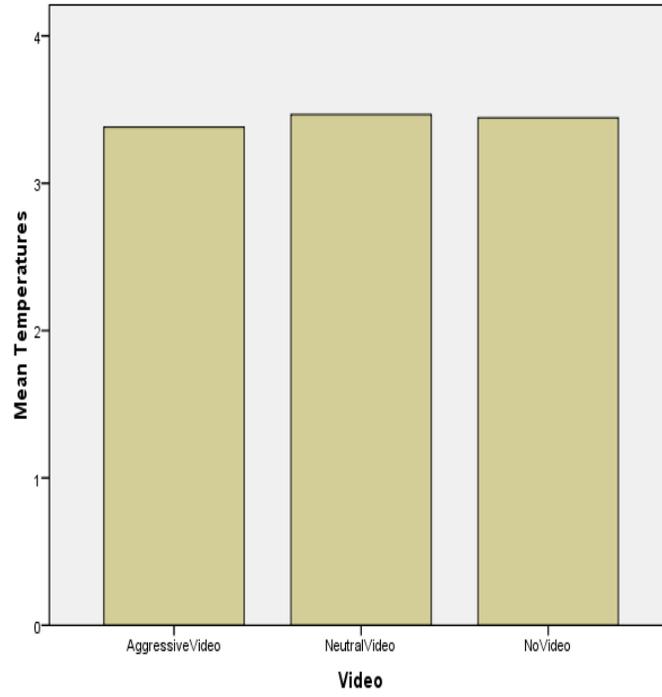
Our results showed that there was no significance between our videos and temperature estimates. Results were analyzed using a One-way ANOVA with the temperature estimates on a 6-point nominal scale, 1 being extremely cold and 6 being extremely hot. After seeing the aggressive video, Group A estimated lower temperatures ($M = 3.38$, $SD = .498$) than the control group, Group C ($M = 3.44$, $SD = .506$). Group B estimated higher temperatures ($M = 3.47$, $SD = .516$) than Group C; however, none of these differences were statistically significant.

Discussion

Embodied cognition states that environmental sensory experiences often change cognitive abstractions and decisions. Our study found no significance between the 3 groups and their estimated room temperatures. Therefore, we must reject our hypothesis and retain the null.

There were a number of limitations when conducting this study. We were unable to control for room temperature or give all three tests at the same time of day, which we believe could affect estimated temperatures. Also, Group B was significantly smaller ($N = 15$) than groups A ($N = 21$) and C ($N = 27$) and we believe this could have an effect on results. Tests were not given in the same rooms, which limits our control of extraneous variables. Video 2 was rated on a scale of 1-6, 1 being very low aggression level and 6 being very high aggression level, and was estimated as more aggressive than we expected ($M = 2.567$), which could affect temperature estimates of Group B. However, Group A perceived Video 1 as being high in aggression ($M = 4.095$), so we believe the video did emit the aggression level we expected. For the possibility of significant results to be present, this study should be conducted again, emitting the limitations above and creating a different neutral video.

Table 1



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Sibling Interactions on Primetime Television Sitcoms

Mandi Derryberry

Research Topic

Family is one thing that everyone in the world can relate to. Whether it is your blood relatives or people you have connected with, everyone can identify. Siblings are also something that most people can relate to. The connection that people have with their siblings is something very unique, and everyone could tell you something different about the relationship they have with theirs. It is for this reason that I chose to ask, “how are siblings depicted in different genres of primetime television shows?” for my research question. I feel as if this is an important thing that has been somewhat overlooked in the past. Since the total view of family is evolving so much, the ways in which siblings interact are being put to the side. During my study I found several different themes that showed the way primetime television portrays the way siblings act toward each other.

Before conducting my research I made operational definitions in order to make my study more accurate. These definitions are:

Siblings - blood, step, or half relatives who share the same mother / father or guardian

Genres - comedy, drama, reality and animated

Comedy - has a large amount of humor involved

Drama - based around crises and unpredictable events

Reality - follows a real-life family in their daily lives

Positive Interactions - where the relationship moves forward or there is a sense of happiness and love

Neutral Interactions - nothing significant occurs to make the relationship better or worse

Negative Interactions - any interaction considered less than affectionate (i.e. being mean, rude, mocking, joking, etc.)

One of the main reasons why I chose this research topic is that the typical American family has evolved far from the 1950's “Leave it to Beaver” family stereotype. Our society has begun to accept many different forms of families: single parent, step, same gender, wealthy, needy, extended, nuclear family, etc. There are also many different situations that occur in everyday life that the writers and actors demonstrate in these television shows. Sibling interactions

are the basis for a lot of story lines in television shows. One of the things I was interested in learning was whether siblings were depicted as having a more positive or negative type of relationship. In order to see the way siblings interacted, I chose a popular show from each of the following genres: comedy, drama, reality. Regardless of the genre, they each managed to take real situations and turn them into entertainment. Many scholars have noticed that there has been a change from a lack of acceptance of diversity to accepting all types of families. In my studies I found that this is a topic to which everyone can relate, whether one has a large family, a small one, multi-cultured, or otherwise. Using these three different genres ensures that at least one of these family-oriented programs would appeal to someone whether older or younger, college students, males or females, and / or upper or lower class people. As I come from a large family with much diversity, it is important to me to see all types of families.

Literature Review

This study involves primetime television families and uses content analysis of sibling interactions to show whether they are negative or positive. My literature review is divided into three different sections: 1) how much television influences our society; 2) changes in what the nuclear American family is and how it has evolved throughout time; and 3) how each member of the family is depicted in television programming.

Section One: Television Influences

In 1962 Albert Bandura elaborated on a previous theory and created his own social learning theory. His theory “explains that one learns new behaviors not only by actually performing those behaviors, but also by observation of others” (Larson, 1991, p.1). This theory goes hand in hand with my study. Television has had a major impact on our society. Whether or not television changes with the society or society changes based upon television, it still plays a huge role in our lives. “Television has widespread acclaim” (Pehlke et al., 2009, p.115) and reaches almost everyone. “The domestic situation comedy, or family sitcom, has a rich history of depicting and transmitting American families into viewers’ homes” (Pehlke et al., 2009, p.115). There are many ways people are influenced, but “television sitcoms model contemporary family life and have been viewed as important socializing agents, as they offer implicit lessons about appropriate family life” (Pehlke et al., 2009, p.115). Some viewers may “see these television depictions of families as models for desirable and appropriate familial behavior” (Fogel, n.d., p.3). “American values, media literacy and expectations, and life skills are

being offered” (Gray, 2003, p.7) in all of these sitcoms. They are showcasing the viewer’s ways to behave, how to handle certain situations and common interactions. “Family sitcoms have been a candy coated teacher” (Gray, 2003, p.7) and play an educative role to members of our society. People might not realize that while watching their shows purely for entertainment value, they are in some manner “being influenced by these images” (Pehlke et al., 2009, p.136). “Television provides a rich source of behaviors to observe and from which to learn” (Larson, 1991, p.2). People imitate what they see on television and adopt the mannerisms of these television characters into their everyday life. Television provides “models for family behavior” (Larson, 1989, p. 305). These family-based shows “play a role in offering very American images of what constitutes normal family life and behaviors” (Gray, 2003, p.7), and people do their best to repeat some of the relationships they witnessed on television.

One of the reasons people are so influenced by television is because the writers do their best to use real life scenarios in the sitcoms. “Reliability is the key” (Stack, 2009, p.1) and people know in order to get viewers they have to follow that rule. Viewers like having that feeling of being connected, so people writing for today’s family sitcoms are trying to make things “much more realistic” (Larson, 1991, p.1). One of the writers from ABC’s hit show “Modern Family” said that they want people to watch the show and say, “My God, they must have had a hidden microphone in our living room because this is the same exact argument we had last week” (Stack, 2009, p.1). Television sitcoms have a way of making people wonder “how did they get a camera inside my house” (Gray, 2003, p.17). That is another reason television is so influential.

Both “adults and children use TV to learn how to handle their own family roles” (Larson, 1991, p.2). A study found that “youth who watched fictional television programs frequently were found to be more likely to believe that real life families show comfort and support” (Pehlke et al., 2009, p.116). This shows how much television plays a part in society. The way relationships are depicted on television “has the potential to influence one’s interpersonal relationships both within and outside the family” (Larson, 1989, p.306). In the same study it was found that “those who watch television and learn about how siblings interact are processing the behavior in real situations” (Larson, 1989, p.312). Another fact that has been found in studies related to the influence of television families is that they “seem to affect the way in which people think about marriage and the family” (Pehlke et al., 2009, p.115). Whether it is negative or positive relationships being shown, television is a

model of the everyday family life. “Television can be an important source of information about gender and family roles” (Pehlke et al., 2009, p.116). Each member of the family plays an important role in creating the family sitcom, and people either try to imitate their family equivalent or avoid the mistakes that they watch them make.

Section Two: Changes in the Family

“Family series have a long and successful past on television” (Fogel, n.d., p.3), and this causes many people to have images of the past and present based upon the television of the time. People seem to have “mental pictures and understandings of what the fifties were like based largely on what they have seen in sitcoms” (Gray, 2003, p.7). The classic 1950’s *Leave It to Beaver* sitcom created a picture of the ideal family in that time period. It also “realigned conservative familial gender roles, offering distinct spaces for women and men within the home” (Fogel, n.d., p.4). This show and the others like it “centered on the presentation of strong family morals and simple parenting lessons” (Fogel, n.d., p.2). The typical family back then was all the same and seen as “idyllic and conservative” (Fogel, n.d., p. 2). The problems that they were faced with were “less complicated than AIDS or saying no to drugs, and those they do face can be solved with an adequate amount of love” (Larson, 1991, p.1). Today, the sitcom family depicts many more obstacles and struggles that people deal with in daily life. The goal in television today is to reach “a broader programming mission, to bring in the widest audience possible, a broadcast network has to win fans of all genres, and cross promote its programs to fans of all types of shows” (Steinberg, 2009, p.2). In earlier decades “television was a medium committed to happiness, and it had little use for comedians or anyone else who refused to share in the joys of material consumption” (Gray, 2003, p.5). Today, however, since the goal is to touch everyone in some way, writers are making a point to engage in “contemporary social issues, particularly those that involve the family (i.e., drugs, marriage, religion, etc.)” (Fogel, n.d., p.17). Shows today have to “falter with the rise of feminism, increasing divorce rates, and the height of the counter-culture” (Fogel, n.d., p.4). Families deal with the “disruption of life as gender, race, sex, and all collide in an attack on long held traditionalist values” (Fogel, n.d., p.4). Since our society is more open about new changes, the television world has to keep up and showcase how to handle and deal with these real life scenarios. All of the current shows today offer “an interesting alternative interpretation of nuclear families” (Fogel, n.d., p.9). Since there is so much change occurring in today’s world, American families have a need “for a more fully cultivated appreciation for

parenting and the importance of raising children in an era of ever-growing uncertainty” (Fogel, n.d., p.23). Even with the new options for the typical family, the “significance of family time remains at the heart of the sitcom” (Fogel, n.d., p.20). And since “today’s definition of family becomes impossibly broad and its structure more diverse, the media try to tactfully engage with the transformation of the iconic family image and cultivate new, more modern family values” (Fogel, n.d., p.6). One of the reasons family sitcoms are so popular and so influential is because “family is the one place where everyone is on an equal playing field. Black or white, rich or poor, ugly or beautiful, everyone really has the same opportunity and ability to raise a happy, loving family” (Fogel, n.d., p.13).

With the sitcom setup changing, there are obvious roles that have been turned around within the last few decades. In the past, family shows would display everything as picture perfect, but today sitcoms have “less positive depictions of family life as they displayed more spousal dominance, less satisfaction, and less stability” (Pehlke et al., 2009, p.117). For example, the role of the father has drastically changed in some cases. “Sitcom dads went from father knows best to father knows nothing” (D’Arminio, 2008, p.1). They are often used as the brunt of the joke and are “more likely to be portrayed foolishly” (Pehlke et al., 2009, p.118). Now this is most likely “linked to historical changes in the father role” (Pehlke et al., 2009, p.118) in our society. It is noted that “female characters on the programs (mothers, daughters, grandma, etc.), and female non-relatives do, indeed, tell more jokes at the expense of the father in the later decades compared to earlier decades” (Pehlke et al., 2009, p.118). Also the “portrayal of the sibling relationship on television has become considerably more conflicting over time” (Larson, 1991, p.3). Previous studies have indicated that “the interaction between siblings in fifties television families are significantly more positive (74.3%) than negative” (Larson, 1991, p.8). This could be due to the fact that “actual sibling relationships have evolved into more negative ones or that current portrayals are accurate for the times” (Larson, 1991, p.8). In that same study, however, it was suggested that perhaps “current writers believe that viewers will find hostile portrayals of sibling relationships more interesting” (Larson, 1991, p.8).

The norm for sitcoms has begun to branch out, and we are now experimenting with reality television. Reality television is now focusing on celebrity families and overall has been a success. People can relate to these families and see their real life issues being played out by celebrities. The “depiction of every family dealing with real

issues, thereby prompting both discussion of the status of the American family and the generation of an entirely new genre of television” (Fogel, n.d., p.8) is extremely appealing to viewers. Reality television based around families is “inviting us into their homes, viewers share the humor, the tragedy and the happiness right along with the family in a way that the traditional sitcom can’t offer” (Fogel, n.d., p.23). It also “narrativizes the classic familial issues of domestic comedies and documents the star lifestyle in such a way that it normalizes the celebrity family” (Fogel, n.d., p.16). Therefore, it is making them relatable and making more of an impact on viewers than before. One of the first celebrity families to get involved in reality shows was the Osbournes. Their show aired on MTV and was a huge success. Ozzy Osbourne, the father, once said that he “wanted to showcase his version of family values” (Fogel, n.d., p.10). His wife, Sharon, said that she thought doing the show was a good idea because she believed “America needed to see what a normal family was really like” (Fogel, n.d., p.10). The Osbourne family show was so successful that other celebrity families jumped on board. There is now a “string of celebrity family-reality shows that have graced the television screen since Ozzy Osbourne debuted his dysfunctional family in 2002 [and] have offered viewers a glimpse into the seeming normality of celebrity life” (Fogel, n.d., p.2). This new genre of television has also showcased that “the past is not forgotten and traditional values of family love and commitment endure” (Fogel, n.d., p.23). “By putting a new spin on the nostalgic imagery of the post war suburban lifestyle, these reality sitcoms acknowledge that there are no visions of the perfect family, only the opportunity to create a strong foundation for the next generation while still remaining thoughtful of the past” (Fogel, n.d., p.23). All of these reality families are “trying to reach and teach the viewer in memorable ways through both comedy and drama” (Fogel, n.d., p.24). and by doing this they are influencing the way our families act.

Section Three: Depiction of Each Family Member

Not only do the family sitcoms show the way families interact, they also have a strong resemblance of each different type of family member. One of the strongest stereotypes on television is the father. “Television fathers engage in a variety of actions that transmit both positive and negative messages about their place within the family network” (Pehlke et al., 2009, p.137). In earlier sitcoms there was a theme that “whatever dad does turns out right” (Larson, 1991, p.1). In today’s sitcoms however, that message is slightly different. The role of the father has turned into being “made to look incompetent and butt of the joke” (Fogel, n.d., p.6). They have also

gone from solely being a working father to becoming more of a home maker in some cases by “simultaneously trying to masculinize domesticity and domesticate masculinity” (Fogel, n.d., p.5). The strong role that fathers are given in television series has caused “family members to make assumptions from these depictions as to how fathers should, or actually do act in real life” (Pehlke et al., n.d., p.8). There are even cases in which people would describe fathers as “inept, bumbling, wisecracking men married to women too good for them” (Neuhaus, 2010, p.762). There is “no single definition of successful fatherhood and no ideal father role can claim universal acceptance of empirical support” (Pehlke et al., 2009, p.137). “The television sitcom representation of fathers can be varied, sometimes showing dad as a buffoon and someone rather ineffective in family life, sometimes as a caring and wanting to do good person who just does not know how, and at other times, a competent father” (Pehlke et al., 2009, p.136). This demonstrates that while there is a strong stereotype of fathers, it is still up to viewers to interpret and analyze their favorite television father.

Another strong display of gender role is the mother. Family sitcoms have made the “household’s female leading character (whether employed or not) clearly maintaining order in the home” (Neuhaus, 2010, p.771). Lately, women in the homes have “expanded their domestic sphere to include a public, political role” (Neuhaus, 2010, p.768). Television is keeping up with society in the rise of female employment. Mothers on television offer “unconditional love for both offspring and spouse” (Neuhaus, 2010, p.764). Mothers are shown to be the heart of the family and always there for everyone. It gives off a vibe that makes people believe that the “family truly requires her at home” (Neuhaus, 2010, p.771). While this may be the case in some instances, there are mothers who cannot be home all of the time and have to work to support the family, but this specific role is not really shown in television.

Sibling interactions are huge on television sitcoms. They not only provide a sense of strong family ties, but often are the comic relief. This is the screenwriter’s way to show the common interaction between siblings and add some extra drama into their show. In a previously conducted study it was shown that “older siblings exert more power over young ones” (Larson, 1989, p.306). It shows that “younger sisters’ interactions with other brothers were particularly hostile” (Larson, 1989, p.305). The study also stated that “siblings appear to criticize rather than encourage each other in their endeavors” (Larson, 1989, p.311). The question is whether or not this is for the story line or if they are showcasing real sibling interactions.

Another interesting finding was that there was “more positive than negative behavior in the older sister / younger brother dyads, and the negative behavior is from younger sisters directed to older brothers” (Larson, 1989, p.306). It was also noted that there is “more conflict in same gender dyads compared to mixed gender dyads” (Larson, 1989, p.312). These television shows are showing “how real sibling relationships evolve, giving the show a somewhat realistic quality” (DeMauro, 2010, p.1). Sibling interactions are the focus of my study. This type of interaction is extremely common, so “whether the sibling rivalries are meant to teach lessons, make us laugh or save the world, they all function as entertainment” (DeMauro, 2010, p.2). Regardless whether or not these scenarios are actually how siblings act, they are good for ratings. One might think “how boring shows would be had the screenwriters not added some good ol’ sibling fights” (DeMauro, 2010, p.2).

Primetime television has transformed so much since it began. It is not only used as an entertainment source, but also a teaching tool for viewers. It shows us the difference between right and wrong, how to do certain things, and especially, differences in family life. In the 1950s, family was depicted as the strong nuclear type with a father, mother, and children. Now, however, there are many different types of families being shown on television. The real question is whether or not the picture of family has changed based upon the new society, or if television in the past was trying to portray something that was not actually there. For my literature review I focused on previously conducted surveys that dealt with all the different dynamics of television families. This specific topic is not that well researched; however, all the data that I collected agreed that this is one area that does deserve serious focus. Family is something that everyone has, and television is beginning to depict several types of families.

Methodology

For my research I used a content analysis. I watched the last completed season of *Modern Family*, *Parenthood*, and *Keeping Up with the Kardashians*. Before I began watching the shows I made a category sheet so that I could take separate notes on each episode. I had three categories: positive, neutral, and negative, which I had previously operationally defined. I then used tally marks to notate the sibling interactions I observed and placed them into their correct category. The outline for my content analysis codes looked like the following:

Episode Number - Episode Title

Positive:

Neutral:

Negative:

I then made additional notes throughout the season that I watched, then after completing the season I thought back on common themes and trends that really stood out to me.

Data Analysis and Findings

Key Findings

To answer my research question concerning how sibling interactions were portrayed in primetime television programs, I watched three different shows. I watched a complete season of *Modern Family*, *Parenthood*, and *Keeping Up with the Kardashians*. I watched 48 complete episodes and noted 687 sibling interactions (See Appendix D and E). After determining whether they fit into the positive, neutral, or negative categories, my conclusion was that the most common type of sibling interaction was negative. The comedy program *Modern Family* had a total of 201 interactions: 66 were positive, 51 were neutral, and 84 were negative (See Appendix A). This show had the most drastic difference in the type of interactions: siblings interacting very negatively towards each other, especially in the sister/sister dyad. I believe this is due to the siblings being the brunt of the jokes, which helps make the show what it is. *Parenthood*, a drama, had a total of 249 sibling interactions: 106 positive, 35 neutral, and 108 negative interactions (See Appendix B). This show follows the lives of both older and younger siblings. The relationship between the brother / brother dyad was primarily positive, while the sister / sister dyad was primarily negative. In the reality show *Keeping Up with the Kardashians* there were 237 sibling interactions: 102 positive, 22 neutral, and 113 negative (See Appendix C). This show showcased how siblings are often negative in their interactions, but are there for each other in times of need.

There were some common themes that I noticed in all three genres. All of the shows had a brother / sister relationship, and in all shows this dyad was mostly positive, if there were interactions at all. They slightly distanced this type of relationship. On the other hand, the sister / sister relationships were showcased as extremely negative. This dyad was portrayed as being catty and sarcastic most times. In *Modern Family* there is an older brother / sister relationship. They have almost all positive interactions; however, the younger set of siblings, especially the sister / sister relationship and middle sister /

younger brother relationship was extremely negative. Also, in *Parenthood*, the four siblings were in their 30s or 40s, and for the most part, their interactions were positive and very supportive. In the same show however, the younger sets of siblings had negative interactions or neutral. In *Keeping up with the Kardashians*, the overall dynamic of the three sisters was negative, but they always worked out their problems in the segment. The older and younger sisters often teamed up on the middle sister in several cases. Another interesting finding was that the oldest sister took a lot of the blame for problems in their relationships. The brother / sister relationships were mostly positive – if not neutral – in this program.

Overall, I believe that sister / sister dyads are portrayed as mostly negative, brother / sister relationships are mostly positive, as well as brother / brother relationships. Also, the older the pair of siblings is, the more positive their relationship becomes. There are several common themes concerning how sibling interactions are portrayed on primetime television; and whether or not these are accurate portrayals, they are obviously somewhat of a stereotype due to the commonalities that are within each genre of television.

Conclusions and Recommendations

While conducting my content analysis, I think I was able to begin answering my research question. I realized that on television, siblings are shown to have more of a negative relationship than positive. I also noticed trends that portrayed sister / sister dyads as more negative compared to other types of dyads. If I were to do this research again, I would make notations about who the interaction was between. I did not think about doing this until half-way through my research, but this was obvious enough that I could still make conclusions. I would have shown my content analysis grid to have a section for each type of sibling relationship in the show. I do not believe that there are any limitations in this study. I think nearly all sitcoms have some type of sibling interaction. If I did this study again and had scheduled a longer period of time in which to work, I would have added more programs to the three genres I studied. I found this study to be extremely interesting, as I think it would be to other people both inside and outside of the mass communications world.

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Appendix A***Modern Family* Content Analysis**

Episode 1- Pilot
 Positive- II
 Neutral-II
 Negative- IIIII
 Episode 2- Run for your Wife
 Positive- I
 Neutral-III
 Negative- I
 Episode 3- The Bicycle Thief
 Positive-
 Neutral-
 Negative-
 Episode 4- Come Fly with Me
 Positive- I
 Neutral-II
 Negative-I
 Episode 5- The Incident
 Positive-IIIII
 Neutral-II
 Negative-IIIII
 Episode 6- Coal Digger
 Positive- IIII
 Neutral-I
 Negative-IIIII
 Episode 7- En Garde
 Positive- IIIIIIIIIII
 Neutral-III
 Negative-IIIIIIIII
 Episode 8- Great Expectations
 Positive- II
 Neutral-III
 Negative-IIIIIII
 Episode 9- Fitzbo
 Positive- IIIII
 Neutral-III
 Negative-IIIII
 Episode 10- Undeck the Halls
 Positive- IIIII
 Neutral-III
 Negative-III
 Episode 11- Up all Night
 Positive- III
 Neutral-III
 Negative-
 Episode 12- Not in my House

Episode 11- Up all Night
Positive- III
Neutral-III
Negative-
Episode 12- Not in my House
Positive-
Neutral-I
Negative-III
Episode 13- Fifteen Percent
Positive
Neutral
Negative
Episode 14- Moon Landing
Positive- II
Neutral-III
Negative-II
Episode 15- My Funky Valentine
Positive
Neutral- I
Negative
Episode 16- Fears
Positive- III
Neutral-II
Negative-III
Episode 17- Truth Be Told
Positive- II
Neutral-II
Negative-III
Episode 18- Starry Night
Positive- I
Neutral-III
Negative-III
Episode 19- Game Changer
Positive- III
Neutral-I
Negative-III
Episode 20- Benched
Positive-
Neutral-I
Negative-
Episode 21- Travels With Scout
Positive- III
Neutral-II
Negative-
Episode 22- Airport 2010
Positive- III
Neutral-II

Episode 22- Airport 2010

Positive- III

Neutral-II

Negative-III

Episode 23- Hawaii

Positive- III

Neutral-II

Negative-III

Episode 24- Family Portrait

Positive- III

Neutral-II

Negative-III

Total:

Positive- 66

Neutral-51

Negative-84

Notes:

Claire and Mitchell

Hailey, Alex, Luke

Negative between two girls

Negative between Alex and Luke

Neutral between Hailey and Luke

Positive and negative between Claire and Mitchell

Most interactions between Hailey and Alex

Luke didn't interact with his sisters much

Claire and Mitchell did not interact that much, but when they did it was mostly positive

Appendix B

Parenthood Content Analysis

Episode 1- Pilot

Positive: IIIIIIIII

Neutral: III

Negative: IIIIIIIII

Episode 2-Man Versus Possum

Positive: IIIIIII

Neutral: IIII

Negative: IIIIIIIIIII

Episode 3- The Deep End of the Pool

Positive: IIIIIIIII

Neutral: II

Negative: IIII

Episode 4- Whassup

Positive: IIIIIIIII
 Neutral: III
 Negative: IIIIIIIIIII
 Episode 5- The Situation
 Positive: IIIIIIII
 Neutral: IIII
 Negative: IIIIIIIII
 Episode 6- The Big "O"
 Positive: IIIIIII
 Neutral: I
 Negative: IIII
 Episode 7- What's Going On Down There?
 Positive: IIIIIII
 Neutral:
 Negative: IIIIIII
 Episode 8- Rubber Band Ball
 Positive: III
 Neutral: II
 Negative: II
 Episode 9- Perchance To Dream
 Positive: IIIIIIII
 Neutral: III
 Negative: IIIIIII
 Episode 10- Namaste No More
 Positive: IIIIIIIII
 Neutral: IIII
 Negative: IIIIIIIII
 Episode 11- Solace
 Positive: IIII
 Neutral: III
 Negative: IIIIIIIIIII
 Episode 12- Team Braverman
 Positive: IIIIIIIII
 Neutral: II
 Negative: IIIIIIIII
 Episode 13- Lost and Found
 Positive: IIIIIIIII
 Neutral: IIII
 Negative: IIIIIIII
 Total:
 Positive: 106
 Neutral: 35
 Negative: 108

Notes:

- Sister/sister is more negative
- Older brother/sister relationship is more positive
- Brother/brother is positive and negative
- After tragedy, younger brother/sister relationship became positive
- Younger brother/sister is negative

Appendix C***Keeping Up With the Kardashians* Content Analysis**

Episode 1- Kim's House Party

Positive: IIIIIII

Neutral: I

Negative: IIIIIIIII

Episode 2- Blind Date

Positive: IIIIIIIIIII

Neutral: II

Negative: IIIIIIIII

Episode 3- The Missing Ring

Positive: IIIIII

Neutral: III

Negative: IIIII

Episode 4- My Bodyguard

Positive: IIII

Neutral: I

Negative: IIIIIIIIIII

Episode 5- Botox and Cigarettes

Positive: IIIIIIIIIII

Neutral: II

Negative: IIIIIIIIIIIII

Episode 6- Kourt Goes AWOL

Positive: IIIIII

Neutral: III

Negative: IIIIIIIIIII

Episode 7- Match Made in Hell

Positive: IIIII

Neutral: II

Negative: IIIIIIIII

Episode 8- No Boys Allowed

Positive: IIIIII

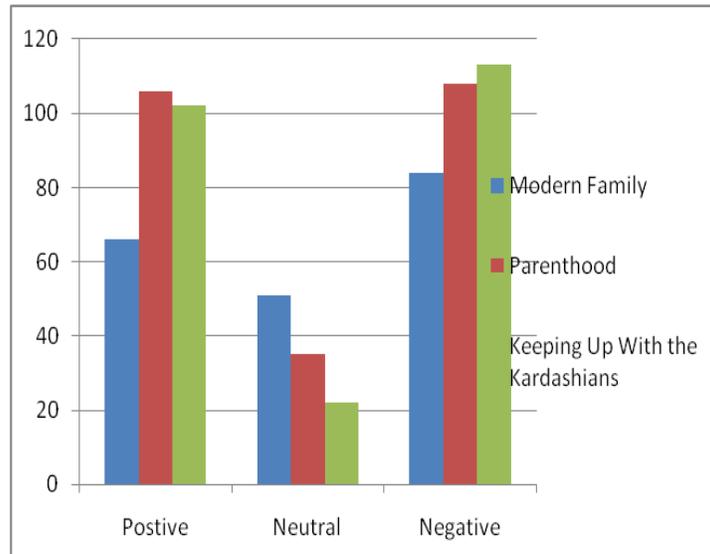
Neutral:

Negative: IIIIIIIII

Episode 9- Kris "The Cougar" Jenner

Appendix E

Sibling Interactions in Primetime Television



Do Screwball Comedies Exist Today?

Tanja Crossley

Recall “The Walls of Jericho” scene from the 1934 classic, *It Happened One Night*. Ellie Andrews (Claudette Colbert) and Peter Warne (Clark Gable) are required to travel together from Miami to New York. As they don’t have enough money for separate bedrooms, the unmarried couple has to spend the night in the same room. They have to keep their marital status secret because the motel owner’s wife is suspicious of them; she doesn’t believe Peter’s story that they’re on their honeymoon. Ellie is uncomfortable but doesn’t want to spend the night alone in the rain. When Peter starts undressing, Ellie is repulsed. Her sense of propriety has been violated. She only agrees to undress after Peter has hung a sheet between the beds that he calls “The Walls of Jericho.” Her sense of modesty has been preserved without letting anyone in on their secret.

A similar scene occurs in a film made seven decades later: *The Proposal*, which deals with the relationship between Margaret Tate (Sandra Bullock) and Andrew Paxton (Ryan Reynolds). Margaret is threatened with deportation to Canada, so she forces her secretary to marry her. They are required to travel to visit Andrew’s family in Alaska to get married. To let his family believe that they are in love, the unmarried couple doesn’t argue when they have to spend the night in the same room. They have to keep the secret because Margaret will be deported if anyone finds out the real reason they are getting married. Margaret is uncomfortable but knows she has to endure. In order for Margaret to keep her sense of propriety, they agree to undress in separate rooms, and he agrees to sleep on the floor. Her sense of modesty has been preserved without letting anyone in on their secret.

It’s fascinating to me that these two films, made 75 years apart, can have such similar scenes. In both of them the same thing is taking place: two people who dislike each other go undercover as a romantically-involved couple and have to spend the night together in the same room. In both films they end up abandoning the charade and become the romantic couples they pretended to be. Do these films fit into the same genre?

It Happened One Night has been defined as a screwball comedy. When I think of a screwball comedy, I think of a heterosexual romantic comedy, people having to be together against their will, a lot of bickering between the main couple (replacement of the character’s sexual energy), mistaken identities, and people getting

re-married. This can be thought of as the “common sense” definition. However, through my research of screwball comedies, most researchers have stated that screwball comedies can only be found in the time period between the mid-1930s and the early 1940s. One such researcher is Arthur Knight, who wrote in the introduction to Byrge and Miller’s *The Screwball Comedy Films* that the screwball comedy had a “relatively long hold on the public, roughly from 1934 to 1942.” Does the genre have to have the time-limitation? Are there no screwball comedies outside of this time period? Through this essay I investigate whether or not screwball comedies exist in more recent times.

Although there is a “common sense” definition, Thomas Schatz, in *Hollywood Genres*, expands the concept by claiming that genres – including screwball comedies – serve specific functions in society. He argues that screwball comedies are essentially comedies where individuals from two classes are romantically involved. Any hostility that the couple originally have toward each other as a result of their class is eventually eliminated as they learn to live together. He does not mention anything about a specific time period. The critics who agree with Schatz, such as John Belton, usually don’t agree to the same extent. They argue, and I agree, that only some screwballs fit this description. The function works for films such as *It Happened One Night* and *You Can’t Take it with You*, but not for films such as *His Girl Friday* and *Bringing up Baby*. Another limitation of this definition is that films that aren’t screwball comedies fit some of the requirements. For example, George Cukor’s *Camille* (1936) is about love between people from different classes but this is a romantic drama, not a screwball comedy.

David R. Shumway, “Screwball Comedies: Constructing Romance, Mystifying Marriage,” builds on what Schatz has written by providing an alternate function. Shumway bases his argument on the fact that divorce rates increased in the 1930s, and he believes that the function of the screwball comedy was a way to make marriage look more attractive. Screwballs pair two people who do not like each other and make them fall in love. The hope was that people in unhappy marriages could relate to the bickering couple and be inspired to work out their differences.

Additionally, Shumway found an interesting trait regarding screwball comedies: the characters put barriers on themselves that prevented them from becoming involved with the other person. He wrote that “the obstacles that lovers in traditional comedy must overcome are externally imposed, while in most screwball comedies they are primarily a function of the couple’s own actions.” In other

words, they created their own problems. This definition works for most screwballs. For example, in *Bringing up Baby*, Susan can't start a relationship with David because she repels him by acting crazy. In turn, David can't start a relationship with Susan because he's supposed to get married within the next 24 hours.

I found four aspects that were true of every screwball: 1) it is a comedy; 2) the two lead characters come together only at the very end of the film (though not necessarily romantically (Hawks' *Twentieth Century*); 3) it doesn't have any instances where it could be inferred that the couple has sex (two exceptions – if it happens at the very end of the film or while the characters are pretending to be someone they're not); and, 4) that bickering is used as a replacement for sex.

The following three classic films: *Mr. and Mrs. Smith* (1941), *The Awful Truth* (1937) and *The Lady Eve* (1941) meet the four basic aspects. All three are comedies because they're intentionally funny. In *Mr. and Mrs. Smith*, the couple discovers that their marriage is not valid, ends up separated, and gets back together at the film's finale. In *The Awful Truth*, the couple start out married, go through a divorce, and get back together at the end of the film. Even though both couples are together in the beginning, it's their reunion that is important. And in *The Lady Eve*, the couple get married in the middle of the film, but since Barbara Stanwyck's character is pretending to be someone she's not, it doesn't count.

None of these classic films feature any scene in which it could be understood that the couple has sex, but in all three the last scenes seem to lead to sex: 1. The couple kiss. 2. The couple embrace in bed. 3. The couple shut the cabin door while kissing. In both *Mr. and Mrs. Smith* and *The Awful Truth* the two main characters bicker throughout the film. In *The Lady Eve*, the bickering occurs at various points throughout the film, such as in the beginning and during the honeymoon.

Unfortunately, today – unlike the classical era of 1934 through 1942 – there are fewer screwball comedies than romantic comedies. The reason for this may lie in the essential essence of the screwball: bickering as a replacement for sex. When the Production Code became less enforced, sex became more open, so the characters had sex instead of bickering. Yet, in spite of the looser sexual code requirements, there are some films that do fit: *The Proposal* (2009), *Two Weeks Notice* (2002), *I Love Trouble* (1994), and *Miss Congeniality* (2000).

In these four films the main couple bickers instead of having sex. In *Miss Congeniality* the couple bickers and has two wrestling

matches. Three of the films address a class issue: *The Proposal* has Sandra Bullock playing someone who has a higher status than Ryan Reynolds in the business world. In *Two Weeks Notice* Hugh Grant plays Sandra Bullock's boss. In *Miss Congeniality* Benjamin Bratt plays Sandra Bullock's boss. In *The Proposal* and *Miss Congeniality* mistaken identities drive the plot. In the former, there is a mistaken identity because Sandra and Ryan are fooling his family into thinking that they are in love. In the latter it's because the contestants in the pageant don't know that she is an undercover FBI agent.

Some films, both old and new, only use parts of the genre. For example, Alfred Hitchcock's *The 39 Steps* (1935), a mystery/thriller, has a man and a woman who don't like each other and are handcuffed to each other for 1/3 of the film. They fall in love by the end of the film, but it doesn't meet all four aspects of the screwball comedy. Newer films which embody some of the screwball aspects include *It's Complicated* (2009) (a divorced couple falls in love again), *Get Smart* (2008) (agents who dislike each other are forced to work together), *Wedding Crashers* (2005) (wedding crashers are mistaken for being members of the family), *The Wedding Date* (2005) (woman hires a man to be her boyfriend at a wedding), *How to Lose a Guy in 10 Days* (2003) (journalist trying to find a man and get him to break up with her in 10 days is paired with a man who says he can make a girl fall in love with him in 10 days) – but they only meet some – not all – of the aspects.

Who today embodies the characteristics of a screwball hero or heroine – who has the ability to make fun of him/herself, has comedic timing and can be silly – but can be tough and hold his/her own against the love interest?

In the classical era of Hollywood, there were many actors and actresses who starred in screwball comedies more than twice. This is not to say that they didn't make films in another genre. Katherine Hepburn, Claudette Colbert, Cary Grant, Carole Lombard, Barbara Stanwyck, and Clark Gable are all examples of screwball actors and actresses. In my opinion, there is only one notable performer in the newer films who excels in the classic screwball comedy style: Sandra Bullock.

Bullock definitely embodies the characteristics of a screwball actress by holding her own against men, acting silly and is more than willing to make fun of herself. She has been in several screwball comedies including *Miss Congeniality* (2000), *Two Weeks Notice* (2002) and *The Proposal* (2009). All three films use pseudo violence or verbal abuse as a replacement for sexual energy. There is also a class difference between the leads in all three films. In all cases

it's two people who work for the same company, but have different statuses within the company. *Miss Congeniality* and *The Proposal* involve mistaken identities. In my opinion, Sandra Bullock could be considered a modern Carole Lombard.

In conclusion, screwball comedies have to be defined both with reference to the common sense definition and their function in society. I would say that screwball comedies are still around today. There are fewer of them, probably because the filmmakers no longer have to censor sex to the same degree. However, those still produced have similar traits, such as *The Proposal* and *It Happened One Night*. In today's films, Sandra Bullock is the most prominent person who embodies the characteristics of a screwball actress.

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