Feeling Rhetoric

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To Students

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Introduction: Moving from RHETORIC IN EVERYDAY LIFE to FEELING RHETORIC

ALEX MURPHEY

> "I've learned that people will forget what you said, people will forget what you did, but people will never forget how you made them feel."
> — Maya Angelou

Life is based on feeling. The idea of feeling ranges from our five physical senses to the abstract realm of personal intuition. The adage "going with your gut" serves as a testament to how feeling is often the most important factor in decision making. People do what feels right. People remember how you made them feel. While objective reasoning and logic are vital tools for success in society, our feelings are what ignite us as social beings. Core issues that alter the courses of our lives like purpose, passion, drive, and positivity are rooted in feeling.

Rhetoric in Everyday Life, the book my classmates and I wrote last year, studied different facets of rhetoric. While a variety of chapters elicited emotion at times, *Rhetoric in Everyday Life* functions as a guide to identify and explain rhetorical aspects from a mostly academic perspective. Providing terminology, context, and understanding to fundamental rhetorical concepts such as ethos, pathos, and

logos served as a tutorial to conceptualize human feeling. *Rhetoric in Everyday Life* teaches the ability to navigate through and dissect a variety of communication phenomena such as conversations, arguments, and political demonstrations. This approach to *Rhetoric in Everyday Life* allows for an academic understanding of rhetoric, but does not emphasize the ability to feel. Therefore, *Feeling Rhetoric* raises the bar in terms of appealing to a wider audience. While we may not all be communication scholars, we all certainly feel. Therefore, the purpose of *Feeling Rhetoric* is dual fold: we as authors invite all readers to feel and learn by experiencing the totality of manifestations of rhetoric. *Feeling Rhetoric* is a candid acknowledgement of what it means to be human.

The contributions in *Feeling Rhetoric* have been created by students of Dr. Alessandra Von Burg's Rhetorical Theory and Criticism classes at Wake Forest University. This group of communication scholars consists of athletes, storytellers, poets, dancers, actors, school record holders, a pilot, future leaders in business, and future elected officials. Seeing how we as authors currently feel about a variety of issues provides an insight into the future direction of society. This work is divided into five parts that span all aspects of feeling. By understanding feeling, being able to define it, seeing whom it impacts, how it evolves, and why it is important, you will become more familiar with the notion that feeling is a rhetorical endeavor. At the end of the book, you will have moved from merely knowing about your feelings to becoming more in tune with the forces that control and try to manipulate your feelings. An individual in control of their emotions is operating at their fullest potential.

The chapters of *Feeling Rhetoric* allow abstract concepts such as faith, identity, ideology, and belonging to be felt as if they were to tap you on the shoulder. By capturing the rhetorical essence of topics like social movements, social

media, virtual reality, religion, mental health, societal change, and education reform, you will see the theoretical blend with the practical.

As a former student of Rhetorical Theory and Criticism, I am grateful for the opportunity to have engaged with course material that is pertinent to life. Many college courses force students to produce work that is rendered worthless once the class concludes. Rhetorical Theory and Criticism is not one of these classes. Publishing the works of students in *Rhetoric in Everyday Life* and *Feeling Rhetoric* is not only a gift to commemorate the work of the collective, but an action that provides a guidebook to be used for the rest of one's life. Works like *Feeling Rhetoric* are important because they encompass the perspectives of a variety of individuals. May you enjoy the works of these students and may they guide you on your own unique journey through the feeling process that is life.

Introduction: Everyone Has Words to Offer

EKKIOSA OLUMHENSE

> "I was never more hated than when I tried to be honest. Or when, even as just now I've tried to articulate exactly what I felt to be the truth. No one was satisfied"
> – Ralph Ellison

In 931 AD, the Great Library of Alexandria in Egypt was burned to the ground. On that day, hundreds of thousands of works by different scholars were lost to the world. The people of Alexandria and surrounding areas parted with pieces of their history forever. Different stories, different truths, different perspectives, and different ideas died in the fires of 931 AD.

Fortunately, today, the dawn of the internet has allowed us to keep many writings intact digitally. Every person's story has an impact on the course of humanity. Turning thoughts into writing is one of the best ways to preserve one's history. Those who have the tools to preserve their stories this way are the ones that get to write history. I am grateful that I got the chance to be able to express my ideas in *Rhetoric in Everyday Life*. Rhetoric *is* in everyday life. It should not only belong behind the paywalls of academia.

My classmates and I did not have to hold several degrees to contribute to *Rhetoric in Everyday Life* and *Feeling Rhetoric*. What we had was passion, which is pathos, and by establishing ethos and logos, we were able to discuss various concepts. Everyone in this book comes from different walks of life. We

wrote about subjects pertinent to our personal, everyday interactions: sports, social justice, religion, etc. I enjoyed taking Rhetorical Theory and Criticism because we did not learn about rhetoric for the sake of academia, but about using rhetoric as a tool to relay our perspective.

Please enjoy *Feeling Rhetoric* and consider making your own words eternal someday.

PART I: HOW ARE "WE" FEELING?

January 6th, 2021

JOSIE ANSBACHER

A Timeline of Events from January 6th, 2021 (Leatherby et al., 2021).

11:50 a.m.: Hundreds assembled on the lawn in front of the Capitol building, about a mile away from where (now former) President Trump was scheduled to speak at noon.

12:17 p.m.: Mr. Trump stated "we are going to walk down, we are going to walk down to the Capitol" (Trump, 2021).

12:29 p.m.: Supporters arrived from the Save America Rally, uniting with others on the lawn.

12:53 p.m – 1:03 p.m: The first barriers were breached, backed by the sounds of "Whose house? Our house!"

The weeks following the events of January 6th, 2021, were filled with fear, anger, and embarrassment for some, but victory, empowerment, and patriotism for others. Bodies covered in red, white, and blue had scaled the stone walls of the Capitol Building. Pipe bombs had been found at the headquarters of the Republican and Democratic National Committees. Representatives had been forced to huddle under the seats the same people smashing the glass and waving the flags put them in. The peaceful transition of presidential power, once a signal of America's democratic essence, was hanging in the balance.

Was this America? Is this democracy? How did this happen?

Maurice Charland describes constitutive rhetoric as

"constitution in action of a motivated subject that orients those addressed toward particular future acts" (Charland, 1987). When something as shocking and unprecedented as the storming of the Capitol happens, it is only natural that we as citizens are left wanting to identify how and why it happened. Perhaps understanding the locus of the action and the motives behind its perpetrators will relieve pressure, allowing us to have someone or thing to point fingers at besides the fall of our democracy. Furthermore, at the very least, figuring out how something of this caliber happened will hopefully prevent it from happening again. After analyzing the events preceding the insurrection and combing through news reports both immediately following and months after, I decided to focus on the words of Former President Donald Trump in the hours before the event. Trump is notorious for his charged rhetoric, representing power, bravery, and patriotism for his constituent base. I explain the ability of Trump's rhetoric to resonate with impressionable voters at the Save America Rally on January 6 using the concept of Charland's "motivated subjects" to show how rally-goers acted in response to his calling to avenge an unfair election and restore justice. Capitalizing on their vulnerability to conspiracy and fear of corruption, Trump crafted a narrative that would motivate people to take unprecedented political action, showing how constitutive rhetoric holds the power to destabilize the constituted order through appealing to identity and ideology.

In the case of January 6th, the collectivized subject of the most radical factions of Trump's constituency base were inserted into the world with the motive to "walk down Pennsylvania Avenue" and take back the presidency. Kenneth Burke, poet and literary theorist, focused his work on the rhetoric of motives, and within that, the interaction between persuasion and identification. According to Burke, "you can persuade a man only insofar as you can talk his language by

speech, gesture, idea… identifying your ways with his" (Burke, 1969). Burke considered the audience as predisposed to be persuaded and claimed that predisposition stems from identification. Echoing Burke, Charland posited that "persuasive discourse requires a subject-as-audience who is already constituted with an identity and within an ideology" (Charland, 1987). Maurice Charland investigated *The Case of the Peuple Quebecois*, in which the audience of the "peuple" were called into being and "constituted with the right and duty to political sovereignty" (Charland, 1987). The slogan "nous sommes des Québécois:" ("we are Québécois") served as the constitutive rhetoric under which the "peuple" began to take action, offering this collectivized subject a textualized structure of motives, inserting them into the world of practice and opening the possibility for them to participate in the collective project of advocating for Quebec's political sovereignty (Charland, 1987). Analogous to the Peuple Québécois were the rally-goers present, as they held onto every word of Trump's speech and internalized his sentiment as their own. Constituted by their president's call to collective action, they took on the persona of a "motivated subject" and stormed the Capitol.

In the months prior to the 2020 presidential election, Trump crafted a narrative using charged rhetoric to paint the loss of the election as a loss of freedom, patriotism, and power. *The Atlantic* published an article evaluating Trump's psyche prior to him winning the election in 2016 attempting to predict how his personality might shape his presidency. As a narcissistic extrovert, Trump was projected to capitalize on the in-group vs. out-group nature of political polarization. According to one survey done in November 2020, 77% of Trump supporters believed President Biden's victory was due to voter fraud (Murray, 2020). The article explains how "when individuals with authoritarian proclivities fear their way of life is being

threatened, they may turn to strong leaders who promise to keep them safe – leaders like Donald Trump" (McAdams, 2016). Effective constitutive rhetoric requires a narrative that serves as a locus for action (Charland, 1987). Starting as early as July 19, 2020, in an interview on "Fox News Sunday", the Former President was broadcast saying "I'm not going to just say yes, I'm not going to say no" (Trump, 2020), when asked if he would accept the results of the election. In the weeks leading up to the election, he continued to promulgate the concept that it was going to be crooked, rigged, and unfair, unsettling his constituent base and priming them to take action based in a fight for justice if and when prompted. Placing the blame on the Democrats, Trump made fraud a recurring theme of his reelection campaign. The Save America Rally on January 6th was on par with his narrative structured around combating fraud through acts of bravery. Comments such as "there's never been anything like this" and "nobody knows what the hell is going on" instilled fear in the audience, while firm statements like "we will not let them silence your voices", "we're gathered together in the heart of our nation's capital for one, very, very basic simple reason: to save our democracy", and "you're the people that built this nation... not the people that tore down our nation" provided them with the feeling not only that there was someone on their side fighting for them, but that there was something to actively fight against.

Presidents choose whether to advance messages with a pro-social or anti-social democratic outcome. Those erring towards negativity use communication that "constructs 'the people' in opposition to an expansive and threatening political establishment... summoning anti-social and potentially dangerous forms of political participation" (Scacco & Coe, 2021). Presenting the election as fraudulent allowed Trump to frame the situation as a crisis commanding immediate and collective action. Watching the Save America Rally, those present

became what Charland referred to as a subject-as-audience constituted with an identity within an ideology, and what Burke described as predisposed to be persuaded. For example, among the crowd were members of The Proud Boys group, a self-described men's organization for "Western chauvinists" that fight left-wing activists. A key faction of Trump's most radical supporters, these men have been described as regularly standing in opposition to immigration, feminism, and social justice movements advanced by the left. "Throughout its existence, the Proud Boys have latched onto conservative movement narratives, iconography, and campaigns, corrupting them to their own purposes and using them to recruit and mainstream their radical views" (Kriner & Lewis, 2021). This group is just one example of the many who held an ideology that allowed them to be convinced the election was threatening and warranted a response J. Matthew Hoye defined constitutive politics as "the politics related to the construction of a polity's political identity, often in times of political emergency, and often in ways that allow the people to act in concert to address these crises" (Hoye, 2019). Faced with Hoye's crisis of the election being fraudulent and listening to Trump's narrative urging them to march to the Capitol constituted the perfect storm, as a constitutive moment does not stop at persuading an audience, it reconfigures identities, establishes cohesion, and gives agency needed to take action. Predisposed to believe there was a need for justice, members of groups such as the Proud Boys present at the Save America Rally functioned as agents that were activated by the perception that something was threatening their fundamental beliefs. Trump's rhetoric presented the situation as a crisis, and therefore as Hoye theorized would happen, the group acted as a collective to protect their identity.

The locus of action could also be placed within the current state of American political institutions, as we are facing the

highest levels of intra-party and inter-party polarization in decades. With such uncertainty, lack of compromise, and lack of perceived progress, the American people may be frustrated and more likely to take aggressive action to ensure their voices are heard. Similarly, the claim could be made that the people taking the action were acting as autonomous bodies and were acting out of their own initiative and not based on Trump's narrative. While this could be true for some, attorneys defending people suspected of taking part in the insurrection have also been found to make a case centered blaming Trump. In court papers, they have stated that "Trump gave the mob explicit permission and encouragement to do what they did, providing those who obeyed him with a viable defense in criminal liability" (Kunzelman & Richer, 2021). The fact that the argument I am making is also the basis for many of the cases in legal courts shows that people supposedly operating through a nonpartisan lens are still attributing blame to Trump, and therefore there is validity in the claim.

When looking at the events of January 6th through the lens of Charland's initial definition of constitutive rhetoric as "constitution in action of a motivated subject that orients those addressed toward particular future acts" (Charland, 1987), I have shown how the radical right of Trump's support base was motivated by his speech to storm the Capitol. Trump's portrayal of the election processes evoked fears already present in the audience fueled by their ideology, and his invitation to march down to the Capitol provided them with a sense of agency. That day, a combination of a powerful narrative, a predisposed audience, and a strong ideology showed how constitutive rhetoric has the power to destabilize constituted order.

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Nostalgia in Music: A COVID Era

ARSENE NGONGANG

I'd like to dedicate this piece to my fellow students of the class of 2023. We've arguably gotten the worst end of the stick with COVID of all the classes so far. Despite this, and without trying to sound overly corny, I think it has made us who we are. I also like to think that it's also gotten our class a lot closer. With so much time taken from us, we're now juniors. Time flies. What doesn't kill us has made us so much stronger.

What prompted me to write this was first, my love for music. I know many people say they love music, and I get it—who doesn't love music. I would just say that I'd consider myself an avid music listener. I'm not sure how much music the average person listens to, but I have been listening to music every single day for as long as I can remember. What I find so appealing about it is just the number of emotions it can evoke. It communicates messages in ways that words alone can't, which is funny to think about because songs are full of words. Even still, words in music are just so much different than regular words. I resonate with music a lot more than I resonate with some of the people I have had many conversations with. The other reason I wanted to write this was because of how nostalgic of a person I am. I know that many people like to think about the past in a "I was born in the wrong era," or

"these times were better than today," but I don't see it like that. As much as I miss my times growing up as a child and all the experiences that I will never forget, I don't think I would necessarily want to revisit them. I wouldn't want to revisit them in the sense that if someone gave me the choice to go back in time and live it over, I would say no. I'm very much a present person, and I think I find joy in the fact that memories are just memories. I just think some people sometimes romanticize their memories too much, to the point where they would prefer to go back in time than to live in the present moment.

With that being said, one of my favorite times to revisit in my mind is the original COVID quarantine of 2020. For the many people my age, the pandemic definitely came at a bad time in our college lives. There was not only being in lockdown for the majority of 2020, but attending school just felt like a surreal experience—waking up 2 minutes before class just to log on virtually from your laptop in the comfort of your bed, not knowing what anyone looks like without a mask, and several other things that we all had to get used to. The lockdown was an interesting experience for me; I can't say I hated it, but it was ideal either. Luckily for me, I enjoy all things television and cinema, so most of my days in lockdown were spent watching TV after I would workout in the morning. Another thing that caught steam quickly was the app known as TikTok. I had downloaded the app in the summer of 2019, but it got rapidly popular in 2020. The pandemic was perfect timing for the app to "blow up." Much of the content on the app features songs and sounds that users can make videos to, many of which are either dancing or lip-syncing. I personally enjoyed the former, as I like to think I'm somewhat of a good dancer. The way the algorithm of the app works is that every few weeks or so, a set number of songs and sounds go viral and appear all over the app—it becomes repetitive. Then, when you feel like you've had enough with a song or sound, a new batch of them start going

viral, cycling out the old ones. That is essentially how the app has been since its existence. Many musical artists first gained popularity through the app. Once we got back to school in the fall, with the pandemic came the infamous Best Western hotel where the school would send students who tested positive or got contact traced. I found myself staying there at one point during September after I got contact traced from my suite. In total, I ended up doing 12 days in there—worded like a prison sentence because that's what it felt like at times. It was definitely an experience I never had before. All my meals were delivered to my room, and I practically never left my room besides getting tested and visiting my friends' dorms once in a while. In hindsight, however, I like to look back on my time in the Best Western as more positive than it was negative. Of course, I naturally made my fair share of TikToks during my stay as well, but there was a lot more good than I thought. For starters, I am a big proponent of self-reflection and being alone with your thoughts. As extroverted as I am, I recognize that I need my alone time every now and then. What I love about alone time is that it makes you reflect. When you are forced to spend an allotted amount of time in the Best Western alone, you are also forced to be alone with your thoughts. Much of my experience in the Best Western was a well-needed period of self-reflection. I also found that I was more productive in my schoolwork due to the limited distractions. After I got out of the Best Western, there were times throughout the year where I would miss the time I had to myself and the chance to get myself together.

Fast forward to now, and it's been over a year since I did my time in there. I am certainly more than happy with the fact that things started to open up more COVID-wise. The social distancing guidelines were lifted, and classes were finally in person again, which was huge for someone like me who lives off as much human interaction as I can get. I could also finally

start giving tours again, after a year of them being suspended. In regards to my TikTok habits, not much has changed—I still find myself trapped on the app for long periods of time. What I'll see now is a lot of recaps from TikTok of 2020, that features all the popular songs and sounds from that year. I hadn't heard many of these since the original quarantine, so hearing them recently has really taken me back. Not only do I like hearing them because some of them are good songs, but also because of what they represent. When I hear some of these songs, I'm taken back to my time spent in the Best Western that featured a lot of self-reflection and thought. I was also in a healthy and good place mentally, which many people understandably were not given the circumstances of the Best Western. Basically, hearing these songs give me the same emotional response I get when I hear a favorite song from my childhood—it reminds me of and takes me back to a time where I was in a good place in my mind and I found a way to have fun.

Nostalgia: More Sour than Sweet?

ANNABEL DEWING

To my brother, John, who I look up to the most in the world. Thank you for the endless love and support, everything I do is for you!
Keywords: College, Pandemic, Memory, Normalcy, Stuck

When you think of the word nostalgia, what feelings come to mind? Nostalgia is formally defined as: a sentimental longing or wistful affection for the past, typically for a period or place with personal associations. For me, the idea of Nostalgia brings up mixed feelings, feelings of remembrance about both positive and negative moments in my past days of life. As much as I hate to admit it, sometimes I find myself obsessing over the feeling of longing for past moments in life; this topic is deeply important to me as I have noticed now more than ever the feeling of nostalgia playing a role in my everyday life. I think that my peers as well as anyone who may choose to read this paper could benefit from taking a deep dive on what nostalgia really is, and how it affects everyone's life in similar yet different ways. A question that I would like to pose is: Does nostalgia lead to unrealistic thoughts or hopes for the future? I wish to analyze and discuss the rhetorical nature of nostalgia within a community of college-age students in a post COVID-19 pandemic world; I argue that the rhetoric of nostalgia may hinder the forward progression in a person's current life.

The age group that I have selected to analyze is a very

malleable and persuadable group, therefore certain feelings can be very provocative and formative towards their development and life in general. I will be touching on how one thinks about nostalgia, in a positive or negative light, and what moves a person to shed the light of a past experience onto a future one. I hope to discuss how the COVID-19 pandemic has affected the rhetoric of nostalgia. I have chosen to develop these claims as I relate to certain sides of them on a personal level, and by providing my audience with my personal views I hope to utilize pathos and instill emotion.

I define the rhetoric of nostalgia as communication, whether they be internal or external, of past memories and emotions that may persuade or influence a person and his or her actions. When examining rhetoric of nostalgia, college age men and women are a very interesting group to look at. Nostalgia affects people's lives in similar yet different ways. Personally, some of the memories that I experience the most nostalgia throughout my entire life have been happy ones, such as sitting on a beach building a sandcastle with my father or making a pumpkin pie with my mother and brother every Thanksgiving. I think that for me those warm and fuzzy feelings are encompassed in the feelings of nostalgia, these are just some of my own personal anecdotes. College in general is a learning experience, we as students are told to open our minds up to the endless possibilities and new knowledge that we can gain from this experience. This is why a person's college years are so influential, we are still deciding who we want to be, and essentially carving our own path. While the memories and feelings we college students are nostalgic about may be different, sometimes the outcomes may be very similar. Internal and external conversations about nostalgic feelings between this group may be detrimental to their fast paced, forward moving lives.

Those nostalgic thoughts we all have might not be as innocent as we think, and in fact may be holding us as a human race back from being truly present. It is important to have a total view on nostalgia, the good and the bad, to completely understand the feeling and how it may persuade or affect our actions as human beings with very delicate feelings. When reading *Nostalgia: Past, Present, and Future* I came across a very interesting viewpoint; this article says that "It was also considered a bad omen- Nostalgia was once regarded as a medical disease" (Sedikides, 5). While I don't think I would take it as far as this article to say that nostalgia is a harmful disease, I do think that the author makes a good point in gesturing towards how I put it, Nostalgia: more sour than sweet? I think that rhetoric ties into all of this as a teachable moment and an insight of how memories and emotions may persuade or influence a person and his or her actions and or thoughts. I believe those nostalgic moments, that every one of us feels, has more of an effect on our progression of life than one may think. One of the greatest takeaways that I had from my previous schooling is the quote "be where your feet are." This quote essentially means don't let other noise take you away from the present moment. I find it really interesting to be able to look at how nostalgia can be thought of as bringing back those warm, fuzzy memories, but at the same time it can put a halt on your forward progression in life. Not to mention, can you be nostalgic about a negative feeling? Another question that fueled my thought process for this writing piece is: can nostalgic feelings about memories, that were positive or neutral, turn into negative connotations later?

The COVID-19 pandemic has created a whole new type and level of nostalgia that by being in a similar stage of life, college age people can relate to. The past year and a half has been a drastically different type of life than the one we were accustomed to living pre-pandemic. Whether it is the worry of

getting sick, someone who you love getting sick, or just having to adjust our everyday practices- it has been extremely taxing. I know that in recent months I have longed for earlier times. However, life prior to the pandemic is definitely something that I find myself yearning for, or having nostalgic feelings about. In an article from the University of Virginia student newspaper, Jane Kelly said "With all of the uncertainty in the world right now, it makes sense that we would want to retreat into something that we're familiar with, because we can predict it" (Kelly, 2). Humans hate change, and I believe that this is part of the reason that we as humans fall back on nostalgia to make us feel safe and okay with change. However, this post-pandemic lifestyle may be our 'new normal,' is denying the fact of change and living vicariously through nostalgic feelings helpful to us? We college students are still deciding who we want to be while paving our own path, which is something that may be hindered very easily. To a certain extent, nostalgia provides sanctuary to those struggling especially through times such as a worldwide pandemic that has gone on much longer than expected. One may argue that looking back on the past can provide joyful benefits. For example, the remembrance of a loved one who may no longer be with you, or a moment in time that you knew would be etched in your mind forever. While to a small extent that may be fruitful, I like to live my life by the philosophy of everything in moderation. Getting overly caught up with nostalgia remembrances of past times, rather than focusing on the present, can in fact be harmful. With that being said, the negative implications of rhetoric surrounding nostalgia can be especially harmful and restrictive during the times of COVID and the new post pandemic world we live in.

In conclusion, nostalgia is a crucial feeling to human existence. Whether you believe it is solely a positive thing, solely a negative thing, or a combination of both is up to you. The

rhetoric of nostalgia within college-age students in a post COVID-19 pandemic world can create complacency, which will hinder progress in the current life you are living. This 'new normal,' thanks to COVID, will present some challenges; and I challenge you to press onward rather than allowing nostalgic thoughts and feelings of precedent times hinder you. If your mind is constantly in a stand-still, how will you progress forward?

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Is Pathos Always Positive?

AJ WILLIAMS

When it comes to making a tough decision, does what people say affect your decision more than their actions? Take voting for instance, you listen to the candidates try and persuade you to vote for them and not others. Their message affects the outcome of the election. Pathos, defined as appeals to emotions, is a very effective and important way of delivering messages. Emotions determine so much that we do not even realize it over time. The message provided either gains your attention or cause you to listen to the other candidates even more. Demeanor, facial expression, and tone of voice all come in to play. Politics is not the only place where pathos matters. Coaches give their players a pregame speech to motivate them to go out and play their best, letting them know how proud they are, how good the players are, and how they should go out and play hard. My head coach Dave Clawson has done a great job with motivating us before we run out onto the field. His voice and eye contact let you know he means everything he says. It makes you believe in yourself ten times harder and so you play your best for the guys next to you. I can relate his pregame speech to the opening speech from the film *Patton*. The general lets his soldiers know that they will face adversity at some point, but it does not matter. It matters how they get up and respond. Those messages can mean so much to anyone when they are delivered the right way. Regardless of being

short or long, messages still affect people. We always say to each other on the team a quick message, "play good defense." When everything goes bad just play good defense. It does not have to be any complex words and it is only three of them, but having that small message come from your brothers goes a long way. It lets you know they are going to stick with you no matter the outcome.

This is why vocal messages are powerful. They affect decision making and the way people live their lives. A few messages can have an effect on the future, in sports, politics, or other contexts. How do they motivate you and your teammates before they were considered for captain? What is their body language and attitude when you have practice or things go wrong? Yes, those things are actions, but actions speak louder than words and they still are a message. The person you pick to lead your group, country, city, or business is the person who makes those decisions down the line. The decisions that affect the whole team, city, or group.

Emotional messages are the most effective messages. Hearing the pain or anger in someone voice with every word they say is what gives us sympathy and empathy, connecting with the person. In Severn Suzuki's speech, the twelve-year-old girl stood before a group of adults and told them how she wanted people to start taking care of the world. Her voice did not crack one time. She was not slouched over or mumbling, she was standing tall with her head high and speaking firm. The way she delivered her message had a factor on how the adults responded to her message. Delivering a message well allows you to have a greater chance in being successful in your persuasive attempt to get others on your side, or to listen to you. Being able to grab the audience's attention from the moment you speak your first few words. Coach Clawson grabbed my attention when I first came here. He would

address the whole team as men. Clawson would say things like, "alright men let's go to work."

Small actions and emotional messages are what people notice. In elections, pathos reveals the risks of making the other candidate look bad. In "Gender and Race in American Elections: From Pathos Prediction to the Power of Possibility," Matthew Hughey describes how Donald Trump said terrible things about Hillary Clinton. Trump said how she did worst among millennials and tweeted that she was a "nasty woman." Those messages made some people realize they did not like Hillary Clinton and others realized how much they hated Donald Trump. The negative emotions were so effective that they caused thousands of people to change over and vote for Trump. He delivered his message on social media where he knew he could target the young adults. This goes to show that it isn't only about what you say but how you say or get you message to people matter.

In the article "Pathos, Poverty, and Politics: Booker T. Washington's Radically Reimagined American Civilization," Michael Richards talks about how people who want to end poverty sometimes address it the wrong way. The terms, actions, or messages heard over press conferences make it challenging to do so. For example, President Ronald Reagan going to war with poverty: War is such a harsh word or term. I hear the word war and think violence. The people living in poverty misinterpreted what was said. I feel they got the idea that the president was going to war or targeting them personally. Richards mentions the idea that people tend to act out of character when they feel threaten or attacked. That is clearly what happened when the country decided to go to war with poverty. People of the community started to commit crimes or handle situations the worst way possible.

Verbal messages to people are very important. They help make decisions for now and later. These messages are effective and are the reasons the world is run the way it is. Being able to provide an audience with a clear and well-presented message is what may get people on your side. Whether it is a politician, coach, mentor, leader, regardless of who it is, the only way people listen to you is from the message you provide. When it was time for me to make my college decision, there were teachers talking to me about Wake Forest. They were basically trying to persuade me into choosing Wake. They said things like, "Wake is a great school academically," "A degree from Wake would be so good on a job application." A few teachers would mention how Wake was an ACC team and they played big teams, which was great exposure for me. All of them got me thinking and interested into this school because I did not know anything about them. They influenced my decision a lot. That message came from someone who genuinely cared about me, and they only knew me for a few years. Those messages changed my life forever.

To Respond Well is to Sometimes Not Respond at All

COLLEEN CONDON

This is dedicated to my parents who taught me how to be a strong and powerful woman with my own opinions but who also taught me how to listen. My mom is one of the smartest women I know and was raised in a family full of men. Yet, she has never been one to step down from what she believes in. At the same time, she is one of the best listeners I know. She has large amounts of sympathy and is consistently willing to go through the motions and listen to other people. My dad has shown me the example of what it is like to have civil discourse with others and be open to others' opinions. My dad has single handedly become more open and changed his opinion to many thought processes and other things in my lifetime. It inspires me to grow and get better each day, knowing there are parts of me still left to be discovered.

I also dedicate this to the prominent women in public settings that inspire me to stand up and stand out for what I believe in. Particularly the USWNT who have been some of my greatest inspirations and people that I aspire to be similar to. Their hard work to advance women not only in the sports world but in life as well as show me how to handle situations calmly and positively.

Keywords: Listening, Learning, Patience, Understanding, Stasis

Discourse is all around us. In a world of social media where snap comments and judgements are made so simply, it is easy to make quick comments or respond out of anger online. The other person we are fighting with is not in front of us. We, the people who use social media, are able to make comments without being held accountable and can easily hide behind a screen. Our methods of rhetoric with technology are forever changing.

As a person who grew up as a strong-minded girl with parents who pushed me to say what I am feeling, I understand the battle all too well of knowing how and when to respond to others, how to respond to them and how not to respond to them. As a young girl, with a brother who would consistently taunt me, I would always be looking to snap back at him and others with what I thought was right. I would spew out information angrily and not think before I said things or look for information to back things up. At the same time, I was also very competitive so everything I said had to be better than others. As a young person with access to social media starting when I was 12, I fell into this trap online as well. I would respond to people who upset me or people who made me sad without thinking about mediating and considering their opinion or their side of the story. Yet I came to a point where I was just fighting with people online rather than listening or gaining anything beneficial about conversations we were having.

I am writing to people like me. The people who are passionate about their beliefs so much so they are quick to jump the gun because they are passionate about what they believe. I am also writing to the people who do not think about the impact of their words and do not take the time to read and listen to others. This is something that you can think about, work on and get better with. We all fall victim in some capacity to ignoring and moving through arguments without taking the time to think and discuss topics.

Without discourse in our society, there would be no issues between groups or people but at the same time without discourse, we would make little progress in society. We would miss out on a plethora of learning opportunities. Yet our current structure of conversations, many of which we have online, can quickly turn negative and lose the learning aspect, going into a deep hole of anger and unproductiveness. Using the ideas of stasis theory provides a logical pattern of discourse that allows room for listening and understanding rather than judgement and fear.

In the United States with the amount of freedom of speech we have, it is easy to respond to someone without knowing exactly what we are saying. Most recently, the topic of "fake news" and arguments about who is right and wrong have exploded and taken over news media. Although the concept has existed for a long time, people are using the newer term to discount news and reporting all while confusing common readers on what is real. "The Internet and social media have made it very easy to peddle and promote lies .... when people who have been exposed to lies are confronted with the truth, they often believe the lie even more strongly" (Zompetti 143). This quote touches on how many of us continue to perpetuate false information to confirm their own beliefs or because they do not care to hear the other side. People fall into the trap of confirmation bias and continue to argue with one another based on false claims and information. This rabbit hole shows the importance of logical discourse between parties with the least amount of bias as possible. Adding stasis theory can help organize these thoughts and not create as much animosity between parties. Using the principles of stasis theory significantly helps discourse become more successful between two parties, for example between Donald Trump and Megan Rapinoe, U.S. Soccer and the USWNT, or even people arguing online with one another. Using stasis theory can help formulate

the conversation rather than a hostile and tense argument that ends up making people's views more polarized.

Stasis theory is a rhetorical theory to engage with others and speak across differences. Stasis overall is defined as "The method by which rhetors in the classic tradition identified an area of disagreement, the point that was to be argued, the issue on which a case hinged" (Carter 98). Typically, questions were asked in a particular order and there was a formality to the procedure. Although the word stasis alludes to the idea of standing still, the idea focuses on two parties coming together and creating energy. Opposite sides come together to work together and progress forward rather than move backwards (Carter 99).

The overarching effects of people taking jabs at one another and not having peaceful discourse where both sides are being heard can be detrimental to relationships and can help feed into confirmation bias. The United States has a long history of its citizens having severe disagreements. Yet in the last 10-15 years, these disagreements have been heightened with the addition of social media. Social media provides a platform where one can comment immediately and anonymously and allows for people to quickly respond without the context of an in-person conversation. Most recently a study was conducted on the rhetoric shown and produced on the Twitter platform. Specifically relating to COVID-19, "The barrage of misinformation impacts health behavior and decision-making and, in the case of the current pandemic, can threaten the lives of individuals throughout the world" (Scannell et al. 456). The spread of misinformation combined with quick and easy comments not only have a profound effect on people through the lens of COVID-19, but also on a larger scale. The vast array of opinions on COVID-19 is unlike anything we have seen before in many of our lifetimes. Having calm, political discourse is one of the most challenging activities to do during that time. The differences in opinion became personal very quickly. Rather

than people coming together to fight against this horrible virus, people were further apart with their words and actions, on top of the physical distance.

One issue that has taken the limelight in the last couple of years in the United States is women's pay in sports, specifically the United States Women's National Soccer Team. They have been the face of the movement in Women's Sports, spearheading the movement by posting on social media, speaking out and bearing all the weight of the criticism. In the 2019 World Cup when superstar Megan Rapione was asked if she would be attending the White House, she responded with, "I'm not going to the f****** White House." This sparked anger and rage among many, including the former president Donald Trump. He responded with a series of Tweets calling Megan the "purple haired girl" and alluding to the fact he didn't believe that women should be getting the same equal treatment as men with many of his supporters jumping on the train. Most recently Trump attacked the players after they won Bronze at the Olympics saying, "Woke means you lose, everything that is woke goes bad, and our soccer team certainly has" (Beer and Solender). Making baseless claims on social media platforms has continued this frenzy that the women's soccer team does not deserve as much as the men, despite winning the bronze medal, which is a better finish than the Men's National Team.

Stasis theory can produce more cooperative discourse especially when one struggles with lashing out or responding too quickly. People such as myself can be quick to respond rather than taking in the information and thinking about it. Stasis theory can be used to spread knowledge and hear a side of an argument one may not have heard before. "During the exploratory phase, students use stasis to collect a wide range of data, including information about all of the people involved in the issue and their stakes in the process" (Brizee 378). Using this theory can help individuals come to new ideas, rather than making snap judgements. It helps with logically listening to

what people are saying rather than judging. A person has time to reflect on the other person's point and much more likely come to common ground even if they don't completely agree. Focusing on different points and various ideas rather than who is to blame allows for proper discourse (Brizee 379). Why Megan Rapinoe may be offended by some of his comments? What does this mean for him, for the USWNT and the country as a whole? After this he could have addressed the quality: was what Megan said truly felt that way and responded to the reporter in that way. What should the procedure be of how to go about this in a more formal way.

We see Rapinoe use some of these skills in her speech after the United States Women's Soccer Team won the World Cup in 2019. Even after she has been ridiculed, she still acknowledges the "other side" or U.S. Soccer who had not been completely supportive of the women in their fight for equal pay.

I think I'll just end with this. This is my charge to everyone. We have to be better. We have to love more, hate less. We got to listen more and talk less. We got to know this is everybody's responsibility, every single person here. Every single person who is not here. Every single person who doesn't want to be here. Every single person who agrees and doesn't agree. It is our responsibility to make this world a better place (Rapinoe).

Rapinoe additionally acknowledges the president of U.S. Soccer in her speech saying that she has faith in him and trusts he will do the right thing. She acknowledges that she may define how U.S. Soccer should be helping women differently than they do. He also acknowledges that it was not only U.S. Soccer's responsibility to assist in their fight, but a global fight. Her speech comes off as easier, more inviting and not one-sided.

Opposing this idea of stasis theory, having a formal discourse may be more beneficial may seem very high level. It is argued by many emotional people that being emotional and going "off script" can be positive and may allow for more forward

progress. At the end of the day people are still disagreeing and making things more formalized may not address a disagreement or more importantly, an agreement. Yet, my argument is not that people will come to an agreement, rather they can find commonality and not be so polarized by using a more formalized, understanding process. Disagreeing is important because it opens people up to new ideas but from our disagreement can come new knowledge if done properly.

Overall, stasis theory provides a logical pattern of discourse for people and keeps people on track rather than causing them to fall off and drown in disagreeing arguments. Think about one's own arguments. Is it helpful to go back and forth with someone online? Is it a positive experience to have a screaming match? It is hard to go through the motions and stay calm and factual all the time. Interactions between Trump and Rapinoe, COVID-19 scandals, and Rapinoe's speech about U.S. Soccer we can see the effective and ineffective ways that stasis theory can be used. All of these show the importance of proper disagreeing and listening. Stasis theory may not be perfect but provides a step-by-step process that can prevent us as a society from separating more and bring us together. It may help us realize we are not all that different like we can appear to be to one another.

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Virtual Reality

KEELIN HAYS

This chapter is dedicated to students and members of the
social media world that feel its effects. You are not alone and
can make social media positive once again.
Keywords: Social, Consuming, Negative, Emotions, Change.

I strongly believe that social media is and will continue to drastically change our lives as time progresses. We find ourselves relying on these social platforms to check on other people, maintain relationships, and meet new people; however, we also find ourselves living in a fictional reality that may cause us to lose focus on our real, present lives. Social media is and will continue to be an overbearing presence unless society changes the system and way, we view it as a part of our lives. While reading, think about your own habits using social media, how it is presented to you, and how it makes you feel in your relationship with the world.

Getting through your day is nearly impossible without checking your phone at least once. Going through your day without checking social media is the same. Why is that? Is it because we have placed such a dire need on what social media can bring us or as a society, are we afraid of missing out? The allure of being able to communicate with those we may not see on a day-to-day basis allows us to maintain relationships we otherwise would lose. We also can create relationships with people we have never met, and may never meet, in person. This can draw us even more into social media and the hold it has on individuals. Looking at these online relationships, it

fosters a pattern of engaging with those that provide little to no value in our lives. Social media has evolved over time to become an adaptation of people's wants and needs. Our needs have placed such a large focus on being able to instantly communicate with one another and ignore the outside world and creating real in-person relationships.

While the media is a newer means of communication, it has already become a cornerstone to what we know and experience. In my day-to-day life I use my phone to send texts, check Instagram, call my family at home, and just escape the world around me. None of these "normal" occurrences would be possible without the symbolic ideals that we as society gave to the internet. It may be easy to suggest we stop using or decrease our social media use, but that will be impossible if society continues to promote it. Dr. Cal Newport is a believer that there is a need to quit social media. He states, "Well, social media use is the epitome of an easy to replicate activity that does not produce a lot of value; it's something that any six-year-old with a smartphone can do" (Newport). His TED talk examines the changes in his life and the positive impact that can have. However, this will be difficult until as a whole society changes its view and importance on what social media means.

Social media is a constant array of images, videos, and text an audience is forced to evaluate. The ability to change the way we view ourselves in the world of social media and take a step back to see ourselves in the real world we are a part of will only change our lives for the better. To foster positivity in our own worlds we need to evaluate how much social media plays a role and if it is helping or hurting us. Switching our own views and needs of this device can slowly start to change it in the future for others.

The Irony of Social Media

SAM TARTER

My chapter is dedicated to my mother, Laurie, who has always warned me of the dangers of social media.
Keywords: Irony, Social Media, Cancel, Harm, Lies

Social media has become a dominating force in today's modern society. A recent study shows that nearly half the global population, 3.78 billion people, use some type of social media platform (Statista 2020). Applications such as Instagram, Facebook, Snapchat, and Tik Tok currently dominate the social media landscape. As of 2020, the average social media usage per day by individuals reached a new high of 145 minutes (Statista 2020). This is a statistic that has been increasing year to year. Research has shown that social media has become an effective business tool; companies have turned to these platforms to establish brand trust, promote marketing campaigns, and lure in online shoppers. With recent technological developments and increases in both usage and money spent on social media domains, I wanted to focus this essay on my concerns with current trends and issues these platforms pose for our world's population.

One rhetorical term which exemplifies my sentiment of social media is the term irony. Merriam-Webster defines irony as "a situation that is strange or funny because things happen in a way that seems to be the opposite of what you expected"

(Merriam-Webster). This definition is extremely applicable to the current state of social media usage in our world. The irony of social media is that social media companies are aware of social problems, such as depression and mental health, caused by their applications, yet they still promote the use and expansion of their platforms.

One aspect of social media, which is arguably its most ironic, is how happy users portray themselves. Research has shown that there is a notable correlation between the rise of social media and increasing rates of depression amongst teens and young adults. In a 2017 study done by the Child Mind Institute, research shows that "over half a million eighth through 12th graders found that the number exhibiting high levels of depressive symptoms increased by 33 percent between 2010 and 2015. In the same period, the suicide rate for girls in that age group increased by 65 percent." This correlates to a trend where "smartphones were introduced in 2007, and by 2015 fully 92 percent of teens and young adults owned a smartphone" (Child Mind Institute). This is especially concerning, as social media usage and smartphone technology have continued to increase significantly since this study has been done. Still, millions of social media users portray themselves as living a perfect life, even though social media is directly related to their depression. Social media "influencers" have made casual users of these platforms question their self-confidence and morals. The fact that social media companies know their products cause harm adds to the severity of the situation. This is a terrible thing for children who still have developing brains and maturing intelligence.

At the end of the day, social media is run by corporations who care mostly about their own profits. The companies that promote their social media platforms are well aware of the depression which their product is causing. It is clear that social media companies know the harm they are doing to our

nation's and our world's teenagers and especially young women. In a recent testimony from a Facebook whistleblower, Frances Haugen claimed that Facebook had knowledge of the damage that their application has on our youth. The former Data Scientist leaked an internal Facebook study which found "that 13.5% of U.K. teen girls in one survey say their suicidal thoughts became more frequent after starting on Instagram and Another study found 17% of teen girls say their eating disorders got worse after using Instagram" (NPR). She made harsh accusations throughout the hearing and boldly claimed that "It is clear that Facebook prioritizes profit over the well-being of children and all users" (NPR). Haugen's speech was extremely eye-opening. Her efforts point out the true irony behind companies such as Facebook. While they promote happiness, love, and social justice, companies like Facebook prioritize profits and increasing user rates. It is clear from testimonies like Haugen's that social media companies are well aware of the harm caused by their products to children and teens. It is no coincidence that just days after Haugen's hearing the official homepage of Instagram was updated with a link containing "emotional health" support. These efforts are laughable by Instagram and the irony is transparent. Social media companies clearly have no intention other than seeking profits, while their consumers continue to see increases in depression and serious other mental health issues.

There is irony behind the motives of giant social media companies. While they promote themes of happiness, love, and social justice on their platforms, these tech giants have much darker intentions of manipulating their users to increase profits. Courageous whistleblowers such as Frances Haugen have exposed domains such as Facebook and Instagram for prioritizing profits over mental health. Hopefully, testimonies like these will eventually wake up these mammoth-sized social media entities. Maybe one day the manipulations of these

companies will be obsolete, and their giant followings can be used to spread goodness throughout our world. Hopefully, these corporations will wake up and realize that profits do not mean everything. The health and wellbeing of these corporations' clients should be a far greater concern than their earning's call. For the time being, social media is a major contributor to rising mental and emotional health issues. If these companies do not find a successful way to slow down depression rates among their users... then I am very concerned about the fate of our world's next generation.

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Faith and Fear

JUSTIN WILLIAMS

The message that I want my readers to get is that when you have God in your life, there is nothing that you should fear, because he is the ruler of all things, and he is the one that can control your destiny. We sometimes allow fear to take over us because we feel like we can't do something because we are so scared. Fear is one of my key words and I chose this because it plays a big role in what I am writing, the same is true with God.

Erica Campbell, a Christian motivational speaker, states that nothing is impossible when you put your faith in God.

The way she gets her message across is she tells her audience, specifically Christians, about her personal life experiences so they can know that she is honest. For example, she tells us about the time when she was scared to go on stage, and she was letting fear enter her mind, so she almost didn't do it. But she took a deep breath and prayed before she went on stage. She says that "I could feel all of the fear leaving by body," leading to one of her best performances, and that was just the beginning of her career. Campbell tells her audience to reflect on their own life and connect to what she describes.

This message may not be meaningful to people who are not Christians. My counter argument is that if you don't believe in God or have something else that you believe in, this message may not be for you. I say that because when someone has their faith in something else, it is very hard to convince people to change their mind, because that is all they have known their

whole life. As Campbell states "My message is not for everyone. If you're not a believer in Christ, then you should leave now" (Fear over Faith). Fear, however, can play a very big part in anyone's life, so her message is for everyone to understand that they do not have to be afraid of fear itself. For me, it can be overcome by the love of God.

Brain Stew

ALEEYA HUTCHINS

I chose the song 'You and Me' By Penny and The Quarters because this sweet song reminds me of the love and support that I have been provided with by my loved ones during this recovery period in my life.

This past year I have had the most interesting and unique experience of becoming one of the most popular Athlete-influencers on Social Media. In just over a year, I have gained over 2 million followers across all platforms as an individual content creator, which means that I did not use collaborations in order to increase my popularity. It became a lonely ride and was something that I never anticipated becoming a reality for

me. Everyday seems so surreal, like my life is a dream, so far from reality.

For this paper, I have taken the time to recount transformative moments from this past year, with each event that I recount a song is provided. Each song was picked specifically to give the reader an in-depth interactive experience as well as a better understanding as to how I felt during each stage during this period in my life. Each song also acts as a description that explains why I chose that particular song to describe that specific time period, and how the rhetoric used within each song and situation has impacted or resonated with me.

Growing up, I was a pretty confident child. I was funny, outgoing, and unapologetically myself. As a child I saw myself as my parents told me I was; and that was beautiful. In elementary school I had crazy dreams and aspirations. I was bullied quite often, as many children are. I was such a sensitive empath, and still am. As a child, it is hard to stay strong and stand up for yourself. Every comment definitely stung or tore away at my confidence. One thing I knew from a young age was that I wanted to prove everyone who ever doubted me wrong. This caused me to become competitive and driven. I wanted to be famous, unique, and noticed. When you're a kid, you don't know the extent of the negative effects of fame, and as a society as a whole we could not have comprehended the harsh effects of social media and technology back then. Here is my personal story.

I would choose the song 'Kids' by Current Joys because the innocent tune and lyrics perfectly represent how I thought as a kid. Always thinking big and being completely oblivious to the repercussions of the world.

"Oh, I am just a kid. I'm afraid of the dark, but I'm obsessed with ideas. One day I'll go far." – Current Joys

On September, 24th 2020. I posted my first video that went viral. It was a video of me lip syncing a song that I liked in the mirror. I posted it before I went to practice that day and when I finished two hours later, it had 1.6 Million likes and over 6 million views. To say that I was in complete shock would be an understatement. I was so confused and excited all at the same time, I had to pinch myself and ask if what was happening was real. I remember analyzing every comment under the video over the next few days and was in complete awe over how there seemed to be not one hate comment. Every single comment essentially was a compliment.

There were people complimenting my teeth, My smile, My nose, My aura, anything that you could think of, there was a compliment for. I was gaining likes and followers so fast, I had never felt so overwhelmed in my life. My life very literally changed overnight and I had no clue just how much it would continue to change from that day on. Before this happened, I was living life peacefully and content and a "regular" college student. I often miss her.

The song that I feel best relates my emotions to this time is 'Don't Stop Me Now' by Queen. The slow and steady start to the song reminds me of my life before my blow up on social media. The fast-paced pick up and upbeat rhythm and feel of the song is exactly how my mind felt and raced. The song also represents how euphoric and important the comments under the video made me feel at this time. How chaotic the song seems to get at certain points also makes me think about just how fast things have moved for me ever since this video was posted.

As the traction from posting videos continued, I started to see myself more highly and began to feel superior. I noticed that more people began to notice me on campus and in public and they started to befriend me. I slowly began to feel like I had to live up to the way that I presented myself online and mirror the way that others had been seeing me, so perfectly. I felt so cool like a cherry bomb, which is a small firecracker that was popular in the 90's. I lost touch with reality fairly quickly as I was sucked into the black hole of social media without realizing it. When videos wouldn't get the viewership or traction I had hoped for, I would start to feel this dull sense of worthlessness until another video would do well and give me the gratification that I needed so desperately. I had an image to upkeep, and I had fun doing it at this time.

I chose the song "Cherry Bomb" by the Runaways to describe the way that I felt during this time because I felt too cool for school. I had become popular on campus and all-over social media. I started being befriended by so many people and straying from my close friends during this time.

During this time, I began acting in a way that I never did before. I was sexualizing myself for the media because I realized that it was an easy way for me to get views to feed my newfound addiction. Due to the popularity that my content was getting over social media because of this, I was getting much more attention from potential partners in real life that I had never really experienced in the past. I began interacting with these individuals and sharing myself with the wrong people, and for the wrong reasons. In my head I thought that the only way that I could be liked was for my physicality. I often put myself in bad situations emotionally that left me feeling worthless.

I had so many new "Friends" and people who "cared about

me" that it became overwhelming, and I later realized that I honestly could not tell who genuinely liked me for who I was, or for my newfound fame. I started making more videos during this time, because whenever I would feel worthless, I would post a video in hopes of the satisfaction of instant gratification. I slowly began to stop feeling much unless there was some form of validation along with it. How beautiful I felt did not come from within anymore, it came from everywhere else, and that was dangerous.

The song that I would relate to this time is "Sex, Money, Feelings Die" by Lykke Li. The song and its lyrics accurately describe how detached from real emotions I became during this time. I became numb and convinced myself that I didn't need real love, and that I didn't mind being used as long as I was validated. That mentality damaged me, and I eventually isolated myself from so many meaningful people in my life without even realizing.

Ghosting (Slang): to abruptly cut off all contact with someone by no longer accepting or responding to texts, etc.

During this time, I essentially ghosted everyone that was ever important or meaningful to me. I became extremely selfish and self-centered. I was pretending like everything was fine, but I had a problem growing. I stopped taking care of things that mattered, such as going to class, doing homework, or keeping my room clean. I began procrastinating and would waste time creating content and checking my statistics. I stopped contacting my friends, family members, and anyone who was relatively close with me without even realizing. My whole life became my status, and social media.

I began perfecting myself in unhealthy ways, I developed eating disorder tendencies and I had no room for true

enjoyment or happiness in life. None of the simple things mattered and all my actions became calculated and faked, I had an image to upkeep and nothing else mattered.

The song that I chose to relate to this time is 'Me and My Husband' by Mitski. This song is about an abusive relationship where the singer is trying to convince herself that everything is okay, and that she should be happy in her relationship. When things started declining in my life I would remind myself of my following and fame I had, and would convince myself that I can't be upset, because I supposedly have everything that society desires and says that I need.

On April 17th, 2021. A video that I posted broke the internet and became one of the most viral videos of the year. It currently has 47.7 Million views and 10.5 Million likes. The day that this video was posted, I went from having 500k followers to 1.3 Million. I gained 800k followers overnight. Over – night! It was unlike anything I had ever seen first hand or expected. I was completely overwhelmed. My brain was literally buzzing. All of a sudden everyone in the world seemed to know who I was. I was receiving messages from people I hadn't talked to in years. The internet was going crazy over me, and was absolutely eating it up.

'Brain Stew' by Green Day describes this period in my life perfectly because the lyrics are about an individual who is experiencing the high and come down from a drug trip, which essentially makes their brain stew.

"My mind is set on overdrive. The clock is laughing in my face. A crooked spine, my senses dulled Past the point of delirium, On my own, here we go." – Green Day

These lyrics relate perfectly to how I felt at this time because I

was on an intense high from all the attention that the video got but once it subsided, and it always does, I was hit with a harsh reality check.

I had always thought that something groundbreaking would occur when I hit the magic 1 million followers, and I don't know what that was but when I hit that plus 300k more, I felt nothing. Once the buzz faded, and the hype was gone. I felt nothing. There was no groundbreaking news story, no surprise party with balloons and cake, no gold star. It was me sitting in my room alone watching TV. I quickly realized that I had nobody to share my "success" with. I had pushed all my friends and most of my family away. And, I certainly did not want to spend this so-called milestone with another meaningless hook up.

'Chamber of Reflection' By Mac DeMarco is a beautiful Melancholy song about self-reflection and realization. Mac says in an interview:

"A chamber of reflection is a room that people go into before you're initiated into freemasonry. It's like a meditation room, and they lock you in there for a period of time. The purpose is to reflect on what you've done in your life already and move on from it. I think that's what I did in this chamber of reflection right here." – Mac Demarco

I took a good look at my reflection that day and realized that I had hit 1 million followers and nothing in my life changed. Once the buzz died down, and things faded I realized that I was alone again. I took some time to sit alone and reflect on myself, and I realized that I didn't know who I was anymore. All of the fame and money meant nothing because I had nobody to share it with. I did not want what I had craved anymore, this fame, but I was too late in some ways.

After my moment of realization, I began my pathetic attempt of reaching out to my friends again, but it was understandably hard for me to build those relationships back up. It was especially hard because I could not even find the motivation to try hard enough to build back my bridges. All I could think about was how I had never felt so alone. With so many millions of people knowing who I was, I had nobody that I was close to anymore, and I was suffering.

It was never my intention to be so selfish, I had taken the people that cared about me for granted. It hurts to think about and that feeling is something that I never want to feel again and not just for me. But, it was extremely unfair to blindly abandon so many people who cared for and needed me. I started to dread myself for this. How could I make it so hard to build up relationships, I ruined so much for something so meaningless. Since everything was so successful with my social media, everyone assumed I was okay or too busy for them. Nobody checked up on me because I never gave them a reason to, I was always acting perfect, so how could there be a problem?

The song 'Numb' by Men I Trust is about an individual who has pushed away and hurt someone who they care about, it makes them feel numb now that they do not have that person around. They are trying to prove that they are deserving of a second chance.

"Hon, please forgive me if I ever did you wrong, I'll be your candle, burn me upside down. From now on, I won't sleep on my arms. Numb, is how I feel deep inside my soul. Need to feel that I am on the line. I'm sorry that I drag you down my way" – Men I Trust

I soon got to a point where I hated who I was mentally,

and my need for physical perfectionism in order to match my media presence became over the top. I felt watched wherever I went, there was always someone who knew me or had seen one of my videos. I felt as if I had no privacy. With such a large following, there began to be people who would critique everything about me and do their best to put me down. I was told by some that I was too skinny and told by others that I should not gain weight. I was told by some that my natural hair was ugly and by others that wearing wigs made me look fake.

Some days I would starve myself and other days I would binge eat. I shaved my head and then started switching between wigs to wear. I formed insomnia from staying up reading comments, worrying about what everyone thought of me. I became paranoid and got social anxiety when I had to go out in public if I did not feel 'perfect.' I would soon become completely swayed by any opinion that was left for me to see. I completely lost my sense of self. I became very impulsive and could not trust myself to make good decisions for myself any longer.

The song 'Body' by Mother Mother was one of my most listened to songs during this time. The lyrics are honestly pretty vulgar and deep, but I definitely felt and related to very piece of it. I had grown tired of my body and started to loathe myself, because I didn't feel good enough for myself or anyone else at this point.

"Take my heart, pull it apart, And take my brain, or what remains, And throw it all away. 'Cos I've grown tired of this body, A cumbersome and heavy body." -Mother Mother

Trigger Warning: On October 16th, 2021, I planned on ending my life. Social media had taken such a toll on me, how I viewed myself, my relationships with others, and turned me into a

stranger to myself and everyone around me. I felt as if I could no longer go on. I was calm as I contemplated the way that I was going to do it. Later in the night I got a message from one of my best friends, William. He simply asked if I was okay. I immediately broke down and started bawling as I realized what I was planning on doing. I called him and he immediately met with me to get me help. That night Will saved my life. It was the first time in weeks that someone other than my mom asked me if I was okay. I had isolated myself so severely and faked a smile for so long that I wouldn't have expected anyone to ask.

The song that I chose to relate to this event is "Cigarette Daydreams" by The Cage The Elephants The lyrics resonate with me because they remind me of this specific time where I really was ready to go, but somebody decided to reach out and reason with my decision, as well as remind me that I was loved and cared about, outside of social media. It was enough to keep me around.

"You can drive all night, Lookin' for the answers in the pourin' rain. You wanna find peace of mind. Lookin' for the answer, Funny how it seems like yesterday. As I recall, you were lookin' out of place" – Cage The Elephants

Shortly after, William helped me to reach out to my parents, coaches, and professors in order to get the help that was much needed in order for me to get back on the track to being content in life. Everyone was extremely understanding of me, and I could not have asked for a better support system. I was diagnosed with clinical depression and re-diagnosed with anxiety, as well as Obsessive-Compulsive Disorder. I was prescribed Sertraline, an antidepressant, and began seeing a therapist to talk about my experiences rather than bottle them up. Recently, I have been the happiest that I have been in years.

I know that there is a lot more progress that I have to make, but I am in a great place mentally and feel as if I can enjoy life again.

I am now aware of how negative the effects of social media are, and how it does not matter if you are not content with life, I will continue to use my platform but with caution. My main goal from here on is to advocate for the importance of mental health in today's media driven society. I often think of my younger self, and if I could tell her anything, I would tell her that you don't need to prove anything to anyone, happiness and being able to enjoy the simplicities in life are what truly matter. Everything else will come as it is meant to.

The song "I miss me" by Kyle reminds me of my relationship with social media and even though I thought it would bring me more happiness, at the end of the day, the simple things and finding myself again was most important.

"And somewhere I got lost, Looking for myself, I found someone I'm not or someone I once was, someone I forgot. . . I miss me" – Kyle

My philosophy of life is constantly changing, but as of now it is that life has no meaning, and that is a meaning in itself. The fact that one day none of this will matter is what you have to make the most out of the time that you have. Stressing and ruminating over things that are meaningless or materialistic should not be a constant case. For me personally, the people that I surround myself with are the true meaning of my life. They make it worth living, and for me there is nothing more valuable than that realization.

PART II: WHO IS FEELING "IT"?

The Rhetoric of Outliers

LINDSAY HAYDEN

> I delicate this chapter to my mom, who taught me that everything I need is already inside me.
> Keywords: Difference, Superiority, Sports, Inspiration, Psychology

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My name is Lindsay Hayden and I am a student, friend, and motivated student at Wake Forest University. I am motivated to learn about what makes other people different and how we can all achieve success. As someone who often felt "different" growing up, I am excited to share my rhetorical analysis of the term "Outlier"' and how it can both alienate and motivate individuals. This paper is directed at college-aged students, who are navigating their place in this world and working to analyze what makes us all different and what makes us the same.

First things first, what makes an outlier? The term outlier has made its way into modern rhetoric to describe a certain type of person, place, or thing. Originating in the statistics field, an outlier is simply defined as "an observation or measurement that is unusually large or small relative to the other values in a data set" (Kirk, 2007). How did a term so scientific and statistical pervade its way into modern language in a way that has such a dramatic effect? The term outlier provides context for elaborating upon what makes someone or something

stand out from the crowd, providing for a rhetorical analysis of both the word and the concept at large. Scholars have begun to lean into the idea of Outliers as a marker of what makes someone or something "different" which will open the door for me to rhetorically analyze how the word outlier can, in a broader context, encourage differences. This paper will analyze the term outlier and how it contributes to the broader concept of a Rhetoric of Difference. The following pages will analyze the term outlier through the lens of Malcolm Gladwell's 2012 novel "Outliers", in addition to numerous sources that work to define outliers in a scientific, political, and social context. In addition to discussing these aspects of the word Outlier, hopefully this paper will open up your eyes to the way you view outliers, or those we consider different, and the influence this has on the rhetoric in today's society.

In recent years, the concept of Outliers was popularized by social psychologist and *New York Times* best-selling author, Malcolm Gladwell. Gladwell's book *Outliers* took the world by storm, selling over two million copies and spending eleven weeks at number one on the *New York Times* bestseller list. As a reader of "Outliers" myself, I was immediately captivated by the candid tone in which Gladwell discussed the way in which we view each other and ourselves.

With a reception like that, it's safe to say Gladwell struck a chord with his audience with his message in "Outliers". "Outliers" simply attempts to unpack what makes CEOs, elite athletes, spectacular musicians, among others, so successful. He faces the question, "What makes these people different?", head-on with a series of studies, anecdotes, and observations. In the first half of his book, he concludes that in a lot of cases, the development of many "outliers" happened largely by chance, turning most people's idea of being an outlier on its head. Gladwell unpacks how he came to realize that in Canada, professional hockey players all seem to be born in January,

February, and March. He explains that this is because, throughout the lifetime of a Canadian hockey player, they are consistently compared to the players born in their same calendar year (ex. 10-year-olds play other 10-year-olds). In the physical maturation stages of a child's life, 12 months is a lot of time (Gladwell, 2008). This means that the young players who demonstrate more physical prowess at a young age, subsequently receive more attention, more coaching, and greater opportunities to play hockey as compared to their smaller, younger counterparts. These professional hockey players who are still massively skilled, become outliers partly through the situational factors that they were born into. While the term may not be directly used throughout their life, young hockey players know when they are an outlier or prodigy, and subsequently, those who are not outliers or prodigies are taught "their place" too. The psychological effect of such a label has massive implications on confidence, growth, and development and the very identity of what makes one individual different from someone else. In the world of Canadian hockey, those players born in the first few months of the year are able to identify with a "place" that the rest of the players aren't, and that place is at the top of their craft. Those born in the remaining months of the year lack the ability to find a "place" in the hockey world, leading to lower retention rates, lower participation, lower success rates, and in the end, less professional hockey careers.

Despite the way the term outlier can create division, it can also be used to positively emphasize important counter-narratives that exist in our society. The significance of rhetoric is specifically prominent in the concept of storytelling. The art of storytelling is one of the most important facets of humanity – it is how children are taught lessons, connect with one another, and establish societal norms that have prevailed since the beginning of time. In the work of Communication scholar

Alexandra Lippert, the concept of the "outlier narrative" is outlined. The outlier narrative is a genre of storytelling that "resists prevailing discourses, practices, and patterns that govern prevailing notions of well-being, gender, race, sexuality, etc.", and then subsequently moves into the political sphere to make a lasting change (Lippert 2017). Outlier narratives tell the story of people who exist in opposition to the way the traditional, stereotypical status quo says they should function. Whether it be a first-generation college student, young mother, or a CEO from a humble background, the stories of people who exist as outliers in accordance with what the normative standards of our society expect of them, open doors for others to follow them. In this sense, the term outlier serves as a vehicle for change, rather than a stigmatization or mechanism to create division.

Despite all this evidence, the question still arises: Is the term outlier different from any other term used to describe differences among people? Although the concept of an outlier can be described many different ways, the term outlier gains significance in the terms existence in the statistical and scientific fields. An outlier, as defined in this context, can be statistically measured, establishing objectively the relationship between the outlier and everything else. Applying a scientific term in a sociological and rhetorical context allows us to see the significance of the difference acknowledged when using the term.

The term outlier is an excellent example of Lisa Flores' work defining a rhetoric of difference. Flores broadly defines the term rhetoric of difference as "repudiating mainstream discourse and espousing self-and group-created discourse". Furthermore, a rhetoric of difference is used to create a space for those viewed as different from the rest of society for whatever reason that may be. The term outlier serves as a

mechanism for creating this space, as exemplified by the prior examples in this essay. In Malcolm Gladwell's analysis, a space is being defined for elite Canadian hockey players that leaves everyone else in limbo. While the term used to define this situation and others like it may not always be specifically the word outlier, the use of any word that establishes a rhetoric of difference has similar implications. In a more positive context, the word outlier can establish a place for the placeless. Whether it be the Chicana feminists creating their own unique identity amid a cultural divide, or a first-generation college student defying the limits that their socioeconomic or cultural situation has placed upon them, being a part of an "outlier narrative" can reveal what is possible when society chooses to embrace the differences of others rather than use them to alienate others.

Everyone is an outlier in some way and choosing to use the idea that differences are an advantage can be the rising tide that lifts all boats. Malcolm Gladwell explores this in "Outliers" in a way that redefines what makes people different and pulls back the curtain about what makes someone an outlier. While it can be used both positively or negatively, when you establish a positive rhetoric of difference, there can be a place for everyone, no matter the differences between us.

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Find Your Family in Modern Family

FRANK GALLAGI

I would like to dedicate this chapter to my family. I would not be the person I am today without their constant love and support. I am so incredibly gracious to be lucky to have them in my life and be a part of such an amazing family.
Keywords: Identification, Representation, Redundancy, Television, Family

What is a common similarity between *The Simpsons, The Goldbergs, The Cosby Show, George Lopez, and The Middle*? Is it that they are all television shows? Are they all comedies? Did they all run for multiple seasons? Yes, yes, and yes. All of those are correct answers however, there is an inherent characteristic of the shows that may not immediately be noticeable when one initially watches them.

All the protagonist families that are depicted in these shows are nuclear families, one that contains two parents of the opposite sex and their own biological children (*Types of Families | Cultural Anthropology*). None of the shows highlight different types of families: ones with adopted children, divorced parents, same-sex couples, and many more. A show that shows several different types of families (nuclear and not) is *Modern Family*. Representation and the idea of someone seeing themselves on television are so essential. The rhetorical term of identification arises when speaking about the presence of certain characters in a television show. Identification is

important to me because my family is not a "traditional" family. Growing up I saw many shows that highlighted the lives of traditional families. I always wanted a show to contain a family similar to mine, where they were the main characters and the storyline revolved around them. It is imperative to represent families who are not nuclear because it allows people to see the normalcy in an "untraditional family." *Modern Family* represents the identification of three different types of families: nuclear, blended, and LGBTQ+. The representation of a "modern family" challenges the definition of a traditional family and allows its audience to identify with the new norm. In this essay, I analyze the different families portrayed in *Modern Family*, empathize the importance of their identification, and examine how it allows "nontraditional" families to feel represented in a narrative.

   Modern Family is about three families: the Pritchetts (Jay and Gloria), the Dunphys (Phil and Claire), and the Tucker-Pritchetts (Cam and Mitch). The Dunphy's are a nuclear family, Phil and Claire are both married and have biological children. The Pritchett's are a blended family with a significant age gap between spouses. Jay is a divorced man who has remarried Gloria who has had Manny in her previous family. Later in the show, the two have a second child together named Joe. Lastly, the Tucker-Pritchett family is an LGBTQ+ and adoption family. Cam and Mitch are both gay men who have adopted Lilly. The show highlights three different types of families (nuclear, blended, and LGBTQ+) with different aspects in them, for instance, half-siblings, adoption, and age gap ("LGBTQ+ Inclusive Family Diversity Definitions").

   The feeling of belonging and acceptance is unlike any other. People dream to be a part of a group where they can be their authentic selves and be able to relate with others. *Modern Family* allows for people to embrace the differences and find

a relation with the characters. The idea of identification goes hand-in-hand with the concept of belonging and forming associations with others through common grounds (Wright). Identification highlights the desire for people to find a shared group, with similarities, interests, and aspects of their lives where they feel a belonging too (Harte). In a study done by GLAAD in the 2017-2018 television year, 6.7% of television characters were a part of the LGBTQ+ community (Winderman and Smith). This is an incredibly small number for television shows, services, and stations that are offered in the 21st century. *Modern Family* combats the misrepresentation problem that the media is facing today and has been allowing LGTBQ+ members to identify with modern television. With the inclusion of an LGBTQ+ family, viewers can identify and relate with the Tucker-Pritchett family. This is particularly relevant because *Modern Family* was created in 2009, eight years before the GLAAD study was conducted and six years before same-sex marriage was legalized in the United States. In season 11 episode 16 titled "I'm Going to Miss This" Cam and Mitch adopt a son. They are nervous about his arrival and Lily their adopted daughter calms them down and states "we got this" (Modern Family) when the three of them look over their newest addition to the family. This scene is so touching because it shows all the fears a family usually has in anticipation of a new child yet the sense of community and belonging when the baby is delivered. Another example of identification of the beauty in Cam and Mitch's relationship is in season 5 episode 24 titled "The Wedding (Part 2)" they get married. A comedic series of mishaps and bumps in the road occurs throughout the episode however it ends with a beautiful scene and monologue showing the love they have for each other at their wedding. People can relate, feel welcomed, and accepted to what they see on the screen.

Additionally, the idea of identification goes along with the

Pritchett Family. Blended families, families with age gaps, and half-siblings can see a family similar to theirs that functions and loves each other like a nuclear family. The Pritchetts challenge the stigma of an age gap in a relationship and show the normality of what it is like to live in a blended family with step and half children.

The consistent representation of different forms of a family in the show is important when addressing identification in *Modern Family*. Redundancy is a prominent counterargument to identification. In this case, the redundancy of showing the different types of families builds off the idea that they are reliable and honest (Carpenter). The act of continuing to show the families coexisting and functioning similarly dismisses the idea that a nuclear family is an ideal and typical family. An example of this redundancy that allows for the identification to appear genuine is when Jay speaks about Manny as his son. In season 2 episode 7, titled "Chirp," Jay fires an employee at his company for putting Manny at risk of an injury. Manny is furious at Jay and does not understand why Jay would fire the man. After constant bickering and arguing throughout the whole episode, Jay furiously states that "anyone that puts my kid in danger doesn't get a second chance" (*Modern Family*) where Manny states "did you just call me your kid … you never said that before" (*Modern Family*) and Jay responds, "well, of course, you're my kid what do you think!" (*Modern Family*). This is a subtle yet powerful scene where a stepchild finally feels noticed by their stepfather. Throughout the rest of the series, Jay and Manny identify themselves as father and son. This redundancy of them announcing their father/son relationship is solidified in season 10 episode 21 titled "Commencement" when Manny's biological father comes to spend time with him at his graduation. Manny goes up to Jay at the end of the episode and says "[Jay,] you and me today you know that's what I think of father-son time" (*Modern Family*)

where Jay cheers Manny with an alcoholic beverage and says, "here's to you son" (*Modern Family*). This confirms that different types of families can operate together. They have the same love, same fights, and happiness with one another. *Modern Family* actively puts different types of families in the center of the story. They do not make a small cameo; in fact, they are the main characters and get an equal amount of screen time and importance to the narrative. The redundancy of the families forming together creates an image of relatability for the audience. This redundancy allows for identification to come into place because the audience is not ostracized for being different. They are continually celebrated allowing for people to feel content with sharing the similarities with each of the families on the screen.

A counterargument for *Modern Family* is that it does not have the ability for people to identify with different families because it lacks truth. The argument further addresses that there needs to be truth for identification (Kirk). For instance, outside of the show, the three married couples are not married. It can be argued that it is not an accurate representation of the different types of families. However, I argue that the couples not being married is not a problem. They are professional actors who have been trained and made a career out of the art of impersonation. They have studied the type of character they need to portray and give the illusion that their relationships are authentic. Additionally, the audience is aware of the fact that they are actors and not married. They watch the show to be entertained and know that it is not truly real. Finding associations, relations, and ultimately identifying with specific characters is supposed to effortlessly come along, it is not forced (Wright).

As I started watching *Modern Family*, I knew it is a very special television show. Not only does it represent different

types of families, but it also changes the common opinion that a family needs to be nuclear to be "normal." It allows its audience to identify with the new norm. In this chapter, I analyzed the different families portrayed in *Modern Family.* I used the rhetorical term of identification to create a sense of belonging while challenging the idea through the counterargument of redundancy. Through the repetition of showing "non-traditional" families, *Modern Family* creates a new definition of a family. The audience can relate to the characters and families that are depicted and expressed. *Modern Family* has been such an incredibly eye-opening show for me. It taught me about different types of families and allowed me to see a family that is (somewhat) similar to mine. So, this draws a question. The next time a television show is on, try to see what types of families, communities, and people are being represented. Is it the same as every other television show? Or is it like *Modern Family*? A show that creates the new normal.

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Malcolm X Creating a Rhetoric of Difference

In our society, certain groups of people face unique challenges for being "different." I am sure some of us have experienced issues and hardship for being different or counter-cultural. I believe that we mustn't shy away from our differences, but rather embrace them. By having a diverse culture, we can create a better society. Historically in the United States of America, people of color, women, the disabled, and members of the LGBTQ+ community, among others, were neglected and discriminated against by straight White men solely for looking and/or acting differently from the "hegemonic" culture. Levels of discrimination and neglect persist to this day. For example, Black people were only recognized as 3/5ths of a person until 1863, and women did not gain the right to vote until 1920. During the Civil Rights

movement of the 1950s and 1960s, Black Americans across the country stood up and bravely fought for equality in a manifestly racist country. One of these freedom fighters was Malcolm X. In his famous speech "The Ballot or the Bullet," Malcolm X expressed ideas of Black self-defense, autonomy, and identity. He took a different approach relative to other Civil Rights leaders like Dr. Martin Luther King Jr. Rather than seeking acceptance and approval from White society; he wanted to empower Black Americans to re-take control of their own identity and narrative. He did not want Black Americans to view themselves as marginalized and subservient to White culture. In this paper, I analyze one of Malcolm X's most famous speeches: "The Ballot or the Bullet" using Lisa Flores' rhetoric of difference. I argue that by rejecting White societal standards and norms and utilizing a rhetoric of difference, Malcolm X seeks to reclaim his Black identity, reject White-imposed stereotypes and worldviews, and tell Black stories. I care deeply about this issue because I love our country, and it pains me to see the continuation of racial divisions and animosity. As White Americans, we can and must do better. For non-White people reading this, I hope that you may see my perspective and recognize my sincere effort to positively change our culture.

   In "Creating Discursive Space Through A Rhetoric of Difference: Chicana Feminists Craft a Homeland," Lisa Flores argues that for Chicana feminists to regain identity and agency over their own lives and narratives, they need to create a rhetoric of difference. According to Flores, a rhetoric of difference "includes repudiating mainstream discourse and espousing self and group-centered discourse" (Flores 145). This idea of creating a "rhetoric of difference" and rejecting stereotypes and racist narratives imposed on groups by others is quite powerful. We can use this rhetorical theory to analyze many other artifacts. Later, I will use Flores' theory to analyze

Malcolm X's rhetoric. Flores believes that Chicana feminists can construct and maintain a rhetoric of difference by rejecting the marginalization, stereotypes, and white-imposed narratives about their identity; Chicana feminists can build a space, and work to make that space a home (Flores 146). Flores discusses this idea in terms of margins and a center. Since Chicana feminists live on the U.S.- Mexico border, they have usually been viewed as a "marginalized" group of people. Flores argues that Chicana feminists must reject the marginalization imposed on them by others to build a rhetoric of difference. Chicana feminists must recognize that they are the center of their own world and are not marginalized (Flores 147-148).

By rejecting White societal standards and norms, Malcolm X utilizes a "rhetoric of difference" and seeks to create agency and a space for Black Americans. Additionally, Malcolm X sought to advance ideas of Black self-defense and autonomy. As Flores believed Chicana feminists could establish a rhetoric of difference by having pride in their culture, Malcolm X thought it was crucial for Black Americans to have pride in their heritage to recognize their power and regain autonomy. It is important to note, however, that while they use similar strategies and rhetorical techniques, they had different missions and audiences. In "The Ballot or the Bullet," Malcolm X says,

It is not necessary to change the white man's mind. We have to change our own mind...We've got to change our own minds about each other...We have to come together with warmth so we can develop unity and harmony that's necessary to get this problem solved ourselves (Malcolm X).

Malcolm X is establishing a rhetoric of difference. He wants Black Americans to stop seeking acceptance and approval

from White society. Rather than changing White minds, he seeks to change Black minds and attitudes about themselves.

Malcolm X used a rhetoric of difference to encourage Black Americans to reclaim their identity and reject stereotypes imposed on them by others. Black scholars have made similar arguments. For example, John Henrik Clarke, a historian of Africana studies, writes extensively about how Black Americans must recognize their own unique identity and history to create a space for themselves and reach their fullest potential (Clarke 43-44). He believes that Black people need to tell their own stories rather than let others dictate the terms. Other scholars such as Robert E. Terrill thought that Malcolm X used his rhetoric to help Black Americans "refashion their identities" and become "a people other than that which the dominant culture has told them they must be" (Terrill 68). Clarke's and Terrill's work highlight the importance of Black people controlling their own historical narrative and reclaiming their sense of identity and space in American society.

I recognize that many older White Americans who saw Malcolm X in the media when he was alive, may disagree with my argument. They may not view Malcolm X's speeches and writings in the context of a rhetoric of difference. His work and rhetoric can be seen as divisive and ineffective in helping Black Americans. In fact, Malcolm X and Dr. King often clashed over their views and rhetoric. While Malcolm X's rhetoric did not help pass civil rights legislation in the way that Dr. King's did, he served an essential role by elevating Black voices and telling Black stories. Scholar Andrea Collier writes about how it is essential for Black Americans to tell their own stories. She notes that, "storytelling for Black America is a way of saying I am here, and I matter" (Collier). Malcolm X utilized a rhetoric of difference to allow Black stories to be heard and to advance Black autonomy and agency.

I sincerely hope that in this paper, I successfully demonstrated the power of Malcolm X's rhetoric in advancing justice for Black Americans. I analyzed a portion of Malcolm X's speech "The Ballot or the Bullet" in the context of Lisa Flores' theory of a "rhetoric of difference" to show how he advanced ideas of Black self-defense, autonomy, and identity. By reclaiming their identity, rejecting White imposed stereotypes and worldviews, and telling their own stories, Malcolm X established a rhetoric of difference and helped give agency to Black Americans across the country. Injustice and inequality persist in our country today. People still make assumptions about minority groups and try to impose narratives on them. To make a better, more caring, understanding, loving, and accepting society, historically "marginalized" groups establish their own rhetoric of difference. By understanding our history and each other, I believe that together decent people of all races, classes, genders, sexual orientations, and creeds can create a vibrant culture and fundamentally transform this country for the better.

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Wear it Proud

WILLIAM TEETS

Keywords: Identity, Discrimination, Comfortability, Relationships

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I believe almost everyone struggles with pragmatic questions such as, "Who am I?" or "Who will I be?". One reason as to why individuals find it difficult to answer this question may be that the answer is so complex. Maybe we should start by answering the question; what is identity? Are you defined by the relationships you have, such as being a brother, mom, dad, athlete, or college graduate? Perhaps one's identity involves external characteristics that a person has little or no control over, such as sex, race, ethnicity, or economic status. Or maybe an individual's identity is formed through past experiences they have endeavored, which leads to obtaining certain characteristics such as strength, honor, or loyalty for example. Our actions shape our identity, and in turn, our identity shapes our actions. While I believe identity can encompass all these features, age, gender, or race is inapt, while they only affect how others identify you. I believe we each have various features to our identities that even we don't even appreciate we have. At the very least, I can confidently say that this idea holds true for me, which I will later explain. Every exploit we encounter, can deliver meaning to other actions, which is why it's imperative to be attentive about shaping our own identities. With this said, here's the story that helped me form my own identity.

Though I was only five years old, I remember the day I asked

my dad to take me to the barbershop. I remember the black and white checkered floors and the shop smelling of mint. I remember the barber asking me what type of haircut I wanted, "I want to shave my head," I said. I had just watched the Little League World Series championship baseball game and the winners all shaved their heads – I wanted to be like them. Ten minutes later my head looked like a lumpy bowl of oatmeal. My skull was discolored and my scar zigzagged from ear to ear. After that day, I kept a "buzz cut" until my sophomore year in high school, when I realized I needed hair to have a "hair style."

When I was four months old, I was diagnosed with "sagittal synostosis" which is the premature fusion of the sagittal sutures, or the "soft spots" on the head, which restricts the skull's growth. My head was growing in the shape of a football and my brain didn't have enough room to grow. Therefore, the neurosurgeons told my parents that I needed immediate surgery. At five months old, I had a long and scary six-hour surgery. The surgeons cracked my skull open from ear to ear to give my brain space to develop. By the time the surgery was over, I had two bolts at the base of my skull, around 300 stitches, and over 100 staples. I was also left with a permanent zigzagged shaped scar across my head.

While I have no memory of the surgery, my scar became a central part of my identity. However, as I grew older, I became increasingly cognizant of strangers' stares. When I entered elementary school, it became clear that my scar made people uncomfortable. I tried growing out my hair, but the scar was still visible, and my hairline was even more awkward. I subconsciously started wearing hats and hoodies in attempt to hide my scar. Teachers and coaches would often ask my parents if I had any "issues" they needed to be aware of. My classmates wondered whether there was something wrong

with me and others wondered if I was involved in some sort of accident.

Fast forward to when I was nine, my parents sat me down when they realized I was becoming increasingly insecure about my scar. They told me it should act as a reminder of how tough I was and how thankful I should be that I could run and play with other kids. My parents also shared that the reason they called me "Dub" was not because my name started with a "W," but rather the nickname represented the shape of my scar and, just like my real name, it would always be a part of who I was. I don't know if it was the talk that changed my way of thinking or if I was just relieved at having finally shared my feelings with my parents, but from that point forward I was never embarrassed about my scars – I wore my buzz proudly. After our talk when I would receive questions from strangers, I began to confidently share my story, rather than shy away from explaining it. People were fascinated and some even told me they were inspired. My teachers, classmates and teammates even started calling me "Dub."

While I am incredibly lucky to have been diagnosed with sagittal synostosis and treated so young, I am also uniquely fortunate to have my scars. I believe my scars helped me appreciate and shape various aspects of my own identity. Everyone has their own permanent "scars" – some physical, some emotional, some preventable and some innate. I believe these "scars" resemble each and everyone's identity and that they too should "wear their scars" proud.

This was a life-changing experience for me as I was able to shape both my interpersonal identity and my physical identity. Interpersonal identity allows an individual to question and examine various personality elements, such as ideas, beliefs, and behaviors. Moreover, the actions or thoughts of others

create social influences that change an individual. For me, I learned how to be tough while also sensitive to other people's differences and perceived personal weaknesses. Moreover, physical identity represents the individual's image about his/ her own body and the representation of the body in relation to the environment. Personally, I changed a vast majority of my physical appearance. Rather than hiding my scar, I decided to embrace it as it is what makes me, me. Again, this can be taken in a literal sense as it is the reason as to why my peers call me "Dub."

I have learned how soft, unintended discrimination can be hurtful and intended discrimination only reveals the character of others. It is because of my scars and my experience in dealing with them that I appreciate the importance of not judging people and the power of forgiveness. In today's world, I believe we can all embrace such principles more fervently. I think having an appreciation of personal and physical identity is extremely important as it allows me to relate and empathize with others. Moreover, my scars are indeed an important part of my identity and a constant reminder of how to treat others. No matter what form an individual's scars may be in, it's important to wear them proud as it too can help assist in answering one of the most difficult questions there is in this world – "Who am I?"

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The Purpose of Jimmy V's Speech

CAMERON BASNIGHT

This paper is for the many influential people in my life that have helped me along with my educational journey. First, to Dr. Von Burg who helped guide me on the journey of creating this paper. Second, to my friends here at Wake. You all encourage me to do my best and always support me, thank you. Lastly, to my parents. Without y'all, I would not have the opportunity to be able to write and further my education. I owe all of this to the opportunities and experiences y'all have provided me throughout my entire life. I thank you all for being so influential in my life and helping in big or small ways towards the creation of this paper.

Keywords: Purpose, Jimmy V, Speech, Inspiration, and Sports

Jimmy Valvano gave one of the most memorable speeches in sports when he received the Arthur Ashe Courage Award at the 1993 ESPYs. Jimmy V was an acclaimed men's college basketball coach who was riddled with glandular cancer when he accepted the reward. The speech he gave when he accepted his award is one of the most motivational and inspiring speeches ever given. This speech is so important to me because I have been surrounded by sports all my life. I have played sports since I was a little kid, and this speech has always been so motivational for me. I also had to watch this speech every year with my P.E. teacher, we would analyze and discuss

the speech in great detail; this gave me the background and confidence to rhetorically analyze it. I am using Kenneth Burke's pentad theory, notably purpose, to analyze Jimmy Valvano's legendary speech. I am exploring the speech's three purposes: to inspire, to ask for help, and to leave a lasting mark. Burke's purpose is key to having such a motivational and impactful speech.

Jimmy V's first purpose behind his speech was to inspire all who listened to it. The inspirational purpose behind the speech is what makes it so historic. Burke discusses how the Pentad is necessary to analyze events that are trying to motivate an audience. He says "They never need to be abandoned, since all statements that assign motives can be shown to arise out of them" (Burke 412). The pentad is a map for motivation; for Jimmy V's speech, I see the impact it had through the lens of pentad point purpose. Valvano inspires his audience to do three things every day: laugh, think, and cry. He famously says "If you laugh, you think, and you cry, that's a full day; that's a heck of a day" (Jim's 1993 ESPYs Speech 2:42). Jimmy V creates his own take on "carpe diem." He is encouraging everyone to live every day to the fullest, to really make every day worth living.

Jimmy V's speech would not be nearly as motivational if his audience did not know his personal background. He was dying of cancer while on the podium and he wanted to inspire others to live fruitful lives like the one he had lived despite his diagnosis. Burke's Pentad is critical in seeing the importance of motivational speeches and the effects they have on the audience listening to them. Catherine Fox discusses that "The Pentad offers a specific tool for seeing and understanding the complexity of a situation" (Fox 371). Without knowing the inspirational purpose behind the speech the audience may not have seen the complexities of it. As Fox describes, without

knowing Jimmy V's purpose I would not have been able to understand the weight of his words. He lays out what he believes life should be about and how you should live it. He says "You have to have an enthusiasm for life, you have to have a dream, a goal" (Jim's 1993 ESPYs Speech 6:42). This is just another excerpt from the speech that Valvano is confessing to the audience his hopes and wants for them.

Jimmy V's purpose of his speech was not to just inspire but to also ask for help to support cancer research. He had a purpose behind his words which in turn helped the audience act and feel in a particular way. This part of the speech is answering Burke's purpose question: Why? Why is this happening? Jimmy V gives the speech with the purpose to raise awareness and attention to cancer research. Jimmy V uses his platform to announce the creation of the Jimmy V Cancer Research Foundation. He says "We need your help. I need your help. We need money for research. It may not save my life, it may save my children's lives or someone that you love" (Jim's 1993 ESPYs Speech 8:42). He knew that his time was coming but he still had hopes that future cancer research would eventually save many. Jimmy V is tapping into pathos when he is pleading to the camera that he needs help. I feel obliged to help in any way I can after listening to him. He is using the minutes he has to really make sure the purpose of his speech is heard. With this idea in mind, Hamlin and Nichols conducted an experiment to see what point of the Pentad gets more response from an audience. Hamlin and Nichols say "Strategies containing a purpose relate to motives which help us act in a specific context" (Hamlin & Nichols 102). This explains Jimmy V's purpose of asking for help perfectly. Valvano wants people to donate and support his foundation. He was calling attention to the lack of funds and awareness on cancer research.

The final purpose Jimmy V had for his speech was to leave

a mark. Every time I watch the speech, I witness the impact the speech had on the audience. That night at the Espys was Jimmy V's last time to talk to a large audience. About a month after he gave this speech, Valvano lost his battle with cancer. Jimmy V had an already impressive basketball resume but this speech is what has kept him a legend throughout all these years. He says "Cancer can take away all my physical abilities. But it cannot touch my mind, it cannot touch my heart, and it cannot touch my soul. And those three things are going to carry on forever" (Jim's 1993 ESPYs Speech 10:32). Valvano finished his speech by solidifying his legacy. He knew that he was going to die soon but wanted to make sure that his soul, the things that made him who he was, carried on forever. This part of his speech reminds me of a source that rhetorically analyzes Barack Obama's farewell speech. Chase Dunn discusses Obama's farewell speech and says "Obama crafts his legacy while also attempting to influence the political landscape of his successor by motivating his listeners to civic action" (Dunn 74). The ideas that Obama had going into his farewell address are very similar to Jimmy V's purposes of his speech. In a way, this was Jimmy V's farewell address as well. Valvano, like Obama, was leaving his legacy, he wanted people to see him more than a basketball coach or a man with cancer but as someone who lived life beautifully. While Jimmy V was leaving his legacy, he was also attempting to influence audience members. Jimmy V was attempting to influence people to donate money to cancer research. No matter who is giving a speech, a speech with a purpose means it can be motivational and influential on an audience. Jimmy ended his speech in a way that would leave a legacy. He perfectly wrapped up everything he set out to convey in the ten minutes he was talking as he was escorted down the stairs he received a standing ovation.

The pentad point agent would have been useful to analyze

the speech as well. The point agent is about who did it? What person or kind of person gave the speech? This point could be used to analyze the speech by looking at who Jimmy V was as a person. The agent could have been used to look into Jimmy V's background in both coaching and personal life. His speech is so impactful because of the person he was. On the stage, he was charismatic, funny, and positive. He gave off a demeanor that inspired people to be better than themselves and to do good. Jimmy V's speech was inspirational because of his story as a coach and also his personal journey with cancer. If someone else gave that speech who did not have a body full of cancer it may not have resonated with the audience.

In conclusion, I used Burke's purpose lens to rhetorically analyze Jimmy Valvano's ESPYs speech. Burke created a pentad with one of the points being purpose: the "why" behind actions. The main three purposes of Jimmy V's speech were to inspire, bring awareness to cancer research, and leave a legacy that lasts after he passes. Without these purposes, Jimmy V's speech would not have been so successful and legendary. He crafted a speech that was not only inspiring but also brought awareness to a cause, while also leaving the audience with a legacy for himself. Jimmy Valvano left this world not only with a personal legacy but with a speech that carries its own legacy.

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Jim Valvano's Speech

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Keywords: Passion, Emotion, Credibility, Sports, Success

From player to coach to broadcaster, Jim Valvano inspired thousands of people whether they were athletes or not. Valvano was a college point guard on the basketball team at Rutgers and was named student athlete of the year as a senior. He later went on to coach the North Carolina State Basketball team and led them to the ACC and NCAA championship in 1983. He led the Wolfpack to another ACC championship in 1987 and brought home ACC Coach of the Year in 1989. After his coaching career, Valvano became a nationally renowned basketball broadcaster and along with Dick Vitale coached an abundance of the most important games over the 1990s. Valvano was then diagnosed with cancer at the age of 46. He gave a speech at the ESPYs when he received the inaugural Archer Ashe Courage and Humanitarian Award. His speech is one of the most influential ever given at the ESPYs. Valvano connects and moves the crowd with his credibility and passion.

Valvano was a highly successful and highly renowned coach of the NC State Wolfpack for years. When it came to giving this speech, he was the perfect man for it because of his upstanding character, experience in the sports world, and his inspirational stories of cancer. He captured the attention of the room and was able to hold them through an intense and empathetic speech. "Now I'm fighting cancer, everybody knows that. People ask me all the time about how you go through your life and how's your day, and nothing is changed for me." I find this to be a very powerful statement because he

accepts the fact that he has cancer, and he chooses not to let it affect him. Valvano chooses to live every day to its fullest and keep a good mindset while making the most of his time he has left. As a proven winner his entire life, he states, "I think you have to have an enthusiasm for life. You have to have a dream, a goal. You have to be willing to work for it." This is a very good example of how to go about things not only in sports but in all aspects of life.

As a terminal cancer patient, and an elder to many of the people at the ESPYs, Valvano displays a lot of passion and feeling. He appeals to the emotions of the audience perfectly throughout his speech. When talking about how he lives his life, he says, "you should have your emotions moved to tears, could be happiness or joy. But think about it. If you laugh, you think and you cry, that's a full day. That's a heck of a day. You do that seven days a week, you're going to have something special." I believe this is an extremely important line because it is a great way to live your life. The importance of this is unparalleled because if you can have your emotions move you to tears every day of your life you really are experiencing life to its fullest. Valvano also states that, "people think I have courage. The courage in my family are my wife Pam, my three daughters, here, Nicole, Jamie, LeeAnn, my mom, who's right here too." In the most important speech of his life, he takes the time to talk about the love he has for his family and what he finds valuable. Lastly, he leaves everyone with another great piece of knowledge, "I just got one last thing; I urge all of you, all of you, to enjoy your life, the precious moments you have." This I find to be a very powerful way to end his speech because it leaves each person in the audience with something to think about going forward. A very reputable man who is on his death bed is giving them all advice on how to use the time they have left with the emotions they all have.

Valvano's credibility was not completely intact. While he was at NC State, he ignored NCAA academic violations and swept

them under the rug as the coach, leading to his eventual stepping down from the job in 1989. This act tarnished a little bit of his credibility and integrity for the time being. But by the time he made this speech that was long in the past and his reputation as a fighter through cancer and a legendary coach prevailed.

Valvano gave his inspiring ESPYs speech almost thirty years ago and there is still an abundance of lessons from it today. Valvano died at the age of 47. Not only was this a great speech, but the Jimmy V Fund has become an extremely successful charity for cancer research. In this speech, Valvano shared lessons through stories of his life and other notable sports figures around him. This speech even today remains one of the most influential ever given at the ESPYs, a reminder of an award that is the highest honors one can receive as a member of the sports world.

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Pathos and Life Lessons

DEREK CRUM

Have you ever set your mind on something and no matter what others have to say otherwise, you think it is wrong? Pathos, as appeals to emotions, may seem like a strategy for the person giving the speech to get pity out of their audience. Aristotle writes that, "pathos is an elaborate illusion" (Aristotle and Jebb). Emotions stirred in the audience by the speech may move you in a certain way, but that does not have to be sad. In this chapter, I demonstrate that pathos can evoke happy emotions, excitement, or even motivation. Pathos is important in rhetoric because the audience must feel what the person giving the speech wants them to feel, drawing the audience and the speaker closer. Emotions make the audience also understand the speaker's point of view, so pathos is a powerful rhetorical tool to evoke emotions, except for pity.

Pathos is important because it offers a way for the audience to relate to the person giving the speech and feel their emotions. The example I use is Stuart Scott's speech at the ESPYs. At the time, Scott what suffering from a rare cancer. Scott says, "I listened to what Jimmy Valvano said 21 years ago. The most poignant seven words ever uttered in any speech anywhere. Don't give up, don't ever give up. Those great people didn't. Coach Valvano didn't. So, to be honored with this, I now have a responsibility to also not ever give up." It was important for Scott to share his emotions because he wanted others to feel motivated to keep pushing no matter what they were

going through in life at the time. He knew he was going to die soon, and the audience knew that before the speech, but listening to a dying man make those statements about never giving up tells a person that somewhere else in the world, someone has it worse.

Pathos brings people together and can shed light on the world. Scott talks about something that brings sadness, but turns it into something motivational. He states, "I'm not losing. I'm still here, I'm fighting. I'm not losing. But I've gotta amend that. When you die, that doesn't mean that you lose to cancer. You beat cancer by how you live, why you live, and in the manner in which you live. So live. Live. Fight like hell. And when you get too tired to fight then lay down and rest and let somebody else fight for you." This is a perfect example of raw emotion. He isn't asking for pity either. He uses many ranges of emotions. From motivational, happy, and sad. His word choices trigger specific emotions. "Positive words can evoke feelings of excitement, possibility, and happiness. Negative words can just as effectively evoke fear or worry, bringing audiences to change their behaviors in order to avoid whatever bad outcome has been described" (Barron). Scott does a great job with word choice. His phrasing evokes his own emotions from the audience.

Pathos works when the audience can see and imagine what the speaker is going through. Barron describes this as an example of "sensory details" (Barron). Sensory details are a strong way to create images for your audience which also draws emotions. "While you can't show actual images in your writing, you can create them in your readers mind by using sensory details" (Barron). Scott shares that, "I didn't even know if I'd make it here. I couldn't fight. But my doctors and nurses could. The people that I love and my friends and family- they could fight. My girlfriend, who slept on a very uncomfortable

hospital cot by my side every night, she could fight." Scott paints an image in your mind of his girlfriend being there in his bed every night just to fight for him.

When using pathos, you can show more than one emotion at a time. Pathos is not about getting your audience to feel pity for you. Scott does not ask for pity from anyone. He just wants others to see what he is going through and how he can defeat cancer even when dying from it. In the final line from the speech, Scott says, "I wanted to thank you ESPN, thank you ESPYs, thank all of you. Have a great rest of your night and have a great rest of your life." This final sentence in his speech is so heartfelt that I almost began to cry. He says it so subtly, but it means so much. This last line has a bundle of emotions: fear, worry, happiness, breathtaking all in one. The way he uses the range of emotions is incredible. Scott touches many lives with just a few words coming from a seven-minute speech. He changes his audience's views on how they may want to live their lives in a happy and excited way.

In this chapter, I explained why pathos is important, why it can be used for other emotions beyond pity, and ways in which Scott moved his audience in a happy manner. When using pathos remember to draw your audience in and don't be scared to be vulnerable. I hoped this helped and you have learned a bit more about pathos. And like Stuart Scott said, "have a great rest of your night and a great rest of your life."

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Sgt. Pepper's Lonely Hearts Club Band: A Narrative Superpower

KATHRINE KIERSTED

The following chapter is dedicated firstly to my dad, who taught me how and why music should be appreciated and the immense value a few words and a melody can hold. It is also dedicated to those who seek to pave their own paths.
Keywords: Culture, Narrative, Value, Identity, Music

As a child, I loved stories. I loved reading them, I loved hearing them, and I loved telling them. Sometimes, these stories were fictional, and sometimes they were realistic accounts of events during the day. Either way, looking back, stories have always been a vital aspect of communication in my life. I'm not the only one, though, who realizes the importance and power of storytelling. Walter Fisher's narrative paradigm encapsulates this phenomenon, naming narration as the foundation of human communication (Fisher). Narratives can be created through numerous mediums, including through music. The Beatles are a prime example of the power of narrative through music. Growing up, my dad loved to play the Beatles, especially the album *Sergeant Pepper's Lonely Hearts Club Band*. Each song offered a fresh, fascinating sound with engaging, poetic lyrics that grew more complex with each listen. But this album is more than just a top hit: *Sergeant Pepper's Lonely Hearts Club Band* helped promote a cultural revolution during the

time of its release; furthermore, it revolutionized music, employing a unique narrative style to introduce its audience to pertinent ideologies and social movements. The album does this by first establishing a narrative style through visuals and language; given this setup, the listener is able to engage with the album and the ideas it discusses in a critical and analytical way that was relevant to cultural change of the time period.

The album's cover art and song lyrics help to establish key narrative elements such as characters, audience, and environment. Fisher's paradigm "focuses on how the intratextual reality of an account is shaped by its employment of characters and events" (Warnick 172). The cover of the album displays a large array of diverse individuals, including people who appear to come from different backgrounds, countries, or even time periods. The Beatles are front and center among this crowd, dressed in brightly colored outfits that almost come off as costume-ish. The first song, titled after the album, includes the line: "so may I introduce to you, the act you've known for all these years, Sergeant Pepper's Lonely Hearts Club Band" (sgt. Pepper [time]). These elements work together to "reconstitute the artist, the audience, and their LP-mediated encounter" (Hatch 81). The Beatles are no longer themselves, but instead take on the role of Sergeant Pepper's Lonely Hearts Club Band. "Sgt. Pepper went a step further by bringing diverse characters, perspectives, and voices into a loosely unified framework across an entire album...[creating] impetus for the audience to fill in its many blanks" (Hatch 87). The audience is launched into a new environment with distinct characters, and in creating this new space, the album moves the "audience from relatively passive listening to intensely active meaning making" (Hatch 81). The audience is engaged with the music in a specific way, actively searching for and making conclusions about what they mean; listeners have the opportunity to interpret and shape the story to their personal taste and experiences.

Furthermore, *Sgt. Pepper* touches on several relevant social topics and movements of the era, inspiring unity to go forward with the cultural revolution of the era. As part of its narrative style, *Sgt. Pepper* creates common themes in various lyrics across songs, such as loneliness or isolation, or a "tension between living in a serious reality and escaping into an alternative reality" (Hatch 88). As a result, the album "primes its audience to view themselves and society with sympathetic irony, identifying with a movement to 'make love not war'" (Hatch 88). As the narrative album goes on, it speaks to more themes of the era. It especially connects to the outcasts of society, or those who wished to go against societal norms and create something new for their generation and the future. Because the storytelling style of *Sgt. Pepper* is charismatic and approachable, it helped the album to take "the loneliness out of rebellion and [link] the activist and hedonist wings of the emerging counterculture as few things could" (Hatch 91). In a time where society was undergoing immense change and people were starting to feel disconnected from the societal norms in place, creations like this album were incredibly important to promote some sense of community or connection.

In addition to encouraging unity under these cultural ideals, *Sgt. Pepper's* narrative style, as established by its lyrics and cover art, encourages analysis of these various ideals by the listener. It triggers the listener to think about important cultural topics and ideas such as optimism, culture, exploration, and isolation. "Sgt. Pepper went a step further by bringing diverse characters, perspectives, and voices into a loosely unified framework across an entire album...[creating] impetus for the audience to fill in its many blanks," including their thoughts and opinions towards these cultural ideas (Hatch 87). The narrative paradigm "enables a clearer and more open

examination of how and why values matter to people," which applies directly to *Sgt. Pepper*, as it calls its audience to engage with the narrative in order to reflect and form these opinions (Turpin 78).

Some of the aspects of *Sgt. Pepper* that make it so valuable, such as its diverse character and subject range and its coverage of important cultural ideas of the era, are looked down upon by critics. Most music critics highly regarded the album as a work of musical genius, but Richard Goldstein, a journalist, characterized it as "an undistinguished collection of work...with no apparent thematic development" (Hatch 74). Instead of viewing *Sgt. Pepper's* loose, diverse composition as a strength, he viewed it as a major weakness. Furthermore, since the album was so relevant specifically to the cultural movements of the time, critics such as Robert Christgau, a music journalist, "faulted it for being bound to a moment" and not being timeless (Hatch 91). The album strongly spoke to individuals who were interested in going against societal norms and who felt disconnected to society as it was during the time. The album supported a spirit of revolution and change, but such change seemed to some, like Christgau, as though it was only relatable to that specific era. However, even though the events of the current era are not identical to those of the time in which the album was released, ideas of change and rebellion continue to be relevant. As such, the album is a timeless inspiration for individuality and exploration.

Storytelling is incredibly powerful. It allows humans to find connection and understanding through created experiences and characters, which validate real experiences. Storytelling is present everywhere, and it can have very real and very important implications. It can exist in music, such as in *Sgt. Pepper*. That musical story, though, goes beyond just entertainment. In fact, it welcomed its audience to unify under

important social movements of the counterculture era, such as individuality and exploration, and think deeply about cultural change. It called them to listen critically and make observations about culture and the world. I wondered at first how one, seemingly obscure, album could hold so much impact. After applying Fisher's narrative paradigm to this work, I can understand not only how the album was successful, but also how relevant Fisher's theory and narrative in general is to our daily lives and understanding of the world around us.

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Swear Words and Argumentation

CHANDLER CADMAN

Keywords: Curse Words, Audience, Speaker, Media, Burke

Curse words are present in every language and are used in multiple focal points of discourse throughout society, from daily conversations to media. Curse words can be defined as words that hold a level of taboo. These levels of taboo are dependent on an individual's own set of beliefs. Because of the offensive nature of curse words, these words hold a weight that other words do not contain. If curse words fall under the category of taboo, it would make sense to assume that curse words are bad in all contexts, but this is not the case. Depending on the setting and usage in which the discourse takes place, curse words can make an argument more persuasive or less persuasive. Argumentation serves as a branch of discourse and is a node of convincing an audience of something ("Discourse Examples and Definition"). In this chapter, I analyze the positive effects of swearing in argumentation (such as humor and elicitation) and the negative effects of swearing (offending the audience and conveying a lack of education) (Jay).

First, it would be beneficial to lay out the reasons why curse words can be seen both positively and negatively from an audience's perspective. There are a few key rhetorical theories that explain the relationship between speaker and audience. Edwin Black's second persona focuses on a set of shared values

between speaker and audience. A speaker will have a set of values that they share with their audience, but also a unique set of values and morals that do not align with the audience. Kenneth Burke argues that social identity is founded "spontaneously, intuitively, and even unconsciously." This theory states if the audience is a predetermined entity, the speaker will go into to conversation instinctually understanding that identification with the audience members is a necessity in producing a convincing argument. Because of this, the speaker's choice of lexicon is pertinent in staying relatable with an audience. Lastly, Maurice Charland's constitutive rhetoric is another lens to describe the audience as an entity containing an identity. This theory explains how an audience can be swayed one way or another because, as a unit, the audience makes up their minds on whether to support the speaker's ideals or not. In the case of curse words, observing popular media and listeners' reactions to the use of these words may be a way to understand the effects of the words on specific audience members.

When a comedian is on stage, their goal is to convince the audience that they are funny. Often, comedians use raunchy anecdotes, hypothetical situations, and punchlines to argue the point that they are funny. A comedy set, however, has the potential to produce both positive and negative reactions in an audience. A historically controversial comedian that has gotten large scale pushback from his sets is Dave Chappelle. Due to his language, including the N word and homophobic F slur, Chappelle's audience members have spoken out against his comedy sets. This is an example on how curse words can take away from an argument. If a comedian uses certain words and offends the audience to the point where they are angry as opposed to make them laugh, the comedian's argument is no longer effective. The Chappelle example serves as evidence on how rhetoric containing curse words can weaken an argument

for the speaker, but in other cases the exact opposite may happen.

A famous speech example from popular media containing foul language that strengthens the speaker's argument is the fictional dialogue from Al Pacino's character in the movie *Any Given Sunday* in his *Inch* speech. Pacino is readying his team up for an important game, and as the speech is reaching its climax, Pacino uses the F word. Although fictional, the written dialogue is meant to be realistic and mirror how a real audience would react. This use of profanity is welcomed with strong agreements and cheers from the entire team. In this instance, Pacino's tone becomes more and more aggressive while he is giving his speech up until he uses the swear word, which in this case is a substitution for aggression but used in a constructive way to inspire the team. As Jay argues, "Swear words can achieve a number of outcomes, as when used positively for… fitting in with the crowd, or as a substitute for physical aggression." This audience already contains an identity shared with the coach, and this moment of identification positively contributes to the outcome of his speech. The curse word Pacino uses positively enhances his argument and helps his team come together.

Curse words affect an argument because the level of agreeability within an argument is set to a spectrum, with one side of the spectrum being complete agreement, and the other side of the argument being total disagreement. It is crucial to acknowledge both sides of the spectrum so that the audience can have a better sense of the polarizing the effects of curse words. Because the number of positions and population of listeners is infinite, "Use of swear words is heavily context-sensitive and also because their meanings can be seen as expressive, rather than as referential/descriptive," the outcomes of a negotiation would have situational implications

when using curse words (Goddard). The limitation is that that every person is different, and when talking about an audience, it would be difficult to gage to what specific degree an audience is swayed. However, observing an audience through Lloyd Bitzer's rhetorical situation, considering the audience as an entity, as students on rhetoric and argumentation we can understand whether the audience agrees or disagrees. After the presentation concludes, based on an audience's reaction, we can observe how and why they are capable of being influenced. Moreover, conversations and arguments have an unlimited set of presenters and audience members, each with a set of morals and levels of agreeability. Because of this, it would be impossible to accurately account for every individual member of an audience when studying how a curse word may affect an audience. Jay writes that, "Swearing is positively correlated with extraversion and is a defining feature of a Type A personality. It is negatively correlated with conscientiousness, agreeableness, sexual anxiety, and religiosity" (Jay). The varying degrees of taboo present in both speakers and audiences impact the effect of curse words.

In the context of Chappelle's stand-up skits and Pacino's speech, the audiences are varied. In the case of Dave Chappelle, the argument that his jokes are funny on stage were met with criticisms due to his racial and homophobic cursing throughout his set. In the case of the *Inch* speech, the coach presents himself as an active unit of his team and seeks to motivate his team to win in an aggressive sport. By using a swearword in this context, the coach shows his (fictional) team that he is still one of them and he is outgoing and passionate about his faith in his team, thus making his argument an overall success. Using these two examples from popular media as evidence, I argue that curse words have contextual effects on an argument, on one hand an argument can be embellished by swearing and this embellishment can lead to

the argument being more persuasive, on the other hand, curse words can offend an audience and can take away levels of agreement from the audience, weakening the strength of an argument.

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Biggie's Postmodern Perspective

PETER DELANEY

Christopher Wallace was only twenty-four when he died. By then, he was already widely considered one of the greatest artists of his generation. The Notorious B.I.G was only able to release one album while still alive. Luckily, the record was more than enough for his music and lyrics to resonate with people from all generations across the globe. To understand why Biggie's words were able to touch people from multiple different walks of life, we have to appreciate his ability to encapsulate and represent the human condition. Throughout his debut album, his rhymes ooze confidence, and he flaunts the perks of success, "Now my mom pimps an Ac'[Acura] with minks on her back…Now we sip Champagne when we thirsty" ("Juicy"). Yet the album titled *Ready to Die* (1994) begins with a birth and ends with the song "Suicidal Thoughts," which includes a recording of the storyteller presumably killing himself while on the phone with a friend. The album tackles the mental health struggles of a man caught up in the criminal justice system with the subtle touch of an artist and the blunt nihilism of a New Yorker. Biggie's flow is intense, fearless, and philosophical. Big takes a postmodern approach toward describing his life experience in a way that results in a remarkably poetic and relatable string of seventeen songs. Throughout the album, Biggie's music embodies this

postmodernist school of thought through his critiques of modern society and traditional values. By analyzing the album through the context of postmodernist theory, the reason why Biggie Small's music is still relevant decades later becomes abundantly clear.

Postmodernism can be best understood as a response to the modernism movement. In *The Routledge Companion to Postmodernism*, Stewart Sims (2012) explains this by writing, "...postmodernism is itself the set of responses (not necessarily uniform or even compatible) to the perceived failure of modernism." At the turn of the twentieth century, modernism emerged as a broad philosophical movement based around idealism, a belief in human reason, and optimism regarding Western principles, society, and progress. While it took different forms depending on the field and author, Blair explains that the "modernist movement... was explicitly and thoroughly committed to a metanarrative of social transformation through progress in the form of technological innovation universal rationality, and corporate power" (1991, 265). Politically and socially, modernist thought is associated with the "ideal versions of human life...and a belief in progress," (Tate) or even a utopian attitude toward democracy and other Enlightenment-era ideals. Modernism is connected with enthusiasm toward liberal capitalism; this faith in western institutions and progress was predominant in literature, art, and philosophy in the later nineteenth and early twentieth centuries.

Within the field of history, modernism and postmodernism represent two opposing approaches to writing the history of a subject. While traditionally historians have relied on overarching themes, structures, and narratives to capture a time-period, modern academics have been increasingly rejecting many of the field's previously held tenets and invoking postmodern methodologies in their research.

Following two gruesome World Wars, postmodernism emerged as a response to the traditional values rooted in modernism. Sims describes postmodernism as "a generalized loss of faith in the grand narratives of modernism that had seen the West through its heyday of industrialization, colonization and capital accumulation: whether Enlightenment rationality, liberal democracy, industrial progressor dialectical materialism" (Sims, 19). Rather than glorifying strides in development with broad notions of freedom or progress, representations focused on the conditions of the individual. A new era of thought developed with an "incredulity toward metanarratives," and an unprecedented relativist perspective (Blair 1991, 264). As a history major, I have been forced to consider these opposing philosophies and decide on the merits of structuralism while crafting my own representations of the past. Throughout my study of rhetoric, I have noticed how almost anything can be analyzed as a rhetorical artifact. I was inspired to consider some of the postmodernist theories I had been learning about in a variety of my classes applied to the rhetoric of a generationally talented orator and one of my favorite artists, Biggie Smalls.

"It was all a dream...", Christopher Wallace takes a moment to reflect on his childhood growing up in Brooklyn in the song "Juicy." He rhymes about reading a hip-hop magazine called "Word Up!" and idolizing the rap stars in the cover, "Hangin' pictures on my wall." As he rapped these words at the Hit Factory, a studio where John Lennon used to record, he had made it by most standards; he had signed his record deal. Between his financial and professional accomplishments, Biggie exemplified the ideal American success story. Yet, this paradigm did little to represent his life experience or illustrate the mental health struggles he was going through despite his wealth. Biggie's music resists the notion of continuous progress both in the sense of his personal life or referring to the

broader society. The song, "Things Done Changed," presents the transformation of New York City in a negative light and do little to make one believe Big had confidence in the city's future. Far from glorying Western institutions or liberal capitalism, the album highlights the prevalence of unequal opportunity. Songs such as "Gimme the Loot" represent the perspective of somebody pushed to crime and violence as a means to afford food and strongly refute the idea that anyone who works hard can succeed in America. Lyrics disavow traditional values and expectations, as one line rhymes, "born sinner, opposite of a winner" ("Juicy"). As the postmodern movement swept through popular culture and influenced many, Big's unapologetic nihilism resonated with others who had begun to reject conventional ideals.

In Blair's translation of one of Nietzsche's lectures, there is a discussion surrounding the connection between rhetoric and persuasion. "In rhetoric, there is also an imitation of nature as a basic means to persuade. The listener will believe in the earnestness of the speaker and the truth of the thing advocated only if the speaker and his language are adequately suited to one another" ("Gimme the Loot"). By establishing the persuasiveness of reflect real life-experiences in arguments, Blair illuminates the postmodernist appeal. Postmodernism recognizes the difference in individual perspectives and fights against the existence of objectivity or universal truths. In the lecture, Nietzsche reflected, "The highest sensual pleasure borders on the highest disgust... Hamann says: clarity is the right distribution of light and shadow" (1983, 116). "Ready to Die" is reflective of an extreme relativist stance, allowing his audience to ride the wave of his human experience and bringing them with him as he reflects on the low points and peaks of his life. By offering a true reflection of his experience, rather than only flaunting his highest moments, Biggie's rhetoric could be experimental and break the form of the genre

and still come across as sincere. Describing the shift from the modern to the postmodern era in art, Sims writes, "Because postmodernism broke the established rules about style, it introduced a new era of freedom and a sense that 'anything goes" (19). His description demonstrates how Biggie's music reflects some of the core values of postmodernism. "Often funny, tongue-in-cheek or ludicrous; [postmodernism] can be confrontational and controversial, challenging the boundaries of taste; but most crucially, it reflects a self-awareness of style itself... Often mixing different artistic and popular styles" (19). The album breaks from traditional expectations of the genre by incorporating a variety of styles and sounds while focusing on themes rarely touched in previous hip-hop records. Scattered amongst the hit songs are experimental interludes that record real conversations, arguments, and sexual intercourse from Biggie's life. By rejecting the genre's traditional forms, conventions, and truths, the record takes on a postmodernist flavor, one that probably strengthened its appeal to an increasingly nihilistic audience.

In a song Biggie raps, "this album is dedicated to all the teachers that told me I'd never amount to nothin'" ("Juicy"). Nevertheless, the irony of the album is that it tells the story of triumph against all odds, but ends in a suicide. Big did amount for something, but still, in the end, it was not enough. By employing this narrative arch, Big's music pushes back against the westernized ideal of success and mimics the relativist perspective of a postmodernist. Biggie's knowledge of postmodernist scholarship is unknown. However, his rejection of romanticized metanarratives, break from traditional conventions of the genre, and relativist approach toward depicting his life experience in his music, all seem to be influenced by the postmodernist movement. I have appreciated this opportunity to rhetorically analyze one of my favorite pieces of art and it has been surprising to see the

relevance of these academic theories. Considering this, and the fact that this essay still needs a dedication, I would like to dedicate this paper to one Christopher Wallace and all the teachers that helped me amount to this.

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PART III: WHERE DO FEELINGS GO?

Aesthetics in Everyday Life: A Rhetorical Tool

SHAYNA SMITH

This chapter is dedicated to both my mom, Dana, and my twin brother, Brent. My mom and my brother are my support system and have helped me through some of the hardest points of my life. Thank you for supporting me as I grow into the woman I am today, and for always 'walking me home.' At the end of the day, aren't we all just 'walking each other home?'
With love,
Shayna
Keywords: Aesthetics, Beauty, Nature, Psychological, Humanity, Prismatic Ecology

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Aesthetics are a powerful rhetorical tool, and do a lot of things for humanity, both on an individual level and on a collective level. Aesthetics invoke emotions, influence moods, provide a source of inspiration, persuade us, move us, heal us. Aesthetics also influence cultural and social norms, and impact community satisfaction on a collective level. As I dive deeper into analyzing aesthetics and how exactly aesthetics operate within a rhetorical framework, I must, firstly, provide the definition of the term. The *Oxford Dictionary* defines 'aesthetic' as "concerned with beauty or the appreciation of beauty," specifically as, "giving or designed to give pleasure through beauty." This is the beauty-centric definition of aesthetic, which is the definition of aesthetic I focus on, as opposed to the scientific definition of aesthetic, which is more concerned with

"the perception and evaluation of art." Beauty is all around us, as human beings on planet Earth, but it is the conscious acknowledgement of this beauty and the aesthetics given off or perceived by the individual (or the collective) that I believe to be the most influential from a rhetorical standpoint. Because aesthetics are so powerful and transformative to and for our human experience, I argue that aesthetics go beyond just influencing our attitudes and behaviors; I believe that we can use aesthetics as a rhetorical tool to influence states of mind, or, more specifically, our mental health.

Ralph Waldo Emerson, a scholar who is most recognized for his transcendentalist theory, turned to nature in order to make sense of the world in a time when the world was a very structured, irrational place. Similarly, to Emerson, I decided to turn to the nature around me to make more sense of my experiences and my thoughts. When I was a junior in high school, I desired to find a place I could assign personal meaning to, a safe space where I could just be present and exist, in the simplest way. In the midst of high school, I needed a space to clear my mind, a place for me to explore my creativity, my free self. The first example that comes to my mind is rather personal: in high school, I often felt trapped, confined within the walls of my classroom, learning and engaging in rigorous coursework, just to go home to be confined within the walls of my bedroom for hours on end completing that night's homework assignments. I found myself desiring an escape from the walls I had felt so confined to, a physical escape, but also a mental, psychological escape. Later, I started to notice the negative effects of feeling physically and mentally confined on my mental health. I became severely depressed, as I was no longer able to enter many spaces that brought me joy or allowed me to explore my creative, free self.

In order to demonstrate the rhetorical influence of aesthetics impacting and influencing mental states, I first discuss

prismatic ecology as it relates to aesthetics and analyze how this discourse brings to light just how powerful aesthetics are in regard to influencing the human psyche. Then, I relate my interpretation of nature and the psychological influence of beauty in the form of aesthetics in my own life to that of a Turkish writer from the 1890's. Finally, I extend my thoughts to the collective level, and discuss research that demonstrates how beauty in the form of aesthetics influences the human psyche, so much so that aesthetics have been proven to impact collective societal satisfaction.

Aesthetics are, in fact, an extremely influential rhetorical tool for humanity. Beauty not only can help us to make sense of the world around us, but it can provide humans with what may feel like mental nourishment and influence our morality and overall happiness. Known as the Fisherman of Halicarnassus, the Fisherman's work brings about a new ecocritical discourse, which has been coined as "prismatic ecology." Oppermann introduces the discourse of prismatic ecology, the umbrella, so to speak, under which the influence of aesthetics is found and understood more closely. Prismatic ecology is in and of itself rhetorical. Oppermann notes how the discourse emphasizes:

...nature's polychromatic richness and vibrancy. [Prismatic ecology] investigates the material vitality of colors in affecting the cognitive, perceptual, aesthetic, ideational, and cultural experiences of human subjects and the ways in which such experiences are related to the moral appreciation of natural environments. (Oppermann et. al, 158).

Aesthetics can be created through, and are heavily influenced by, vibrant colors and the natural world around us. Colors have been proven to evoke a variety of emotional responses and powerful associations, for example: yellow happiness, red urgency, and blue calming or peaceful. Aesthetics of the natural world, as well as the manufactured world (such as a classroom setting) heavily influence and shape our experiences as human beings. Depending on whether the

aesthetic be positive or negative, these experiences help shape our interpretations of our surroundings, and are thus "relayed to the moral appreciation of natural environments" (Oppermann et. al 158).

Through a closer analysis of the Fisherman's work, worldly beauty, particularly in the form of aesthetics, has, in a way, been thought and felt to provide sustenance and mental nourishment for humanity. This particular example illustrates how nature, and this particular aesthetic, plays a larger role in shaping humanity than one may expect. In the Prologue of *A Flower Left to the Aegean Sea*, the Fisherman writes, "This deep blue sky of southern Anatolia, its violet sea, light and land, has nourished various trees, fruits, flowers, human beings and civilizations...I dedicate all the stories to them" (Fisherman & Oppermann, 158). Through the personification of southern Anatolia, specifically the "deep blue sky," the "violet sea," and the "light and land," the Fisherman emphasizes the power of nonhuman, natural elements to influence humanity and in this specific example, the Fisherman goes as far as saying that [the sky, sea, light, and land] have "nourished" both human beings (on an individual level) and civilizations (the collective). Additionally, in highlighting the influential aspect of nature as it relates to humans, the Fisherman alludes to nature's rhetorical essence.

Transcendentalism gives us a sense of alterity in an increasingly controlled world, which Emerson strongly theorized and supported throughout his scholarly life. An important distinction that relates to seeking out beauty to human psychological and behavioral processes is as follows:

To recover beauty, it is necessary to recover its aspects of creative involvement and alterity. Alterity can be understood as a sense of the unconstructed, nonfunctional, oppositional, different, imaginary, utopian, and inhuman aspects of the world. Beauty, then, is found not in a construction of reality but in a common engagement with alterity. (Oppermann et. al 159)

Oppermann illustrates the ability of nature here to influence humanity and highlights its rhetorical, active nature by stating that it has "creative involvement." Beauty functions as though it is a living thing; beauty has the capacity to influence, move, inspire, and heal people; beauty in the form of aesthetics is a rhetorical tool that is indeed therapeutic, and can allow people to free themselves from psychological feelings of restriction and limitation. Have you ever felt the need to step outside for a while and just breathe? Let go of your expectations, worries, and put your mind at ease by becoming one with your surroundings? This is all part of the human experience, and the Fisherman emphasizes the rhetorical side of nature discussing its alterity.

The influence of aesthetics extends beyond the individual level and is transferable to the collective society. Being surrounded by those who are happy and satisfied in their community and environment lifts others up and makes them feel as though they are supported. Beauty in the form of aesthetics is highly associated with community satisfaction. A survey of 28,000 people across all 50 states and 800 various communities nationwide was conducted by Florida et. al to investigate the hypothesis that beauty is positively correlated with community satisfaction. In the survey, participants were asked to rate their levels of satisfaction in their communities on a scale of 1-5. A score of 1 meant that the participant was not satisfied with the aspect of community in question, whereas 5 was extremely satisfied. The results of the research revealed that beauty, or physical setting, was ranked highest among individuals in terms of community satisfaction (mean = 4.06/ 5). The next highest scoring category of the participants' communities was outdoor parks, playgrounds and trails (mean score of 4.14/5). Overall, the aspects of one's community that served to provide a beautiful aesthetic or environment for the inhabitant were ranked the highest; they are the aspects of the community that provide the most satisfaction, in a

psychological manner, for the community. Beauty in the form of aesthetics has been proven to not only influence the emotions and levels of satisfaction of the individual, but also on a community and collective basis.

As humans, having and maintaining creative freedom is important. Humans want to be creative beings that are free to develop perceptions of the world around us that serve us in a positive way. I believe that aesthetics help shape our perceptions, both positive and negative, of the world around us. In times of confusion and psychological disorientation, we often ask what the purpose of life is and what meaning it holds, or, what meaning we can give it; these thoughts, subsequently, cause us to turn outwards. As such, if we are lacking beauty in our daily lives, or failing to appreciate our surroundings, it can impact us in many severe, negative, psychological ways; dullness and sameness in environments can cause one to feel trapped, isolated, and depressed. For example, I felt trapped and depressed in high school because I was failing to explore and appreciate the beauty that lied right outside my front doorstep-a great walking path surrounded by an aesthetically pleasing river and trees that soon became my 'escape' place. For me, my interpretation of nature and the psychological influence of beauty in the form of aesthetics in my own life is similar to that of the Fisherman's. Through the analysis of prismatic ecology as it relates to aesthetics, the rhetoric behind aesthetics is brought to light; aesthetics are in and of themselves a rhetorical tool that is capable of shifting human psychological states. Finally, through the extension of my thoughts to the collective level and the analysis of research that demonstrates how beauty in the form of aesthetics influences the collective human psyche, it is further illustrated how aesthetics are active, influential elements of our lives that have strong capabilities to influence humanity as a whole. In conclusion, increasing one's conscious focus on beauty in the form of aesthetics in the natural world that surrounds us will

lead to a more fulfilled and happy life. As humans, we can feel more grounded and increase our overall levels of happiness and satisfaction when we take time to pause and make sense of our surroundings and appreciate the beauty that lies within them.

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The Progression of Interior Design in Healthcare Centers

GRACE SAMBROOK

I dedicate this piece to Amy Lesko, my loving aunt and cancer survivor.
Keywords: Relationships, Mental Health, Health Care Facilities, Interior Design, Connections

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Space is an extraordinarily immense and ever-changing concept, yet all humans have a specific idea of what "home" means for them. The creation of this space varies from person to person and people are constantly trying to create home-like environments, especially in a space that is unfamiliar. Painting the walls a brighter color or adding familiar items like pictures and decorations are all ways we contribute "home-like" accents to spaces. Humans do this in dorm rooms, offices, and apartments. Yet in one of the most unfamiliar and unwelcoming environments, hospitals and health care facilities, the interior spaces have maintained their infamous cold, dark aura for centuries with little questioning. Space is a powerful thing and can make a huge difference in a person's attitude, motivation, and wellbeing. If humans can argue adding decorations in an office can make an employee feel more relaxed and complete better work, we should also be arguing that creating more welcoming and "home-like" spaces

in health care facilities may lead to faster patient recovery and happier, healthier environments.

   As a child, I grew up close to my aunt Amy who was in and out of hospitals due to recurrent cancer. While in and out of health care facilities, she constantly longed to come home, especially during the months she would undergo chemo because of how much she disliked the hospital environment. She recalls how "lonely and bare" it was and her mood seemed to drastically shift every time she came home. Still to this day, I question whether her recovery would have played out differently if her environment had been more familiar and this same question falls on all patients in the health care system. In order to continue expanding and improving US healthcare centers, the focus needs to be on the receiving end, the audience. There are aspects of interior design that prove to be extremely beneficial including colors and plants. Adding warmth and items with color to the more cool toned hospital rooms is beneficial for patient ebullience and can encourage hospital staff to stay lively. Plants and nature can also reduce feelings of anxiety and depression. Connecting with patients in the health care system and adding elements like these could potentially improve patient recovery and improve how patients view receiving treatment.

   Color psychology is the study of the mental and emotional effects humans perceive generated by color (Art Therapy). Although colors are interpreted differently, research suggests certain colors stimulate feelings and deeper meanings in the human brain. One of the reasons healthcare centers never use the color red is because it is associated with energy and danger. A study by psychologist Karyn Pravossoudovitch observed patients' responses when asked what colors they associate with safety and danger. The results showed that "words and symbols associated with danger were classified faster when shown in red" (Pravossoudovitch). White, however, is a very neutral color that our brains associate with cleanliness

and simplicity. The appropriateness of the color white in hospitals is valid but without any warm tones, white can also be associated with intimidation and increased stress. Colors are also perceived differently in each culture and this is important for health care providers to recognize when treating patients of different cultural backgrounds.

Colors like green, blue, yellow, and orange in many cultures symbolize happiness and relaxation and healthcare centers can initiate more positive emotions in patients by adding these to hospital rooms and clinics. Items like curtains, pictures, and small colorful decorations are easy ways to contribute color to a space. This will potentially decrease stress levels and depression rates in patients and generate faster recovery rates around the world.

The benefits to improving the interior design in hospitals are being recognized by organizations who are now conducting studies to experiment its link to patient recovery. Alongside the positive responses with colors, studies found using nature and plants also had beneficial elements. Plants provide a calming presence in a space and can boost happiness and motivation. In fact, a bacterium in plant soil called Mycobacterium vaccae triggers the release of serotonin that lifts mood and reduces anxiety (Affinity Health). Plants can also provide patients with tasks such as watering and trimming that keep them busy and engaged. A second study conducted in 2011 at a hospital in Denmark focused on cancer patients and their responses to different hospital environments. Each patient was exposed to new architecture, decoration, and overall design. The goal was to create a warmer environment and understand the effects it may have on their health and mood. They added certain accents such as nature and plants which had an extremely positive response in patients. In fact, many "participants that had experienced positive sensory impressions in the hospital environment had a significant impact on their mood, generating positive thoughts and feelings. A view of nature

helped them to forget their negative thoughts for a while. The possibility of having a view helped some cancer patients to connect with good memories and personal life stories that enabled them to recall some of their feelings of identity" (Timmermann). Evidence linking emotions to nature cultivates questions as to why more hospitals are not using these resources that prove to be so successful.

In contrast, many healthcare professionals argue against the use of color in hospital rooms for safety reasons. The color white allows for high visibility and maximum contrast. Doctors working on a patient need the ability to clearly see their patients and any possible injuries or malfunctions with treatment. Adding color and decorations to a room can be distracting to the human eyes and it is easy to be drawn away from the more important aspects. As mentioned in the color table, colors are also perceived in different ways and in order to avoid misinterpretation, many hospitals avoid them. Whites and grays are the most common colors US healthcare centers use since it is very neutral in comparison to other colors.

Ultimately, space is one of the most influential and important concepts and adding elements of design, color, and nature may improve hospital hospitality. When used in the appropriate way, color has proven to decrease stress levels and stimulate positive emotions in the human brain. Nature is also a beneficial way to improve happiness in healthcare centers and keep patients productive. Health care workers need to connect with their audience, the patients, and understand their needs in order to best provide for future generations. Creating a more welcoming space through interior design could be the key to changing how we see medical treatment.

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Importance of Mental Health

SID BANTHIA

Caring for the mind is as important as caring for the body. In fact, any individual cannot live happily without the mind and the body working simultaneously. Creating a healthy mindset is an investment in an individual's overall well-being. Emotions are thoughts which go on in your mind and is an excited mental state. It is a strong mental or instinctive feeling as pleasure, grief, hope and fear. People who are emotionally healthy have controlled thoughts, calm attitude, decision making abilities, and can cope up with difficult situations and setbacks. In this chapter, I argue that people often don't give mental health much importance and that is why knowledge on this subject should be shared. Understanding the positive and negative sides of mental health is important. I write about the urge to make that change.

Being emotionally happy does not mean you are happy all the time. It means you are within yourself and understand the positive and negative outcomes. This health helps you to cope with daily stress that comes from financial, business, family, personal and other matters. Thinking before you act, striking for balance between work and yourself, and connecting with others are some characteristics of wellbeing. Finding purpose and meaning in anything you do is a sign of positive energy and shows that you love your work and are happy. So, if people see that emotional well-being has healthy characteristics, why

don't they talk about it more? Why are people still struggling with mental health? Taking mental health for granted and not finding a solution to your own well-being can lead to depression, anxiety, and fear. It is important to consult these issues before the symptoms turn bad and permanent. Hence, the role of psychologists, psychiatrists, and mental trainers is important for someone struggling to keep up with good mental health.

As an athlete, I am often exposed to pressure and anxiety in various situations. I really think the understanding of mental health is important before your emotional well-being can start affecting your performances. Athletes in particular go through emotions all the time and the expectations of them to perform are so high that they often lead to stress, anxiety, nerves, and pressure. To deal with and overcome these situations is not easy and hence to be able to fight them every time, athletes need to practice methods of yoga, meditation, and relaxation. Because athletes face challenging situations before every match they play, they are the best examples of how an individual should try and overcome mental stress. Mental stress can be of different kinds, but athletes demonstrate over the counter techniques of fighting or facing such challenges. Relaxation methods are important to learn and understand since they provide accurate focus and concentration. Anyone can focus on their breath and body, which helps to prevent external feelings, developed from the outside. The mind is focused on one goal and hence people are able to concentrate.

When talking about acting against mental health problems and paying attention to such issues, there are prime examples of famous athletes who have stood up and addressed the importance of mental health. These athletes have expressed their feelings towards mental health and why it is important in every person's career. Simone Biles, who is the world's best gymnast, pulled out of certain Olympic events because of stress and mental health. By withdrawing from the Olympics,

Biles made a big statement about mental health because no athlete would ever want to bypass a tournament like the Olympics. The complexity of the issue is so high that often the best crack under pressure. According to the *New York Times*, pressure, anxiety, and stress were the vital factors for Biles. "While she had come to the Tokyo Olympics feeling "pretty good," the weight of expectations on her as Team U.S.A.'s biggest star at the Tokyo Games became tougher by the day, and in the hours before the team final she said she was shaking and couldn't nap. In the end, the pressure was just too heavy for her to bear, she said after withdrawing from the team final on Tuesday." This evidence suggests that humans no matter how experienced and famous they are, they still need time to themselves and need a burden to drop the burden from their shoulders.

Another example is Naomi Osaka, who withdrew mid-tournament from the U.S Open. Osaka is one of the best women's tennis player and the withdrawal from the event was also a huge and controversial statement. Osaka withdrew mid-tournament and refused to speak to the media on the issue. There are pros and cons to the event that occurred but as audiences and fans of the sport, we must analyze the human mental state at that given point. Speaking to the media is important since they bring the sporting community together and are responsible for growing attention to the sport, but we must also consider Osaka's individual perspective. In a statement she provided after her withdrawal, she stated that at that given point her brain couldn't function and turned entirely numb and was not able to make decisions. When a person says that we must understand and feel for her since there was no solution to her brain freeze event and hence talking to anybody was not an option. Osaka has been a prominent face in the women's sports community and has been a big motivation to female athletes and girls worldwide. She is also an ambassador to a mental health organization and has given the cushion for

other athletes to step up if facing any health issues. Both these women have spoken up about their own mental health, as an issue which had not been discussed, but have now also led a foundation for people to speak in public. Because of them, there are several resources available on mental health and people have slowly started to open up about their own issues.

In conclusion, people do not have to struggle in silence and are entitled to view or voice their opinions about mental health and emotions. These are key terms to an individual's well-being. Athletes in particular need to surround themselves with positive energy all the time and spending time with your close ones can help take off pressure. Attitude is everything, and mindset of an athlete is directly proportional to their performance.

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The Inaccurate Scale

MOLLY MATTHEWS

Dear World Health Organization,

I'm a student writing to you to voice my concerns with the BMI scale. First, the general public must know that this scale has many flaws. The World Health Organization defines BMI as: "a simple index of weight-for-height that is commonly used to classify underweight, overweight and obesity in adults." In today's society, health is not always a measure or a number on the scale; it can be physical, emotional, and mental. As science has developed, we have learned that many things contribute to the overall picture of health. The BMI measurement is outdated and leads perfectly healthy people to question their body image. Harvard's T.H. Chan School of Public Health stated that "BMI tends to overstate levels of fat in people who are muscular or athletic." This means that some of the fittest people on the planet question their body image because of BMI. As the World Health organization, do you want to be validating a misleading scale? Overall, the scale is an inaccurate measure of weight, the scale discriminates groups of people, leads to overall confusion, and most importantly, is not a representation of health.

I'm going to address why the World Health Organization should stop validating this scale as a form of measurement. Logos is a rhetorical term derived from Greek philosophy used explicitly to appeal to logic. Logos also helps to prove that BMI is an inaccurate measure of what health means in today's society. Scientific explanations show that there are much

better ways to measure body weight, muscle, and health than the BMI scale. Nevertheless, it leads perfectly healthy people to think that they may be obese. As an organization, don't you want to have the most accurate scale possible?

An Olympic track star could get their BMI measured and see that they are obese when they are all muscle. Here is how it works. Body Mass Index is clearly defined as a person's weight in kilograms divided by the square of height in meters. There is a scale used to understand the measurements. 18.5 is underweight, 18.5 to 24.9 is average, 25 to 29.9 is overweight, and 30 or over is obese. The scale can't differentiate between fat and muscle. BMI cannot measure the muscles of the track star, so it is a flawed measurement of this athlete's overall health. This creates a measurement problem for anyone who has muscles because muscle is denser than fat. People with muscle may think there is something wrong with them if the BMI scale shows them as obese. However, it is a problem with the scale used to measure them and not the shape of the fit athlete. This scale gives athletes and the public a lack of reliability which causes body image issues. As a society, should we be using a scale that discriminates against some of the healthiest individuals? These issues could be prevented if the scale was accurate for all people.

BMI confuses people who know that they are healthy and are told that they are obese by this scale. It is not fair for the general public. First, this is an ancient measurement. The person who coined the term BMI was a Belgian man who has been praised for his creation, but the critical problem is that he was a mathematician and not a physician. He made BMI a quick way to measure obesity, and it wasn't considered for any other factors. It is now a 200-year-old term. Don't you think it is essential to have an up-to-date form of measurement? The scale is outdated, impacting how people understand the scale in today's changing society.

Another way that the BMI scale is misleading is because

it does not consider fat distribution. Fat distribution is a significant indication of health risks. This is because not all fat is the same. There are two types of fat in the body. The first type of fat is subcutaneous fat, which is not dangerous for your health. The other type of fat is visceral fat, which has substantial adverse effects on health. Unfortunately, the scale does not detect subcutaneous fat or visceral fat. This is a major problem because it can't tell whether the fat on your body is normal or could lead to chronic illness. If a scale can't indicate between healthy and dangerous types of fat, why are we still using it as a form of measurement? These factors lead people to confusion and questions about their body image when using this scale.

In conclusion, BMI should not be utilized because it has many limitations. Its limitations have caused many groups of people to have questions about their body image. The scale leaves people unsure about their bodies because all it can provide is a number. If a scale is causing perfectly healthy people to question themselves, then it should not be used. The most critical issue is that BMI is a statistical measurement still being advanced by The World Health Organization and other major organizations. This has become such a widespread issue because the public trusts these places. If this scale can stop being used, it would benefit people worldwide. Many people today may not even know the harms of the BMI system, which is problematic. The halt of this scale in society could even change how people perceive their body image. A scale that can't be inclusive of everyone should not be used in a professional setting, the World Health Organization, or any individual. Thank you for taking the time to listen.

Sincerely,
Molly Matthews

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The Universal Bitzer's Theory

MICHAEL FROGGE

Keywords: Exigence, Audience, Constraints

Oftentimes as students, we wonder what motivates speakers to give a speech and how they approach their structure. One of the best speakers of all time, Ronald Reagan, has been very effective in getting his point across to his audiences and motivating them to overcome the obstacle that they may be facing. In Reagan's Challenger address, his goal was to persuade the audience to overcome the fear or hesitation they might be feeling after the tragedy. In this chapter, I use Lloyd Bitzer's rhetorical situation, with its three main components—exigence, audience, and constraints—to analyze Reagan's speech. Without the tragedy, there would be no point for the speech. As students of rhetoric, we may wonder what makes Reagan such a good speaker and what strategies he uses to make his audiences feel certain ways. Analyzing the Challenger address intrigues me because I want to see the mold of one of Reagan's speeches.

There would be no reason for the Challenger address without the actual event happening and affecting the audience in such a way that the President needed to address the people of the United States. The explosion of the Challenger is the exigence within Reagan's address. The event happens and is a problem in the world. Reagan is able to affect the emotions of the audience. The situation needed a response, which is what Bitzer's theory is about. In the address, there are phrases and

ways of addressing the audience directly. They are effective because of the specific situation and audience. Reagan not only reassures the nation, he also urges his audience not to give up on the support of NASA and the risks they take. He overcomes the audience's fear by challenging them to stay courageous and brave and to keep exploring.

Reagan addresses directly the highly unusual situation and the constraints he faces. He states "Ladies and Gentlemen, I'd planned to speak to you tonight to report on the State of the Union, but the events of earlier today have led me to change those plans" (Reagan 1). Bitzer says that a situation is the cause of a speech and shapes its characteristics. "Each reader probably can recall a specific time and place when there was opportunity to speak on some urgent matter," (Bitzer 2). Reagan acknowledges that he was planning on delivering the state of the union address, but instead he is forced to talk about the tragedy at hand.

Reagan does an outstanding job persuading the audience to overcome their fear and not to let the Challenger disaster make them hesitate to explore space. He urges his audience to remain strong and courageous. He states, "I've always had great faith in and respect for our space program. And what happened today does nothing to diminish it... We'll continue our quest in space. There will be more shuttle flights and more shuttle crews and, yes, more volunteers, more civilians, more teachers in space. Nothing ends here; our hopes and our journeys continue." Reagan relies on pride, resilience, strength to urge his audience to overcome fear and despair. He also reassures his audience about the expertise and scientific knowledge of NASA and all the people who work there. By letting his audience know that he is not fearful and he still believes in the space program, they should also not hesitate in their full confidence of NASA.

Bitzer's theory of the rhetorical situation is a tool that can be applied in every situation; this is what makes it so universal.

Richard Vatz presents a counterargument to Bitzer, as a challenge to the premise that discourse emerges as a response to a situation. Vatz argues that it is not the situation that requires the rhetoric but rather the speaker's ability to choose what they want to speak about. In response to this challenge, I argue that a situation has no bias in it. For example, the Challenger shuttle exploded after take-off and as a situation it has no outside opinion affecting what happened. It simply happened, out of anyone's control. But how a speaker decides what topic to address in response to that situation, in the way Reagan demonstrates with the Challenger address, has an enormous potential on the audience.

In this chapter, I have analyzed Reagan's Challenger address through Bitzer's rhetorical situation. Reagan urges his audience to overcome their fear, even after such a tragic event, and persuades them to continue to be courageous and brave and explore space. From now on whenever I hear a speech, I apply Bitzer's theory to see how effective I think the speech is, especially when responding to an urgent situation. I challenge you to do the same.

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The Kairos of Wartime Rhetoric as a Modifier

CHRIS AMARAL

Keynotes: Kairos, Politics, War, Persuasion, Argument

It is often the case that the amplifying factors of rhetoric are not actively employed by the rhetorician within their speeches or arguments, oftentimes the context of the speech is just as important as the verbal aspects. Factors such as credibility, choice of dress, location, and others can have a huge impact on rhetoric, however few factors have an impact as significant as timing. Appeals to timing (i.e. the present, the timing and context in which the speech occurs), termed as *kairos,* are absolutely critical in determining whether a speech is necessary and effective. There are few points in time that require strong, powerful rhetoric than in times leading up to or during military conflict. The needs to unify, defend, and survive are paramount during these periods, and rhetoricians in places of power need to be able to create an atmosphere that promotes these things, primarily as a way to survive and to withstand the opponent. For this reason, every individual paragraph, sentence, and word has extra weight, all due to the *kairos* of the moment in question. The *kairos* of wartime rhetoric acts as a modifier for other rhetorical appeals, causing them to be more impactful, as I examine using examples of past wartime rhetoric.

Kairos is an important topic to research for the key reason that the context of a situation can also be manufactured by a rhetorician, i.e. kairos can be something that a speaker creates

in a speech rather than something surrounding it, and this is something that people need to be aware of. As a somewhat informed and politically active citizen, I have seen these appeals by political leaders and talking heads be used for purposes I would say are nefarious, and, as a result, I find it necessary to explain how to identify these appeals and how necessary it is to discern if they are warranted. The kairos of war, which I would define as the most urgent kairotic appeal, one based on the belief that you are in imminent danger at the hands of another group or military, is something that rhetoricians have attempted to manufacture and one that they continue to manufacture as a way to artificially enhance their rhetoric (see the United States' conservative right's framing of a "War on Christmas" during the early and mid 2010s as companies encouraged their employees to say "Happy Holidays" to customers instead of "Merry Christmas"). As a result, it is necessary to understand how wartime conditions affect argument, and whether a rhetorical situation takes place under these conditions, specifically to be able to defend oneself against those who could be attempting to utilize this appeal for their own purposes, as they have been in the fictional world of the film *Patton* to ready soldiers for war and by a German professor to drive the urgency to fight the Nazis.

First, it is necessary to define kairos. James Kinneavy defines kairos as an Aristotelian concept meaning the point in time where an argument occurs, essentially the situational context in which an argument takes place (Kinneavy and Eskin 433). This is certainly the case, but for the purposes of this paper, the definition of kairos is broader, as another key aspect in kairos is the opportune place in which rhetoric happens. Christopher Tindale extends the definition of kairos to include place, finding that opportune and inopportune places for a speech act as modifiers for rhetoric as well, speaking about place in a symbolic way (i.e. a place that may hold additional meaning due to what has happened there or what is happening there)

(Tindale 5–10). The reason to include place in this discussion of kairos is that these arguments happen at an opportune time in the place where it is most opportune to make these arguments. A powerful example of the importance of place in addition to time is that of Paul Tillich's speeches. Tillich was a professor at the University of Frankfurt in the years just before the Second World War, and argued from a distinctly Christian perspective against the rise of Nazism, characterizing that moment in time, which was the period between the two world wars and the beginning of Germany's fall to fascism, he implored his audience, both theologians and common people, to fight against the demonic Nazi forces that faced them (Earle 30–32). His arguments were laid on the foundation of kairos, as he stressed a level of urgency that only wartime kairos can create, relying both on the conditions of the German state and appealing to some of the populace's key, uncompromisable values. He hosted illegal radio broadcasts in Germany urging people to stand up against the Nazi state, as it was necessary to prevent the spread of their demonic will in that moment (Earle 24-25), but he also stressed that time, ultimately, was irrelevant from his perspective, and that the mission of people in life is to fulfill their obligations, that is to fight the demonic, and spend their future in heaven for eternity (Earle 32-33).

Tillich's emphasis on kairos, and his assertion that action at that time was critical to finding oneself in heaven, are examples of appeals to the time aspect of kairos, emphasizing the urgency of the moment. The connection to heaven implied a closeness to doom, because of the mounting tension between Germany and other countries at this time. His speeches were also running counter to the Nazi propaganda of the time, which also drove home the need to fight away threats to their power and their version of the demonic, Jewish people in the country, who were viewed as the reason for the country's fall from grace. The place of both Tillich's and the Nazi's arguments were also key components of the context surrounding his

message. They took place in a German nation that was reeling from World War I, suffering through economic downturn, and seeing the rise of a violent fascist party. The arguments of Tillich are so much more impactful, as the citizens of a country in a crisis face the immediate problem of a demonic enemy, and a problem that without intervention, according to Tillich, will ruin any future they may have. With his emphasis on the urgency of the moment, how fighting the Nazis may be a key to salvation, Tillich strongly bolsters his appeals to Christian ethics and makes his argument one of incredible gravity.

Another example of a speech that appeals to the kairos of wartime, but in a slightly different manner, comes from the film *Patton*, and the titular character, General George S. Patton, played by George C. Scott. In this speech, Patton is addressing a room full of soldiers destined for combat in Western Europe as the U.S. enters the Second World War. By emphasizing timing, not only the urgency of the moment at hand, but the very importance of what the soldiers know that they are about to do, Patton allays the concerns of the soldiers. The character Patton does this by telling them that the circumstances of the war in front of them will allow them to act in the way that they need to and stating how he feels so strongly that the United States military will charge into Europe and defeat the German forces handily (*Patton*). One specific argument he makes that is clearly a kairos appeal, and one that is similar to Tillich's arguments, is his statement that, in the future, when they speak to their grandchildren, they will be able to say they rose to the moment and fought for their country, instead of "shoveling shit" back home (*Patton*). Also similar to Tillich's argument is the use of urgency as a rhetorical device, but in a slightly different way, as Scott as Patton says that when the soldiers stick their hand into a pile of goo that was once their friend, they will know what to do (*Patton*). This is a slightly different use of urgency as a device, however, as rather than using urgency as a way to drum up action, Patton emphasizes

that the urgency of the moment will make it so the soldiers know exactly how to act, thereby allaying more of their concerns about being potentially gun-shy. These appeals combine and strongly boost Patton's other rhetorical appeals, particularly pathos appeals to commonplaces, like national pride, and, with the significant help of the moment at hand, which the soldiers recognize as a matter of life and death, and also of the freedom of the world, he is able to make a speech that prepares the group for war.

The place of Patton's speech in the film is also an opportune one, as it is a room that is essentially a terminal for young men who are about to be soldiers, many of whom have not been to war and will not come back, as was mirrored by the real-life conditions of the film's audience: the ongoing Vietnam War. In these circumstances, Patton's appeals to American values are not only effective in the context of the film, but also serve to motivate young Americans going to war in the real world, with these appeals boosted by this sense of place. In the film, this room holds that importance as the between stage for this audience, the vessel that carries them from life as a civilian to war. His speech emphasizing the importance of what they are about to do and allaying their concerns in this space is so important and effective, as it is a perfect space for the speech to be given and at a perfect time, with his appeals to pathos being amplified by the situation. He is in a room full of young people with likely no experience in war who are desperate for assurance in this intense situation, but are also surrounded by symbols that represent highly important values in American society: the flag and the military uniform, both symbols of national pride and courage.

As I previously mentioned, the kairos of this speech also extends into the real world, as this film was released during the Vietnam War, when many were unsure as to why the United States was sending soldiers to this Asian nation, and many more young people were going to Vietnam with no experience

in war and unsure of whether they would return. The rhetoric of *Patton* extends to the Vietnam War in a metaphorical sense as well in this way, as the circumstances were viewed as similar by large segments of the U.S. public, as communism was viewed as a worldwide threat not dissimilar to the Nazis. As a result, the character in Patton's speech still has an effect in the real world. Emboldening people with an emphatic speech, backed by old glory behind him, in theaters full of similarly unsure and fearful of the violence ahead, these soldiers would be able to tell their grandchildren that they fought for world freedom instead of shoveling shit. In a more subtle way, this speech encourages these soldiers to rise to their urgent moment, facing what they view as a worldwide threat, and this moment.

One of the problems with the kairos appeal of wartime rhetoric is that rhetoricians can try to manufacture wartime situations that play into their rhetorical appeals that call for action. This has happened in the United States more in several instances, including the War on Drugs, the Iraq War, and, the most general and dangerous example, the War on Terror. After 9/11, the United States has transformed into what Roger Stahl terms a "garrison state" dictated by fear, with a reverence for the military that leads to violent actions on the part of the fighting force (Stahl 75). This coupled with the rhetoric surrounding the idea of a war on terror, which is to say its characterization as an interminable war against a constantly changing enemy in countries that need to receive American "democracy" (Stahl 83), creates a constant ability to appeal to kairos as a justification for violent action. For this reason, it is necessary to understand that while appeals of the urgency of wartime kairos can make a speaker resonate more with an audience, the audience must not take the rhetoric at face value, especially from those who are political and society leaders. These leaders get a good grasp of what the true context of the situation is, and not allow themselves to be

drummed up into a panic due to a manufactured urgency that cultural leaders may create.

To conclude, appeals to kairos during wartime have a significant impact on other rhetorical appeals, particularly pathos, boosting them to the audience based on the heightened importance of the moment and place in time in which the speech takes place, with both rhetors, fictional and real, using these appeals to emphasize urgency and create an atmosphere that drives their audience to act. However, an audience, and rhetoricians as well, should show discretion in their use or acceptance of appeals to wartime kairos, as wartime scenarios can be manufactured in rhetoric. Kairos is an effective appeal, and one that can also be abused by those with significant political and social power to their own ends.

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Delivery and Pathos: 2009 Presidential Inaugural Address

ABRAHAM MILLER

I dedicate this piece to my parents who have been my role models and continue to inspire me to be a better person. Without them, I would not be in the position or be afforded the opportunities I have today.

Keywords: Pathos, Delivery, Political Rhetoric, Inauguration

With more than 35 million people tuning into the 2009 Presidential Inauguration, the United States saw a new President grab the reins of the most important political position in the country (Lust). The Inaugural Address brought with it the departure of President George W. Bush and the arrival of a new leader, President Barack Obama. As someone who watched the event on television in my middle school classroom, the event resonates with me as a monumental moment in American history. Barack Obama's Inaugural speech is powerful in terms of delivery and pathos, which will be the focus of this chapter.

Inaugural addresses are important for the country and its citizens to see their new leader as a spokesperson for the United States. People from across the world, focus their attention on the new President and the address for the country. Inaugural addresses offer the opportunity for the President to envision the country by outlining objectives and

goals for the administration. Inaugural speeches, as the first speech given as President, serve as exceedingly important works, which serve to highlight a President's delivery and rhetorical effectiveness. As the first Black President, the 2009 Inaugural ceremony serves as a testament to the growth of the country, a theme in President Obama's speech.

Pathos is one of the three aspects of persuasion presented by Greek philosopher Aristotle. Pathos refers to the "power with which the writer's (speaker's) message moves the audience to his or her desirable emotional action" (Mshvenieradze). The ability to use emotions to captivate an audience is very important for a speaker when delivering a speech. President Obama employs emotion to describe the shared experience of hardships for the country by which the country will collectively rebound. Generally speaking, emotions are one of the most important factors leading to persuasion.

Leading up to the 2009 Presidential election was a time when the country's economy saw some of its darkest times. The 2008 economic crisis shook the confidence of the American people which President Obama addresses in speech. President Obama talks about the United States as being in the "midst of crisis" with a weak economy and crumbling institutional infrastructure. Even despite "the challenges we face are real" and "they will not be met easily or in a short span of time" America is a strong country with strong citizens but "They [challenges or problems in the country] will be met" (Obama). At the conclusion of the sentence, the audience erupted in applause. The audience shared the emotional experience of the last few years and with a new President and administration in power, a new chapter is created that allows the people to write it themselves.

A theme in President Obama's speech is a change from separation of people to unity. Obama explains the perspective of many different kinds of Americans such as those that are White, Hispanic, Black, and Asian. Race is a very emotional

subject that has seen hardships since the foundation of the country. For example, President Obama talks about how his father and his struggle as a non-White person experienced segregation, not so long ago. Obama acknowledges the growth of the country "whose father less than 60 years ago might not have been served in a local restaurant can now stand before you to take a most sacred oath" (Obama). The personal story from President Obama shows the growth of minority groups and the emotional journey that his family, like millions of families, endure in the United States.

President Obama's Inaugural speech presents positive and negative feelings in his speech that contribute to the emotional appeals of the viewer. Obama directly references the Muslim world in his speech that experience great hatred from Americans after 9/11 terrorist attack. Yet President Obama wants the country to "seek a new way forward, based on mutual interest and mutual respect" which has not been the case, especially for the Bush administration (Obama). In a Pew Research Center poll in 2009, Muslims were the most discriminated against minority group in the United States (Pew Research). President Obama seeks to address this problem with a change in emotional sentiment about the group that lacked in past administrations.

President Obama's speech might not resonate with the population who have strong feelings against minority groups. Specifically, Obama's comment about Muslims might not resonate well with right wing conservationists who want a more repressive force on the religious group in association with the 9/11 attacks. Yet, this is a problem with any speech where a certain portion of the population does not agree with the orator's opinion. Obama addresses this by pointing out the need for accountability for "those leaders around the globe who seek to sow conflict, or blame their society's ills on the West, know that your people will judge you on what you can build, not what you destroy" (Obama). While President

Obama's speech might not be impactful for everyone, the use of emotions is effective in persuading an audience.

Delivery is a vital aspect for the success of any speech. As an important rhetorical concept, delivery is included in Roman philosopher Cicero's idea of rhetorical canons. As one of the five aspects presented in the book *De Inventione*, delivery plays an important role in how a message is perceived by the public. Delivery is described by Cicero as the "regulating of the voice and body in a manner suitable to the dignity of the subjects spoken of and of the language employed" (Cicero). As one considers speeches, delivery is important because it allows the leader to connect with the audience through emotions.

President Obama's use of hand gestures is one of the most visually apparent aspects during his Inaugural speech. Hand gestures offer a supplement for the words that are being spoken. President Obama's hand gestures correspond with what he is saying. For instance, at the beginning of the speech, President Obama brings his hands together in a cupping shape. This gesture gives the impression of the President as a trustworthy individual. It is also associated with deliberation which is an important quality that people seek out in effective Presidents. Another hand gesture that is frequently used by President Obama is to point with an index finger. Although this might seem miniscule, he employs this by drawing attention to specific words or phrases. Furthermore, he uses this to transition from the perspectives of the narrator which allows the audience to grapple with the situation of the country.

Many people argue President Obama is an "overrated" orator because he relies on teleprompters. Teleporters are commonly used in public speeches and are commonly used for presidential speeches due to their importance on the delivery of specific points. The use of teleporters is effective, but they make the presenter appear scripted and merely "a voice" rather than speaking from the heart (Lee). While teleprompters enable the speaker assistance, virtually all Presidents have used

them during the delivery of speeches especially important ones like the Inaugural Address.

Voice inflection is also an important part of delivery. For instance, President Obama, like many other speakers, changes their tone when they want to emphasize an essential point in his speech. When starting a new section of his speech, President Obama pauses and raises his tone by saying, "On *this* day, we gather because we have chosen *hope* over fear, *unity of purpose* over conflict and discord" (Obama). He keeps this tone by starting his next sentence "On *this* day" to stress the importance of a changing America. Using voice inflection refocuses the audience which reinforces the points made during a speech.

Presidential speeches are very important for citizens of the United States to hear what the President has to say. The Inaugural Address of 2009 was a monumental moment for the country with President Obama, the first non-White President, taking the oath of office. Delivery and the use of pathos standout in President Obama's speech that offers the opportunity to analyze these aspects that are very important in public speaking. Employing pathos and effective delivery are critical elements in making a message resonate with the audience, observed in the 2009 Inaugural Address.

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Perception and The Second Persona

SYDNIE COCKERHAM

Many people, if asked how rhetoric is interwoven throughout their day to day life, would respond saying that it simply is not. For many individuals, "rhetoric" is most often heard as it is volleyed around by cable news anchors saying there is "too much rhetoric in politics." The use of "rhetoric" in this context, while not incorrect, may lead to people to attach a negative connotation to the word. Rhetoric in this context can appear inapplicable to one's daily life when in fact it is present from the moment one wakes up. The decisions that an individual makes when they are getting dressed in the morning are reflections of their internal state. All people are concerned with their appearance, whether through the clothes they wear, the car they drive, or the social group to which they belong. Edwin Black takes interest in ideologies and the ways appearance may reveal them, in his theory of the Second Persona. He argues,

Discourses contain tokens of their authors. Discourses are, directly or in a transmuted form, the external signs of internal

states. In short, we accept it as true that a discourse implies an author, and we mean by that more than the tautology that an act entails an agent. We mean, more specifically, that certain features of a linguistic act entail certain characteristics of the language user. (Black 110)

In short, Black posits that the words and actions of an individual act as context clues for those around them. Based on an individual's appearance, these context clues allow an audience, through deduction, to arrive at particular conclusions about the individual. Understanding that one's appearance informs others' perceptions can be advantageous to individuals, such as politicians, who are seeking to convey a certain message.

Politicians are known to be image-conscious, but to what extent are they intentional in their appearance? As a Political Science major, I am interested in how politicians attempt to convey messages to the public. President George W. Bush, the U.S. President during the 9/11 terrorist attacks, threw the first pitch in the 2001 World Series in New York City (Hager and Bush 128). Only a little over a month after 9/11, the country as a whole, not to mention New York City, remained on edge. At first glance, President Bush throwing the opening pitch appears as nothing more than a ceremonial honor; However, the act possessed a deeper implied meaning. President Bush taking the field in front of thousands of people, in the wake of an infamous national security crisis, demonstrated that he was not scared and the American people should not be either (Milbank). By employing the Second Persona as a method of rhetorical analysis, it can be seen how Bush conveyed a message of fearlessness by throwing a pitch due to his location, apparel, and achieved outcome.

President Bush's location, both in New York City and on the

mound, contributed to his message's success. The American public could interpret choosing this specific location to mean that Bush was ready to confidently face each day following 9/11. Seeing their president's fearlessness permitted the audience to conclude that they should not be scared either. While it would have been safer for him to throw out a pitch for one of the World Series' games in the Diamondbacks' stadium in Arizona, President Bush knew that throwing a pitch in New York City would have a greater impact (McGuirk). President Bush's daughter, Barbara Pierce Bush, provided insight into this moment, saying "[m]y dad wanted to throw a perfect pitch because of all that moment symbolized, and he wanted to throw it from the toughest spot on the field: the top of the mound" (Hager and Bush 130). The ceremonial first pitch of a game can always be thrown closer to the plate, but President Bush did not want to back down from the challenge. He wanted to face this challenge head on, implying that he would do the same for any other challenge faced as he led the nation after the 9/11 terrorist attacks.

President Bush's choice of apparel also portrayed an image of confidence and support. Due to the security risk of the President being on the open field in front of thousands of spectators, the Secret Service insisted that he wear a bulletproof vest. Though this was a reasonable precaution, the outward display of a bulletproof vest would have implied that there was something for the President to fear. Instead, Bush donned a New York City Fire Department quarter-zip over the bulletproof vest (McGuirk). In addition to covering the bulletproof vest, the FDNY clothing acted as a token and conveyed the President's support of the city's firefighters who responded first to the World Trade Center. Given that the fans present at the game were largely from the New York City area, and thus have first-hand connections to first responders, showing support for the FDNY would personally appeal to the

audience. By showing his pride for the firefighters of New York City and by concealing his bulletproof vest, President Bush exuded confidence on the field and support for the men and women who answered the call on 9/11.

The outcome of President Bush's opening pitch relied more so on luck than the location and clothing choices, but it was no less significant in conveying a message of strength. President Bush did not merely throw a baseball to a catcher. He threw a perfect pitch: "sail[ing] fast and true right across home plate and into the catcher's mitt, a strike" (Hager and Bush 130). The pitch's successful outcome required confidence and experience. It was the final token in President Bush's World Series appearance that demonstrated assured confidence in the United States and the fearlessness each American should embody. The perfectly executed pitch allowed the game to start on a positive note, foreshadowing a hopeful future for America under the leadership of President Bush.

Informed by Edwin Black's theory of the Second Persona and his concept of tokens, I have argued that small actions and details convey impactful messages to an audience. As demonstrated with President George W. Bush's presence in the 2001 World Series, one's appearance can have even more of an impact on an audience than a speaker's words, rhetorically or otherwise.

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Hyperbole Persuasion

CARLOS ARGUELLO

I would like to begin by thanking my friends and family as well as my teachers for shaping me. Because of you, I am confident in my abilities to defend my beliefs.
Keynotes: Hyperbole, Exaggeration, Power, Society, Trump

Hyperboles have the power to create a massive effect on listeners in a multitude of ways. The power of hyperbole stems from how the listener is able to understand the magnitude of what the speaker tries to convey through exaggeration. Hyperbole and its ability to impact the audience in question is a manner of speech that has had a great impact on American society, especially with regards to political rhetoric. To understand the power of hyperbole, it is imperative to know what it entails. According to the Oxford Dictionary, hyperbole is defined as "a way of speaking or writing that makes something sound better, more exciting, more dangerous, etc. than it really is." The term in a rhetorical sense is a form of figurative language where exaggeration is used to create a heightened effect of importance on the audience. A key part of the definition of hyperbole stems from the fact that there is the chance that something can be portrayed as more dangerous by virtue of hyperbole usage. However, hyperboles do not have this specific aspect in all their usages. While there can be a sense of danger when hyperboles are misused, there is a beauty in the usage of this rhetorical device that comes from the power it possesses over the audience. With that said, it is evident that hyperboles have a great impact that can persuade a multitude of people instead of inciting fear within them. A

great example of the power that hyperbole can have in persuasive speech is apparent in the speeches of the 45th President of the United States of America Donald J. Trump used what scholars have described as "truthful hyperbole," which demonstrated the power through exaggeration, a critical aspect of hyperbole.

The art of hyperbole lies in its ability to exaggerate the matter at hand. At the same time, hyperbole uses this exaggeration effectively to help the listener understand the magnitude of a statement in a matter that is more relatable to the audience (Claridge 2011). There are many ways that this can be achieved, and one way that is advantageous to the speaker is by the uncertainty that comes with hyperbole. Building on this, "many hyperbolic expressions are characterized by a certain vagueness", and an example of this exists in how "when expressions such as 'age' or 'load' or 'million' are used hyperbolically, they do not refer to an exact amount" (Henkemans 4). Through the utilization of hyperbole, the speaker places themselves at an advantage due to this vagueness helping them get their desired point across. Additionally, hyperboles have a strong role in argumentative aspects. In many arguments, persuasion is an extremely important point that works to get critical points across (Nemesi).

Hyperbole and similar rhetorical forms of amplification are viewed as "techniques that can be used to exaggerate certain facts or value judgments and thereby strengthen the arguer's defense or attack" (Henkemans 4). Through these arguments, the speaker can make their line of argument "more psychologically salient to the audience and more conceptually important in the overall case" (Claridge 105). With regards to the power of this argument in the political sphere, hyperbole has great power in trying to get a message across to the audience in question as the rhetorical figure can be utilized to make an argument more "psychologically salient to the

audience and more conceptually important in the overall case" (Claridge 105). At the same time, hyperbole possesses a rare ability to have great power in argument as well due to its added importance and remembrance in the eyes of the audience at hand. This is possible due to the relatable aspects that come from the expression utilized. Donald Trump's usage of hyperbole in political speeches as part of the run-up to the 2016 Presidential Election truly demonstrated how hyperbole has the potential to make the greatest and most intricate of matters demonstrable to any audience at hand.

In comparison to his competition for this election, Donald Trump was at a great disadvantage. He lacked the political experience compared to other candidates such as Hillary Clinton while also being notorious in the public eye for his past as a television personality and real estate mogul. However, Trump utilized hyperbole in a way that helped portray the power of America and the ability for the country to rebound from the previous presidency. This aligned with his slogan to "Make America Great Again." In one of his speeches, Trump criticized the Obama administration by stating that the United States of America "[has] all the cards, but we don't know how to use them. We don't even know that we have the cards, because our leaders don't understand the game" (Trump 2016). Through this exaggeration comparing foreign policy to a game of cards, Trump makes it abundantly clear that the United States of America is still a powerful country with regard to the influence it holds over other countries. At the same time, he utilizes persuasive hyperbole to indicate that this complicated matter that is foreign policy is a field that America can succeed in. He also diminishes his opponents and predecessors by indicating that they have failed in this regard and in turn made the country weaker due to their inability to understand the game at hand. Another way that Trump successfully utilized persuasive hyperbole came from his ability to emphasize that

he would be an agent of change who would bring America back to its glory days.

In his speeches, Trump made it clear that he would be "America's greatest defender and most loyal champion" as well as how he is "the change agent" as opposed to his opponent Clinton who had "failed women and children" and "never done anything for you and your family" (Trump 2016). In these excerpts, Trump persuades the audience with the exaggeration that he is someone who will truly be the representation of change in this country. He represents himself in a manner that makes him an individual who will bring about significant change to a country which has been lagging due to the decisions of previous administrations. He makes up for his lack of political experience by using hyperbole to his advantage. The way he achieves this is by making it clear to the audience that he is not like other politicians and is truly a mystical agent of change. At the same time, he dissuades the audience from trusting his opponent Clinton under the pretense that she has failed everyone and their families while bringing an emotional aspect through the acknowledgment of women and children in particular. Through these speeches, Trump successfully used hyperbole to exaggerate the situations that America was in due to previous politicians while also making it apparent that he would be an individual that can relate to the common man. This was successful as he was able to win the election and become the 45th President of the United States of America. Just as former President Donald Trump would use hyperbole to his advantage, so would I. As a teenager in high school, I would often use amplified exaggeration to convince my parents in favor of what I was seeking. This form of discourse was very powerful and I believe that it had an impact on my upbringing to a certain extent. This exaggerated speech influenced my parents' decision to get me my first car, determined what I would be allowed to do on

weekends and most importantly attending a private university over a state college.

As seen in the 2016 presidential elections and through my own personal experiences, the use of hyperbole is effective and is a powerful rhetorical device. Trump, rather than speaking of the pessimistic and poor aspect of the nation, the former President would speak on how he would alleviate the situation and make "America Great Again" (Flitter, Oliphant et al, 2015). Through Trump's usage of hyperbole, he truly showed the power that comes from exaggeration, a key aspect of hyperbole. At the same time, he simplified extremely difficult-to-understand matters in a way that the audience of interest could understand and relate to. As a result, his words resonated in a matter that led to him becoming the most powerful individual in the world.

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PART IV: WHY DO FEELINGS MATTER?

Environmental Rhetoric: A Tool to Build a Better Future

JULIA COVELLI

So many of us Millennials and Gen Zers grew up watching Bill Nye The Science Guy when learning all our basic scientific knowledge. We watched it because it was entertaining, right? Bill Nye's creative tunes and scientific demonstrations captured the attention of our child selves and got us to really listen and learn about science. Well, then here's one more piece of scientific advice to learn from Dr. Nye about the environment: "To leave the world better than you found it, sometimes you have to pick up other people's trash" (Mellino 1). I'm here to discuss the importance of environmental rhetoric, including those simple words of Bill Nye, in how environmental risk messages can be crafted using environmental arguments. As I talk through environmental rhetoric, I aim to reach young

adults interested in becoming more involved in environmental issues. Environmental rhetoric is meaningful to me because it is a type of rhetoric that encourages people to think critically about saving our planet and providing future generations with a better world. As someone who has taken a class that studies papers which use high levels of environmental rhetoric, I have seen first-hand just how valuable this concept is as a rhetorical term. According to *Topic-Driven Environmental Rhetoric* by Derek G. Ross:

As the emergence of environmental communication in the last twenty-five years attests, environmental rhetoric is everywhere and touches our lives every day. From the ongoing cultural and political struggle over climate change to the very local disputes over the health of individual communities, environmental rhetorics structure our relations with the human and non-human systems of which we are a part and on which we depend. (Ross xi)

Environmental Rhetoric teaches how individuals can prevent climate change, brings attention to an environmental issue or disaster, and can help leaders compose environmental risk and crisis communication messages for a community. Environmental Rhetoric is crucial in rhetoric regarding environmental issues as it is a tool to inspire critical thinking about bettering the environment through language and visual aids.

Environmental rhetoric can be a teaching tool for helping environmental risk communicators. I am using environmental rhetoric along with pathos to show images of environmental destruction in an emotional way to reach audiences. Based on the article, "Myth and Multiple Readings in Environmental Rhetoric: The Case of *An Inconvenient Truth,*" by Thomas Rosteck and Thomas S. Frentz, a key part of how environmental rhetoric has persuaded those in the past is through political jeremiad. Political jeremiad is "the pragmatic attempt to

persuade that the environment is doomed without immediate action" (Rosteck and Frentz 1, 2).

This article discusses how the term was used first by the Puritans to encourage people to understand the severity of environmental issues and how it allowed people to be more strongly persuaded by appealing to their emotions. The research in this article about environmental rhetoric dating back to the Puritans provides further justification for the idea that the term holds significant weight in teaching individuals about environmental issues. From my own experience working as an intern on hydroponic gardens, I have seen firsthand how environmental rhetoric works as a teaching tool. I developed presentations and put together videos explaining the key components of how the hydroponic gardens conserve water and help preserve our planet's resources. These visual aids also provided images of environmental destruction that can come

from wasting too much water. The graphics were highly successful to the point that I convinced my young adult audience to use hydroponics in their own garden and work towards conserving more water themselves. Additionally, I am able to use environmental rhetoric to analyze Severn Suzuki's speech at the U.N. Conference on Environment and Development in 1992.

Environmental rhetoric explains how Suzuki appeals to the compassion and empathy of the United Nations members. Similar to the way in which the Puritans used political jeremiad to invoke emotion in people, Aristotle's pathos unravels how Suzuki appeals to the compassion of the United Nations Conference in their speech. Suzuki emphasizes:

I am here to speak for all generations to come. I am here to speak — speak on behalf of the starving children around the world whose cries go unheard. I am here to speak for the countless animals dying across this planet, because they have nowhere left to go. I am afraid to go out in the sun now,

because of the holes in our ozone. I am afraid to breathe the air, because I don't know what chemicals are in it (Suzuki).

Suzuki uses imagery such as "the starving children" and "the countless animals dying" to invoke this compassion in their audience. Suzuki is able to trigger these compassionate feelings in the U.N. members because of how the vivid language paints a mental picture of the devastation being discussed. I am able to see, by applying environmental rhetoric, how Suzuki pinpoints such emotional images of environmental issues to bring forth compassion in their audience.

Environmental rhetoric attracts attention to an environmental issue or disaster by using visual depictions of devastation and transparent language. Claire Ahn argues in, "Visual Rhetoric in Environmental Documentaries," that visual tools of environmental rhetoric help people see how worried they should be about a given issue. The author mentions a specific anecdote on visual environmental rhetoric where they saw a video of "...a large sea turtle near Costa Rica that had a ten to twelve centimeter straw lodged up its nostril. This eight-minute video is excruciating to watch: as the team attempts to help the turtle, viewers can see the turtle squeezing its eyes, apparently in extreme pain as blood starts to drip down its nose" (Ahn 10). Ahn explains

that this video made them well up in tears and they will always remember "the visual of the turtle in pain because of a small piece of plastic that was not disposed of properly" (Ahn 10). Ahn's response exhibits how this visual can enable people to have a deeper level of concern for the pollution to the ocean because they are able to picture exactly what damage is being done by the pollution. I understand that an argument could be made by especially sensitive individuals that someone seeing this video or reading about it in the article may be less inclined to have concern for the environment because it's too hard to think about, so instead people will choose to ignore the issue further. However, based on Ahn's own response, I argue that

the graphic images evoke sympathy and appreciation for the environment. Ahn explains that even their own interpretation of seeing the video gave them a newfound appreciation for animals and a desire to protect them. Additionally, the team was successful in removing the straw which encourages viewers of this video to see that helping the environment is a real possibility if we as young adults learn to put in the proper effort. Therefore, I think generally visual tools of environmental rhetoric are a well-received option in weighing concern for environmental issues and disasters.

In their article, "New York Times Environmental Rhetoric: Constituting Artists of Living," Betsy L. Verhoeven discusses how "Killingsworth and Palmer note that much environmental rhetoric 'realistically mimics the experience of daily life without seriously challenging … the values of consumer mentality'" (Verhoeven 22). Environmental rhetoric attempts to resonate with an individual's existing values by not greatly differing from the person's natural decision making processes. One example of this in practice is how the parents of the little girl I babysat in high school chose to become more environmentally friendly after they saw a video using transparent language about the future of our planet if we do not work towards change. The parent's natural mentality is to make the world safer for their daughter, and the environmental rhetoric in the video showed them what more they can do to ensure their daughter grows up in a healthy world.

Vivid language can be beneficial when putting together environmental risk and crisis communication messages for a community dealing with an environmental issue. For example, in the article "The Significance of Crisis and Risk Communication" by Heath and O'Hair in 2009, they discuss how Hurricane "Rita posed different risks than Katrina. One took on crisis proportion that in fact affected how people responded in risk management ways to the other— including a highly visible and eventually fairly dysfunctional evacuation

of the Houston, Texas area" (Heath and O'Hair 6). This article explains how the risk communication was not effective because people only went by what they had "seen on television during Katrina" (Heath and O'Hair 6).

When I use environmental rhetoric as a tool to separate the responses to different natural disasters, I am able to see the more distinct separations between the events due to the clear language differences. Additionally, in the article "Tone at the Top: CEO Environmental Rhetoric and Environmental Performance," Cong, Freedman, and Park argue that "corporations and their executives have contributed to both environmental degradation and in trying to reduce its impact. In a sense, corporations in environmentally sensitive industries can either be leaders or laggards in dealing with environmental issues" (Cong et al 322). This article helps to understand the significance of environmental rhetoric in risk messages because of how it discusses the part that leaders of corporations play in environmental risk communication. According to the article, "Disney World Is Officially Closing Due to Hurricane Irma," published in 2017, The Walt Disney Company provides one example of corporate management using vivid language to formulate an environmental risk message to their community. The company released a statement on September 8, 2017, ahead of Hurricane Irma that "based on the latest forecasts for Hurricane Irma and keeping safety top of mind, Walt Disney World Resort will be closing..." (Bennett). The use of phrases from the management team such as "keeping safety top of mind" and "will be closing" allow the environmental risk message to be direct and clearer to the audience. These examples show how environmental rhetoric is a tool for those leaders and CEOs with power to share their knowledge with others.

Environmental rhetoric involves precise words and visuals to teach people to make a difference and save our environment. Everything from Bill Nye the Science Guy to Severn Suzuki's

speech support this idea by how these sources appeal to the audience with language, videos, and images. Now it's up to you all as young adults with a passion for environmental science to decide your own stance on the term. The term Environmental Rhetoric is key in rhetoric dealing with environmental issues because it allows environmentalists to teach others about how to prevent climate change, directs attention towards an environmental issue or disaster, and can make a difference in forming environmental risk and crisis communication messages. Severn Suzuki says in their speech, "I'm only a child, yet I know we are all part of a family — five billion strong; in fact 30 million species strong — and borders and governments will never change that. I'm only a child, yet I know we are all in this together and should act as one single world towards one single goal" (Suzuki). So, if you as millennials and Gen Zers, the incoming leaders of our world, agree with this child who spoke fearlessly to the world in 1992 amidst her frustration, what is the next step? I've done my research and personally experienced the devastation of Hurricane Irma in 2017 from lack of environmental rhetoric by risk communicators. I leave you with this thought...what life do you want for future generations of your family? I argue that by continued understanding of environmental rhetoric, it can be better taught to help decrease environmental issues, and you can leave future generations with a much better chance at living in a healthy environment.

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Rhetoric of Empowering Environmentalism

AARON NATALINE

Confrontation in everyday life can seem petrifying, anxiety-inducing, and even nauseating. It carries the declaration of conflict, whether the conflict appears simple to mend or treacherous to manage. I know that I even feel reluctant to approach the confrontation that is addressing a grading error with an understanding professor. However, the effectiveness of discourse, within the context of a debate, depends on confrontation. And confrontation necessitates a specific audience. Edwin Black explains in "Second Persona" that a discourse always acknowledges an implied audience, one complete with beliefs and potential for action, so the creator of the discourse can mold their persuasion around the traits of this persona (4). In this chapter, I examine how this concept

can grant a speech a tone, directed toward world leaders and their influence on environmental policy, that exults urgency and initiative through confrontation.

Last year, I dedicated a paper to how formations of bias in media are reliant on the construction of an intended audience, while my own intended audience was my peers in the class that had discussed frustration with the muddled slants of news outlets throughout the year. Now, I want to trade the cynicism of media for a speech's potential to change the world. Sensational speeches demand attention, and to demand attention, they must identify their collective target for agency and utilize the subsequent identity to craft specialized arguments. Two years ago, a then 16-year-old environmental activist ensured she delivered a sensational speech by targeting the global leaders that have ignored demands, from both the youth and scientists, for progress regarding environment-friendly policies. In her speech at the 2019 United Nations Climate-Action Summit, Greta Thunberg's insinuations that political leaders were at fault for the worsening effects of global warming exemplify how Edwin Black's "second persona" allows speakers to demand agency from listeners of specific identity and ideology. While I first identify her demands as being directed towards political leaders and their capitalist ideologies, I extend Thunberg's implied audience to a younger generation of activists she hopes to inspire an ideology of socio-ecological progressivism within.

Thunberg's passionate speech first focuses on the identity of her literal audience, world leaders, and accentuates the generational gap between them and her own youthful generation, which I believe can be analyzed as an implied audience. She contrasts the latter's advocacy for awareness of climate change with the leaders' political ignorance towards the issue. The young activist wishes to coax those at the Climate-Action Summit into dropping their mostly obsolete views on global warming, but first, she must confront them

by forcefully identifying their generation as the enablers of the worsening environmental crisis. She presents word choice that brings those global leaders with the power to steer positive climate change to the forefront of her audience. They become the target of her powerful message. I believe the effects of such concentrate the launching point of her speech with criticism of this identity in relation to the identity of a secondary audience; this is my identified "implied audience", composed of adolescents who want to ignite substantial political consideration of environmental dilemmas. She asserts her vexation regarding the context of this Climate-Action Summit: "This is all wrong. I shouldn't be up here. I should be back in school on the other side of the ocean. Yet you all come to us young people for hope. How dare you!" (Thunberg).

The context for her and other youthful activists' presence at this event served as an official complaint, through the United Nations Committee on the Rights of the Child, toward representatives of countries who had failed to meet carbon emission reduction targets previously set by the Paris Agreement (Thompson). Grunberg unabashedly critiques the generation that the political leaders belong to in this statement through language that sets this generation apart from her own. Edwin Black writes that the second persona can be signaled through "stylistic tokens" (4). I view Thunberg's usage of words like "school" and "young people" as stylistic tokens that signal differentiation between the identity of her literal audience, the more senior members of society who wield the power to combat climate change, and a secondary audience. This word choice that alludes to a younger and more progressive generation leads me to identify the youth who want to enact positive environmental change as the implied audience, the second persona. The direct confrontation of global leaders benefits Thunberg's speech in that her expectations for change gain a public target. Furthermore, her subtle implication of the younger generation's essential role to

play in halting global warming also gives force to her speech, for I assert that such an empowering call to action compounds the urgency of her message.

Additionally, I find that Thunberg utilizes the identity of youthful activists to justify her insistence that the older generation of world leaders begin assuming responsibility and taking necessarily consequent action to combat climate change. She calls attention to the concerning state of the global warming issue that leaders are leaving her younger generation to deal with in the urgent future, so Thunberg simultaneously confronts leaders' inadequate actions and sets the stage for the youth to begin using their voices. I believe this network of agencies can be examined through ideas presented by works that build on Black's "Second Persona". In "Doing Diversity: Text–Audience Agency and Rhetorical Alternatives", the authors, Sine N. Just and Tanja J. Christiansen, add to Black's concept as they note an implied audience fosters a "circuit of recognition" that ensures "the subject is called into being, identified by the interpellation, and told how to act, invited to perform in recognizable ways" (Just and Christiansen). I find this circuit to be synonymous with the relationship of agency a speaker like Thunberg emphasizes she has with her implied audience. In the lens of the rhetorical purpose of Black's second persona, I recognize the benefits of identifying an auditor in this declaration from the speech at the Climate-Action Summit: "You are failing us. But the young people are starting to understand your betrayal. The eyes of all future generations are upon you. And if you choose to fail us, I say: We will never forgive you" (Thunberg). The activist directs attention to the action she hopes the generation in power can take with the recognition that their responsibility stems from their identity. I argue that this circuit of recognition, in Just and Christiansen's view, also allows for environmental agency to be extrapolated to the youth Thunberg references by saying "we" while emphasizing her frustration. This group

that I consider an implied audience becomes affiliated with Thunberg's progressive perspective. Country representatives at this event thus absorb the reality that her generation will have to inherit the status of the climate change issue that the older generation leaves them.

Greta Thunberg's speech also targets the audience's capitalist ideology that inherently antagonizes the goal of combating climate change. I find that Thunberg positions bookends to her speech; these come in the forms of an identification of an older generation as her primary audience. These bookends manifest faith in the progressive attitudes of a secondary audience, those part of her youthful generation, which I have referred to as her implied audience. Her speech looks to attribute an ideology to this secondary audience, but first, she must highlight the environmental shortcomings of capitalist thinking. The organization of her speech allows her to not only call out the ignorant, yet powerful generation, but Thunberg also suggests that the capitalist element of this generation is precisely what hinders initiative to properly address climate change.

In the book *Communication Criticism: Developing Your Critical Powers*, Jodi R. Cohen insists that the second persona of a discourse can reveal its conditions through structure (161). The author references Black's claim that the ideology of the second persona warrants dissection, for she accentuates a discourse's method of presenting clues that point toward a significant ideology. Applying this thinking to Thunberg's speech, I believe her structure allows for an impactful critique of the ideology that opposes what she hopes to foster within the youth, her implied audience. Between her commentary on generational differences pertaining to attitudes toward climate change, she implies that it is her literal audience's capitalist ideology that prevents decisive action from being taken. She exclaims, "We are in the beginning of a mass extinction, and all you can talk about is money and fairy tales of eternal economic

growth. How dare you!" (Thunberg). The activist further expresses disapproval by indicating that greed steers them in a direction that avoids the warnings of environmental sciences. I have an infinite appreciation for her attention to structure when it comes to her phrase "fairy tales of eternal economic growth", for she began the essay identifying the age and life-experience gap between her and the political leaders she speaks to. When she turns to their capitalist ideology that prioritizes generating revenue over all else, she compares the promises that accompany such an ideology with something as incredulous as a fairy tale, which would seem more appropriate as being associated with her younger generation. That younger generation is thus in need of an ideology to replace the capitalist one Thunberg criticizes, so this group that I view as her implied audience must adopt the environmentalist thinking that will reverse the climate problem that world leaders have enabled. Thunberg displays how her structural choices regarding the presentation of values of her literal audience can magnify the urgency for her implied audience to support values that must change course and lead initiatives to lower carbon emissions.

I believe that Thunberg's attention towards the capitalist ideology common among her actual audience of older world leaders puts her in the rhetorical position to endorse socio-ecological progressivism within the implied audience of her younger generation and the environmental activists that could arise from such. Her primary confrontation of world leaders at the Climate-Action Summit allows her to narrow in on why global warming has worsened under this complicit generation. But when considering the younger generation as her "second persona", I find the depth of her message increases because she becomes able to insist that her own generation must take up activism to avoid suffering from the environmental negligence of capitalism.

The ideology she summons to back the upcoming

generation is thus one that recognizes the benefits of halting climate change as well as the worth of voices not often considered in politics and legislation, such as the youth. This ideology falls in line with John Hultgren's description of "socio-ecological progressivism" in his article "21st Century American Environmental Ideologies: A Re-Evaluation", which discusses the ideology as prioritizing climate change as a global issue and being reliant on grassroots efforts (Hultgren). In order for her secondary audience to hear her call to embrace the values of such an ideology, Thunberg positions the youth alongside her in combating the antithesis of this take on environmentalism, capitalism, and the reach in her call to action multiplies in result. As a "second persona", I believe that enabling the younger generation to create change stems from Thunberg's primary criticism of world leaders.

However, in the article "Constitutive Rhetoric: The Case of The *Peuple Québécois",* Maurice Charland claims Black's concept remains too reliant on identification, and that identification does not apply proper depth and significance to a complete persona (5). I counter that Thunberg evades this potential weakness in her argument by speaking to not just an identity, leaders of power, but the shared ideology of that identity, robust capitalism. The speech relies on the confrontation of the capitalist policies of the leaders Thunberg speaks to in order to establish a precise point of attack for her argument and support socio-ecological progressivism. She judges the moral character of those who disregard a future in which carbon emissions still contribute to a treacherous global dilemma of climate change and uses this judgment to put greater emphasis on the expectations of her generation and the shifts in ideology they must undertake. Black believed that the hypothetical "image" of an auditor and their ideologies was enough to pass judgment (5). I stress that the rhetorical effect of an implied audience goes further; the judgment that a captivating intellectual like Thunberg can then pass allows for

her confrontation of an issue to become more direct, more ideologically targeted, and thus more likely to spur agency from her actual audience as well as her secondary audience.

The inclusion of an implied audience within a discourse amplifies a speaker's message, and I believe Greta Thunberg's speech can be seen as recognizing one in the form of the younger generation whose impact on the environment must break away from the trend of world leaders that allow capitalist incentives to distract them from the urgent problem of climate change. When I process Thunberg's speech through a perspective that considers Edwin Black's concept of a "second persona", her attention to the generational identity of her literal audience of powerful leaders creates an implied audience out of the younger generation that will succeed them. This relationship grounds her argument in a timeless manner. Her confrontational message targets an older generation, but the younger generation, including myself, will experience the results of the former's action pertaining to climate change. I present this paper out of genuine respect for Thunberg giving my generation a voice. Thunberg's intrepid confrontation of a specific audience and dire issue deserves the highest praise, seeing as how she speaks for many generations to come and the conditions that their Earth will present.

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Is Our Agency Really Ours?

BLAKE WHITEHEART

Agency is one of the unique characteristics that make us human. It gives us the capacity as individuals to act independently and make our own choices. My ability to make decisions gives me a sense of purpose and power and I believe everyone has the right to feel that way, that they are free in the world around them. But with this being said, every act of agency has a predetermined path because of rhetoric. Our agency is consumed by rhetoric in things like tradition, capitalism, and our ability to question things that we as human beings understand and don't understand. These rhetorical components of agency can be broken down into 5 different categories which help us explain how rhetoric influences or subconsciously directs our decisions when it comes to the agency.

When we think of rhetoric, it's hard to pinpoint what that means exactly. It's a broad term. But Jeffery P. Mehltretter Drury theorizes that "agency's relationship to rhetoric can be condensed around five different kinds of agency: material, discursive, inventional, audience, and textual" (Drury). By condensing rhetoric into these categories, it allows us to home in on how agency ties into these 5 different types of agency. Drury says that material agency is how we as human beings are able to act in the world through our independence (Drury).

What we as human beings say and do daily is constantly affected by the rhetoric around us making us make decisions based on it. For example, my football team and coaches create rhetoric that helps me make decisions. For example, I do not drink or party on weekends because the rhetoric that the football coaches push see these decisions as unacceptable.

Discursive agency refers to our capacity to communicate in public discourse. This aspect animates our human concerns about power structures that limit people's agency (Drury). This category shows how our agency is diminished based on rhetoric and our understanding of how power structures work in our world. Interventional agency is defined as the capacity to generate rhetorical materials (Drury). Our capacity to have agency stems from the origin of particular rhetoric. Rhetoric doesn't come from thin air, it is created and we as human beings, in turn, use it to make decisions for ourselves. Audience rhetoric is defined by how we as human beings receive the rhetoric given. When we as human beings see rhetoric, we have to internalize it first. After this, we as human beings make a division on how we view it and use it. This, in turn, affects our agency as human beings.

Rhetoric can be seen through these five types of agency: "One of the most widely accepted judgments about traditional humanistic rhetoric is that it contains a strong, almost totalizing, emphasis on the agency of the rhetor" (Leff). Agency and our decision-making fall on the shoulders of the rhetoric in our tradition. As stated above, it's something that we as human beings don't think about but at the same time consumes us. We are molded by our traditions as people and gather our identity based on people who become before us as well as social norms. An example from my life is decorating a Christmas tree. A tradition in my household is that the youngest person in the family puts the first ornament on and the oldest puts the last ornament on, this is tradition that was created by my great, great grandparents. The persuasion

rhetoric of tradition affects our family because it makes our family continue the tradition. This all stems from the rhetoric that is used. "The technical apparatus is informed and organized from the speaker's perspective, and the humanistic rhetori- cians construct the orator as a cultural hero and celebrate the magnitude and apparent autonomy of oratorical power" (Leff). We digest the rhetoric that a person of power uses that represents our tradition and this controls our agency and decision-making as humans. Through this understanding, we can see how there is a dependency on the audience and social context. We are the audience to the people who have come before and used rhetoric to create traditions. We then subconsciously use this rhetoric in our own lives and agency.

We can also see how rhetorical agency plays out in politics and communicative labor. "As political action, rhetorical agency often takes on the characteristics of a normative theory of citizenship; a good citizen persuades and is persuaded by the gentle force of the better argument" (Greene). These normative theories direct our agency as humans. Because we consume this rhetoric of good citizenship through our politics, it makes us act in certain ways. In this case, it makes us uphold our beliefs and values. The rhetoric that we see becomes the rhetoric that we use to make daily decisions. "More radical visions of argument might include strikes, sit-ins, and boycotts in the rhetorical arsenal of good citizenship, and some might even flirt with violence as rhetorical action. This model of rhetorical agency requires a translation of the conceptual apparatus of rhetoric and its alignment with the problematics of democratic theory and actually existing democratic regimes" (Greene). This excerpt shows that we also realize that there are other rhetorics that force different ideologies on what is considered good citizenship. Through different rhetorics, it changes the way we think of the same concepts. In this case, it's citizenship. One rhetoric sees citizenship as following the norms, whereas another rhetoric sees citizenship as standing

up against problems seen in government. Both are trying to accomplish the same thing. Our agency though is affected by this rhetoric and causes us to make different decisions to achieve the same goal of being a good citizen.

With all this being said, it's important that we question our decisions as well as the rhetoric that we listen to. "With the absence of a foundation for reason comes an increased scope for choice in the interpretation of the world and the necessity to persuade others where demonstrative reason is lacking. Hence the 'rhetorical turn' accompanies the problematization of knowledge" (Turnbull). When we don't have a foundation for reason, we have more opportunities to see and interpret things around us how we want to. This is dangerous because it makes us consume rhetoric that we understand instead of venturing out and searching for knowledge about life and situations. Instead of using our agency to search for knowledge and understanding of the world, we instead use our agency to consume rhetoric that we understand. This shows that our agency really is not actually free when we involve rhetoric because it controls our ideology, thoughts, and decisions.

Rhetorical agency is a complex ideology that gives and takes. On one hand, rhetoric guides our agency through traditions and people we trust and listen to. This is a positive thing in some respects because it allows us to communicate effectively and allows us to understand each other. On the other hand, rhetoric can also consume our agency. We don't search for knowledge and understanding of the world. It's important that we have a balance of both for us to experience true agency and freedom.

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Agency and Education

SHANE SMITH

Keywords: Agency, Education, Children

From young ages, we start to learn from our parents, learn from our peers, and our educators. We are sponges. We listen and observe in order to survive. We learn in different manners depending on what our parents do. We also learn without our parents present. The ability to learn and act upon those lessons is part of our rhetorical agency. In this chapter, I explore the theory of agency and its application to the learning environment for children. I argue that in terms of education and peer-to-peer collaboration, agency can lead to more engaged learning throughout school and beyond. Creating environments where children can use their agency to shape themselves and their thinking can lead to a more engaged society. Early education creates a culture that sticks with students for the rest of their lives.

When thinking about college students, there is a wide array of attitudes. Being an athlete in a university, my experience is different than that of a normal college student. Typically, one assumption is that athletes are less likely to go to class, do their assigned work, or that they just show complete disinterest in things that are outside their sport. Then I think of the typical Wake Forest student, strong grades, strong class attendance, and desire to participate in class. While this is hypothetical, the attitudes toward schoolwork can be traced backed to students' agency in the classroom at a young age.

Athletes often learn at a young age how to overcome physical and mental challenges adaptively. There is no guide to

blocking the right way every time in football. Or to throw a strike every time you pitch a ball in baseball. However, strong athletes find a way to do their sport uniquely, almost self-tailoring education to sports. Comparing this to school and early education, there is a way to face challenges in school through instruction. The teacher creates lesson plans for each child and expects the homework to be done in the same way, showing their work to get correct answers. Homework prepares students to take tests, so the teacher prepares them for evaluations of how well they retain the skills they practiced. The teacher often is evaluated on how well their students are doing in the class, and how they are ready for the next year of schooling. This whole model of education is something that creates college students overly worried about deadlines and good grades. There isn't any yearning for learning something new. They learn the class material because of what they had already excelled at in high school, which stemmed from their grades back in Pre-K. This may seem like a stretch, but there is a connection. A cookie cutter school system may create very good workers, but there seems to be something missing. Jennifer Adair argues that "the importance of early grades is not about the test scores young children produce, but about the range of capabilities they are developing" (Adair). The idea is that their early education can be more about how much they can do, not what they are capable of quantitatively assessing in education. Adair ran a study that concentrated on a first grader named Mary, in Texas. Adair writes about:

   Student agency, or the agency children might use in their learning. Examples of young children using their agency include children being able to help determine unit topics; experiment and engage in open-ended exploration and conversation; plan projects or help their friends with ideas; explore materials, text, and other resources to generate content; and use their curiosity as motivation and inspiration for inventing, planning, designing, and problem solving.

Having agency in their learning makes possible the types of learning experiences that expand children's capabilities beyond the acquisition of a narrow range of content.

In this first grade class, teachers let the kids think of new ideas to learn new things. An example would be that the class wanted to create volcanos. A student saw a picture of a volcano in a book and asked Ms. Bailey, the first-grade teacher, if they could build replicas. Ms. Bailey, believing in the study and that children should create learning opportunities for themselves, agreed. The students created these volcanos. There were changes in behavior from Mary after she completed this science fair activity. She changed her education profile, on her own terms: Learning and explaining what her volcano does, helping other students in areas where she wouldn't have before. Teachers saw Mary taking strides in her learning, compared to earlier concerns about her "tested" numbers. Mary created and worked on skills like "cooperation, collaboration, modeling, project development, and student-initiated discussion, as well as thoughtful responses to criticism, sharing and revising ideas, gathering support, and making testable inquiries" (Adair). This is all from letting the students take interest in something. There is no test for these characteristics to be quantified but that's the whole point.

Our early education prepares us for the real-world scenarios. A second research study by Imam investigated "the rarely discussed role of shared leadership in the successful completion of these types of projects" (Imam). This is about construction projects and how effective and high- quality they are once completed. Imam concluded that shared leadership creates more motivated students, whose psychological needs were met much more than when being told what to do. There is a shared level of knowledge that creates a more level-playing-field in the work environment. The people that know more are going to be the ones in power. If there are a couple people in charge, they can support others by demonstrating

approachability and flexibility when it comes to things like construction. Not the actual building, but in the ways they can be more flexible and get around obstacles they encounter.

Back in the classroom, there is one more study that support the importance of agency. Two teachers saw how the current curriculum didn't take into account that students don't come from the same homes. According to Miller, the teachers required feedback from their students about lesson plans and what they would like to learn about. After these ideas showed promise, there were other things that they noticed. The teachers noticed that the students would be great with reading and writing, but never had the opportunity to share with classmates or to write and read what they wanted. Telling a first grader that they can read whatever they'd like could backfire, but only for a short time. Children are curious. So, these teachers gave more opportunities for research projects based on the students' choosing, including book clubs and independent readings. This required more time for projects and a different set of tools to complete, different from normal assignments. This example demonstrates that students learn in grade school how to adapt and find a source for their project. They embark on a book that can teach young teens morals in ways that they may not be able to learn at home. These educational opportunities create a lot more than an assignment for the children.

There is so much in our life beyond the numbers that surround our lives. Our salary, our cars, houses, how many friends we have, what your last round of golf was, or how many miles till I hit empty in my gas tank. Our lives are about how we seek opportunity and solve challenges; how we face adversity and if we accept the gifts of coincidence; and how we embrace these people-to-people relations to better ourselves.

As a society today we are all entangled in one another. At times, students walk on eggshells in the Wake Forest classrooms. In creating more independent and deep-thinking

children, we can create more open mindedness as well as strong and motivated people. Education isn't about sitting in the classroom and doing your homework. The education of young people must create questions for their students to answer on their own, for them to be able to work with one another and figure things out. Students should apply and research an idea, as I am doing now. If students do this, and more importantly if teachers can think about their students' growth the quality of our education and the quality of students can improve here at Wake Forest and beyond.

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The Burden Created by Redlining

DEVONTE GORDON

I would like to dedicate my writing to the people who work to educate the youth on the blemished history of America, a country that fights so hard to appear flawless. Without teachers like Ayo Magwood, who taught me about redlining and many other things, I would have never known about it. It is important that we continue to teach young students of the history that surrounds us, so that they are able to recognize it when they see it, and can fight it from happening again.
Keywords: Redlining, Gentrification, Black, Difference

Imagine a world where you were denied loans, insurance, and credit because of the neighborhood you lived in, and essentially your race. African American neighborhoods in Washington, D.C., and around America were disadvantaged by redlining in the 1970s, as the neighborhood's racial demographic influenced its credit availability. Meanwhile, the gentrification of metropolitan areas skyrocketed, which left the African American people without access to safe credit (Fighting Redlining and Gentrification in Washington DC). In a time when the price of housing and taxes were increasing in low income neighborhoods due to gentrification, and people were forced to find new houses in more affordable neighborhoods, the lack of access to financial assistance had an extremely detrimental effect on those communities. This is called *redlining* and it was, and still is, reality for Black people all throughout America. *Redlining* is defined by Merriam-Webster

as "the illegal practice of refusing to offer credit or insurance in a particular community on a discriminatory basis (as because of the race or ethnicity of its residents)" (*Legal Definition of REDLINING*).

I take interest in this topic and am knowledgeable about the term because one of the main places that it partakes is Washington, DC, my home city. In high school, I learned about this topic in a class called *Mapping In Inequity In Washington DC*, which is where I first started to study the term and its effects. In this class, we talked about all the discrimination that went on in DC, and how to this day, certain parts of the city lack access to necessary things, such as good quality schools, hospitals, grocery stores, etc.

In this chapter, I address how the government intentionally worked to establish rhetoric of difference through *redlining* between the black and white communities, as they gave all of the funding to the white communities, while trying to ensure that black communities would not benefit from it. This is shown through, but not limited to, false explanations of why the two races/communities needed to be separated by the FHA leading to discrimination, the lengths that agencies went to in order to ensure that the communities operated individually, and the long-term effects that it has had on the African American population.

Redlining began with maps created by government administrations, including the Home Owners Loan Corp., the Federal Housing Administration, and the Veterans Administration, working together to color code neighborhoods that would and wouldn't be logistically smart to supply mortgages in. In their color coding of maps, the neighborhoods that were scrutinized were the ones with majority African American people living in them or nearby. Whether it be the result of actual research, or just that they didn't want to fund African American housing, African American neighborhoods were the ones that were deemed unsafe (Gross). In *A*

'Forgotten History' of How the U.S. Government Segregated America, Gross states that "The Federal Housing Administration's justification was that if African-Americans bought homes in these suburbs, or even if they bought homes near these suburbs, the property values of the homes they were insuring, the white homes they were insuring, would decline." (Gross) And from this, they decided that granting loans in these areas was precarious. In an interview, Richard Rothstein, the author of *The Color of Law*, claimed that there was no proof to FHA's statement. He said, "In fact, when African-Americans tried to buy homes in all-white neighborhoods or in mostly white neighborhoods, property values rose because African-Americans were more willing to pay more for properties than whites were, simply because their housing supply was so restricted and they had so many fewer choices" which was quite the opposite of the FHA's claim. The lack of housing supply in the African American community stemmed from the efforts to establish a rhetoric of difference by the government and its affiliated agencies between white and black populations. The contentious and ultimately disproved claims made by these agencies enforce that they needed to find measures to support their personal want for separation, rather than it being beneficial to the communities.

The lengths that agencies were willing to go to, in an attempt to guarantee the separation of communities is astonishing. One example of their commitment to redlining in its early stages came during WWII, when "the FHA would not go ahead … with this development unless the developer built a 6-foot-high wall, cement wall, separating his development from a nearby African-American neighborhood to make sure that no African-Americans could even walk into that neighborhood" (Gross). This is just one small, but powerful case, in a much larger, nationwide segregation, that was propelled by government funding, policy and encouragement. Rothstein states that "the Underwriting Manual of the Federal Housing

Administration, ...said that 'incompatible racial groups should not be permitted to live in the same communities' and 'recommended that highways be a good way to separate African-American from white neighborhoods'" (Gross). The plan was there to segregate the two communities, and political figures were willing to go even as far as establishing physical barriers, like walls, highways, and creeks in order to ensure that it was clear which parts of the city were predominantly black and which parts were predominantly white.

There were many long-term effects from this rhetoric of difference that they worked so hard to build, that are easily visible today. "Today African-American incomes on average are about 60 percent of average white incomes. But African-American wealth is about 5 percent of white wealth" Rothstein explains. The explanation for this is that the value of middle-class families' homes are normally how they accumulate wealth, so the gap between wealth in the two communities can be ascribed to the housing policies that limited African Americans from getting their homes early on (Gross). This promoted the lack of wealth, opportunity, and necessities seen in African American neighborhoods today.

While some, like former presidential candidate Michael Bloomberg, argue that government agencies did not intentionally marginalize African American communities, it just happened that the banks did not want to invest in poor communities, and oftentimes those two things aligned. Bloomberg says "banks took whole neighborhoods and said, 'People in these neighborhoods are poor, they're not going to be able to pay off their mortgages, tell your salesmen don't go into those areas'" (Williamson). However, this is proven to be incorrect because FHA instructed banks and other factors to not sell to African Americans, whether it be in a poor neighborhood or if they wanted to buy one of the newer houses. Gross states "the FHA was subsidizing builders who were mass-producing entire subdivisions for whites — with the

requirement that none of the homes be sold to African-Americans" (Gross). Efforts and records such as these dismantle the poor argument made by Bloomberg and others that redlining was not intentionally used on the African American community.

As mentioned earlier, in a class in 2017, I along with numerous classmates and teachers conducted a study on the effects that a long history of discrimination through redlining, gentrification, etc., has had on the African American community in Washington DC by comparing maps of 5 main categories and many smaller ones, through the 1930s to 2014. These 5 categories included access to quality health, employment, housing, public safety, and education. In studying the maps, the conclusions were quite obvious, showing that "opportunity ... is clearly concentrated geographically in the Northwest of Washington DC, ... an area that is disproportionately white and wealthy." On the other hand, it is visible that, as expected, "opportunity is significantly lower in areas such as Southeast DC that are disproportionately populated with low-income Blacks, with Rock Creek Park (a physical division of the city) as a stark racial barrier" (*Opportunity Map for D.C.*). Overall, these maps showed us that resulting from the *redlining* and other means of Discrimination in Washington DC, Black Washingtonians have far less opportunities to evade the bludgeoning of poverty in the inner city due to the racial and economic segregation. This rhetoric of difference began to be established a long time ago and is readily noticeable in many inner cities today.

Redlining in Washington DC, and all throughout the country, has formed a rhetoric of difference that provides for unruly lack of opportunity, and lifestyle choices for the African American community. Redlining has a lot to do with many of the problems we see among inner city youth today. It was the first step in establishing the difference of wealth between white

and black communities, as black people were not afforded or allowed the opportunity to take advantage of housing early on.

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Black Lives Matter, Slogans, and the Enthymeme

JACOB GRAFF

When the world awakened to the systematic targeting of Black lives by police, activists raised the call to action, and millions responded. The murder of George Floyd mobilized men, women, and children from diverse backgrounds under the banner of social justice for African-Americans. Initially, the Black Lives Matter movement saw tangible results. However, the glimmers of hope that arrived with the onset of protests in the summer of 2020 dimmed just as the protests did over time. The momentum behind Black Lives Matter fell with a decrease in "allyship" from its White supporters (Williams). During the 2020 protests, the political right capitalized on BLM's vulnerability to the unstated premises in its messaging to undermine the central slogans, and thus the social approval, of the movement for racial equality in the eyes of the public (Olsen).

Throughout the Black Lives Matter marches in the summer of 2020, much of the messaging came from slogans, from the eponymous "Black Lives Matter," to "No Justice, No Peace,"

"Hands Up, Don't Shoot" and even "Abolish the Police." BLM (referring to the organization and its affiliates) reduced complex ideas about race into truncated statements that they could quickly relay in media, conversation, and protest. They cultivated virality through headlines and hashtags by leaving certain complicated premises of their ideology out of their simplified slogans. Used intentionally or not, this rhetorical tool, called an enthymeme, was strategic and largely successful while the implied premises were left unchallenged. However, when conservative media figures and political pundits, influential among their largely White audiences, sensed waning White support for racial remonstrations, they pounced. In this paper, I analyze how these leading conservative figures, such as Mike Gonzalez of the Heritage Foundation and Tucker Carlson of Fox News, used the power of definition to redraw BLM as antithetical to American values. Through this example, I hope to extract lessons for all protest movements and their audiences on how to effectively preempt and react to oppositional messaging to preserve the persuasive power of the protest. However, before discussing how the right's misdirection succeeded, the enthymeme must be examined to understand its inherent vulnerability to rhetorical attack.

In rhetoric, the enthymeme is an informal method of argument because one or more premises that underlie the conclusion are left unsaid rather than stated outright. An enthymeme's success, therefore, is predicated on whether "an audience concurs with its conclusion...without stating every premise" (Copeland 1-3). The enthymeme is interactive; the conclusions that are not read aloud are "supplied by the audience to make multiple, tentative and dynamic meanings" (Hawdon 5). Any protest movement, such as Black Lives Matter, seeks to connect with its audience to make them feel included and valued within its ideological orthodoxy. Therefore, the speaker purposefully leaves the enthymeme open to multiple interpretations while desiring the audience only to embody

one. As such, the effectiveness of the device "relies on the identifications and hopes of [the] audience" and of the speaker's "particular authority" to cultivate easily shared meaning between the two groups (Copeland 2).

The unique characteristics of the enthymeme are its strength and its weakness. To be accepted by receptive audiences, it "does not have to withstand a high test of probability" (Copeland 1). The effect of this standard is that while it only takes a small degree of confidence to convince protesters, a similarly slight doubt can invalidate it. An intrinsic reliance on the audience to fill in the "gaps" of the argument becomes a dangerous situation for the orator, as the viewers' acceptance is on their terms (Hawdon 5). Nevertheless, while it is rare that an audience deliberately distorts the enthymeme, it is more common that "different audiences may deduce very different meanings from the same enthymeme…because the audience supplies the unstated premises" (Hawdon 6). Therefore, it is fair to say that a speaker and their audience possibly "assum[e] different premises" from the same enthymeme (Hawdon 6). This becomes an issue when polarization increases the "probability of contested meanings" (Hawdon 6) so that the premises that were assumed to be true and shared cannot be considered as such any longer.

As enthymemes are central to BLM's promotional ideology, the unstated premises have become the battleground. The right, most notably through firebrands like Rudy Guliani, Candace Ownes, and Carol Swain argues that there is an inconsistency between the BLM belief system and its (White) supporters (Corley). Referring to racialized discourses, Hawdon states, "[a] complex stance on racial issues is inferred from a cluster of emotional ideas that resonate with certain audiences" (Hawdon 5). Those same emotion-charged statements became the slogans yelled out at rallies, with the racial ideology underpinning it taking the form of unsaid premises. This structure is what has allowed me to frame BLM

via the enthymemes they employ in the protest medium of slogans. "Black Lives Matter" is a great example; the conclusion is eponymous with the unsaid premise that Black lives are currently at risk. The reason is another unsaid premise: that the police consistently target Black people. This, too, follows from the assumption that systems of white supremacy are utilized to support state-sponsored violence towards Blacks.

As you might have noticed, the more premises that are uncovered by digging deeper into socio-racial thought, the less mainstream acceptance these premises have. To illustrate, imagine a curve, representing the population of people who hold a generic interest in racial politics, and arranged by intensity of support for BLM. The curve shows that there will always be two groups of people on each end of the spectrum who hold the most "radical" ideological positions; the example for conservatives would be those who do not believe the first premise, that "Black lives are currently at risk." However, this is a relatively uncontroversial statement, as many people understand Black people to be facing some level of danger in their lives. Let's say the percentage of people who disagree is 10%, which would correspond to the 10 % of people in the left tail of this curve. The remaining 90% begin to diverge when they are asked "why is that."

As the intensity of support one holds for BLM rises as one moves right on the x-axis (away from 0, or no agreement) on the curve, we can imagine that more of the curve's population will disagree with the answer to that question, which is premise two, that "police consistently target Black people." After all, policing is a decidedly more polarizing topic, and so it can be expected that even of the people who agree that "Black lives are at risk," some may believe in an alternative theory that does not blame police. Say this proportion of people who think like this is 20%. With a more specific and direct premise two that proposes a fault agent (police), the percent of people who disagree is greater than in premise one. Now, 70% of people are

still attached to the enthymeme, so it still has some claim to mainstream acceptance.

In the third iteration of this thought experiment, ask the 70% premise three, or that the reason why "police consistently target Black people" is because "systems of white supremacy are utilized to support state-sponsored violence towards Blacks." Safely assuming that the 30% with previous disagreement will have no reason to change their views, the usage of loaded phrases like "white supremacy" and "state-sponsored violence" will be, and have been, divisive within groups that support BLM, especially among Whites (the theory behind "White Fragility"). So, a reasonable prediction that premise three could elicit reactions of disagreement from an additional 30% of people who hold a generic interest in racial politics while 40% agree. Going back to the curve, in this example, 60%, or a majority of the whole group, would hold some level of contention with one or more of the unstated premises. If mainstream views are held by a majority of people, then digging deeper into socio-racial thought uncovers premises that do not hold mainstream acceptance. Using enthymeme, therefore, is a practical choice at heart; it "shortens [the] argument…and resists critical inquiry into the validity of [the] suppressed premise" (Fredal 25). Framing analysis through enthymeme shows how BLM sidesteps this thought process entirely; they achieved such populous protests despite the real possibility that many people who would call themselves supporters actually possess different racial opinions than the leaders.

In regard to the conclusion of these premises, when prospective BLM supporters collectively deduced the premises of why "Black Lives Matter," that enthymeme effectively and purposefully bound themselves to the cause. By engaging "a familiar cultural assumption or common opinion" of potential BLM supporters, for example, that police treat Black people especially violently, a statement that resonated heavily and

widely after George Floyd's death, BLM "elicit[ed] their unwitting participation in constructing the very argument by which they are persuaded" (Fredal 25). However, that became an issue when the political right redefined the organization and what it stood for. The Heritage Organization, a conservative think tank, reiterated BLM and M4BL's (a partner organization) agenda of eliminating the nuclear family, abolishing police and prisons, and total drug decriminalization (Gonzalez). Heritage attempts to create the following enthymeme: P1) BLM has this radical, Marxist agenda, then P2) I am a BLM supporter, which leads to C) I support BLM's radical, Marxist agenda, and then "Wait a minute!" By redefining what it means to be a supporter of BLM via focusing on their policy agenda rather than a racial reckoning, Heritage hopes this enthymeme forces some "supporters" to step back, reevaluate their BLM support, and ultimately recoil from the movement. After all, nothing in the "Black Lives Matter" enthymeme supports Heritage's statements, which is why their goal is to replace BLM's arguments with their own in the form of enthymeme. The premises are the battleground on which the battle for ideological alignment is fought.

Evidently, BLM's proposals are not the issue; to the conservative right, it is the fact that these proposals are not the premises most people agreed with "when they expressed sympathy with the slogan that Black Lives Matter" (Gonzalez). Gonzalez succinctly describes the right's response to BLM when he writes, "The goals of the Black Lives Matter organization go far beyond what most people think. But they are hiding in plain sight, there for the world to see, if only we read beyond the slogans...of the movement," suggesting that BLM's policy agenda indicates a conspiracy from the left that reaches far beyond racial justice to change the fabric of American society. When BLM's non-progressive "supporters" realized that their ideal future did not look like the future BLM depicts on their website, with total drug legalization, including

heroin and fentanyl, the complete abolishment of police and prisons, and the end to the traditional American family structure, the enthymeme broke down. As a result, the right's focus on defining an unstated premise that many BLM "supporters" could *not* support exposed "Black Lives Matter" as a false proxy for collective identification with BLM.

"Abolish the Police" was another BLM rallying call with multiple unstated premises. The argument usually goes like this: *C)* Abolish the Police, *P1)* the police are systemically racist, *P2)* the police cannot be changed. Typically, activists only state the conclusion and Premise 1 openly. Premise 2 is what the receivers of this communication need to assume to be accurate, since there would be no need to Abolish the Police if police reform could be successful. The idea that the premises are the battleground, not the conclusions, bears repeating here. A Gallup study conducted in July 2020, the height of the racial reckoning, found significant support for specific police reforms, so Premise 2 ultimately never found acceptance in the public eye. The enthymeme as a rhetorical tool is only as strong as its premises are persuasive, so this data exemplifies the struggle the "Abolish the Police" enthymeme has had to work. As only 15% of Americans said they support Abolishing the Police in the same Gallup study, and the rhetorical audience does not agree with the unstated premises, "Abolish the Police" is a failed enthymeme. This is the counterfactual of Copeland's conception of a successful enthymeme, which requires buy-in to the conclusion. Without buy-in to the premises, which structurally are precursors for investment in the conclusion, "Abolish the Police" was never likely to become a successful example of an enthymeme. BLM's reliance on the audience accepting *P2* before they could commit to *C* in communities around the United States doomed this particular policy proposal to fail.

While attacks from cultural conservatives hindered the effectiveness of BLM messaging, internal disagreement

among cultural progressives might have played an equally important role. The debate around the slogan "Abolish the Police" exemplifies this problem. Not only did the slogan fail to gather significant support from Black or White communities for its goal, but it also resisted definition altogether. A *New York Times* opinion article was titled "Yes, We Mean Literally Abolish the Police" with a subheading of "Because reform won't happen." It is clear that the writer, anti-criminalization organizer Mariame Kaba, said *P2* out loud, for her readers to deliberate on. The American public, though, as representatively defined and surveyed by Gallup, does not agree with the subheading; they think reform can and should happen, which is why 96% of Americans continue to support policies like punishing officer abuses. She says police reforms have failed in the past, so her conclusion is to abolish the police now, as the slogan says.

While Kaba provides only one interpretation of "Abolish the Police," the slogan-as-a-command has a unique characteristic among policy proposals: it resists unanimous interpretation. With policy changes, clarity is typically desired. It is the reason why bills have names that provide an overview of what activities are included. However, in his *Vox* article on the subject, Sean Illing notes, "the thinkers and activists involved with the movement...don't all agree on the meaning of 'Abolish the Police.'" Since this is considered a strength, not a weakness, the resistance to a solitary meaning makes sense. Having a diversity of opinions might also allow the best ones to rise to the top through social distillation, and in that case, the movement is strengthened. Working within this context, I don't see how a slogan, a mechanism that utilizes reiteration in public discourse as a symbol of collective ideological unity, is helpful to the cause. If the phrase might represent multiple veins of thought, then there is no singular meaning that is known and agreed upon by all those who utter "Abolish the Police."

The natural consequence of such circumstances is that two or more of these meanings might be contradictory; while Kaba intends abolition literally, Christy Lopez, a law professor at Georgetown University, defends "the language of abolition" as the key factor (Illing). The unstated premises, then, are not universally known, and notably, can even lie in indirect opposition to each other, as I have demonstrated. Even while the slogan is refreshingly direct, its significance in the sociopolitical arena was not defined unilaterally, which has been to its detriment. All things considered, it is no surprise that the public could not support this proposal; its proponents argue the same three words are open to multiple legitimate interpretations, which does not make it easy to talk about in public without running the risk of misunderstanding.

In sum, BLM's overreliance on slogans, with all their rhetorical limitations, contributed to their inability to mobilize the population to action. While it is evident that the movement brought tens of millions of people to the streets in protest for racial equality, much of this happened when BLM had the advantage of anger and frustration after George Floyd's murder. When the circumstances cooled and resistance began to ferment, the right was able to dispute the shared understandings that BLM supposed they had with all their supporters by attacking the enthymemes the organization utilized. From there, White opposition to the movement increased dramatically from its summer lows of 34% to 51% a year later, and there has been little change since, according to Civiqs, a polling site. BLM might not see this as a bad thing; it is fair to argue that their efforts have advanced radical ideas for Black empowerment into mainstream socio-political thought after years of neglect by White powerbrokers, or even that their new levels of White support represent the people who are genuinely allies, and thus benefits the movement in their overall orientation.

Nevertheless, if BLM wants to enact the change they desire

to see, they might look to ensure that the premises they do not say match with the premises they do. Pandering to radicalism is more manageable when one has nothing at stake in the fight. However, with the wellbeing of Black Americans on the docket, the time is now to recognize that changes in rhetoric will lead to changes in reality.

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Social Media, Fear Appeals, and Polarization in the 2016 Election

NATALIA DROBNJAK

This chapter is dedicated to my mom for encouraging me to ask questions and voice my opinion even when it may feel uncomfortable.
Keywords: Social Media, Fear Appeals, Polarization, 2016 Election

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I was fifteen years old when Donald J. Trump won the 2016 American Presidential Election. As a sophomore in high school and ineligible to vote, I was privileged to not have to know much about politics. Regardless of which political party would hold the majority in our government, policies passed would be less likely to affect my life because of my race and socioeconomic status. My limited knowledge was that Serbians despise the Clintons for bombing Belgrade in the 1990's and my family was in direct danger. Growing up and politically "waking up" under the Trump Administration was tumultuous. The political neutrality I held left me branded as a racist, xenophobic, and various other slurs of awful words in a predominantly liberal northeast town. As I was becoming more aware of the United States political atmosphere, the presence of social media was ever expanding. Similar to other high

school students, I regularly used Instagram, Snapchat, and occasionally searched through Twitter. Insights such as likes, reshares, engagement etc. were becoming more widely accessible. With the growing prevalence of social media in our daily lives, it became intertwined with the 2016 Election.

The American nation was polarized through fear appeals on social media during the presidential campaigns for the 2016 Election. This paper focuses on tactics such as horror framing and fear mongering that drove Americans into choosing distinct political sides with no acceptance for a nuanced position. Messages ahead of the 2016 election from both candidates contained horror framing and fear mongering while social media perpetuated this issue by creating echo chambers of thought. Each political end of the spectrum remained convinced as a result that they were on the "correct side" which created deeper faults within the nation. My generation grew up with the Obama family in office with civil global discourse and then our eyes were opened in the 2016 election to the public monstrosity of politics. We came of age to be politically active in a time of fear and anger. This has stunted our generation in knowing a productive and civil nation when examining political discourse from 2016.

Rhetoric of fear happens when an individual tries to create support for an idea, person, or movement by raising fear towards the alternative option. In other words, this is the act of scaring individuals into deciding on a certain choice. The use of this rhetoric has proven to be successful over the decades. Fear is often used to incite support for wars, disdain for other candidates, and to ostracize different groups of people. For example, the 2016 presidential election created fear appeals through the use of horror framing in the campaign videos of both candidates.

Campaign videos are a critical component of every presidential election. On the campaign trail advertisements have, "enabled 'candidates to build name recognition, frame

the questions they view as central to the election, and expose their temperaments, talents, and agendas for the future in a favorable light'" (Montgomery, 2019). Media from both candidates during the 2016 election exemplified horror framing tactics, classic or conflicted in their campaign videos. Classic horror framing relates to elements portrayed in classic horror movies like Dracula or Frankenstein where there is a clear "monster." Conflicted horror framing is where the line between human and monster, the one causing the horror, is blurred which is more present in contemporary horror films. Political campaigns took on horror framing in showing one candidate with happy imagery in the back such as blue skies and green fields while the opposition is pictured with decrepit cities. Advertisements like these from both candidates pushed audiences into constantly viewing two extremes. The 2016 election additionally transformed social media platforms into a space for political discourse since the campaign videos were posted on sites such as Facebook and Twitter.

With about 2.91 billion active users, Facebook is a highly successful international social media platform that has intensified polarization in the United States ("Facebook MAU Worldwide 2021" n.d.). Over the years, as social media has risen in widespread use and popularity, it has transformed to meet a variety of needs aside from just social networking such as shopping, gaming, and acting as a news source. The pitfall of relying on social media as a news outlet is that "news stories are often filtered through social and algorithmic recommendation systems instead of traditional editorial news gatekeepers" (Beam, Hutchens, and Hmielowski, 2018). Algorithms monitor social media usage and filter recommendations based on your previous searches, likes, and interactions with other users. Polarization as a result is intensified through social media since it will lead to thought bubbles with little space for thoughtful discourse. Additionally, more than 62% of adults refer to social media as their news outlet (Allcott and Gentzkow, 2017). With

the invasive amounts of "fake news" and no national agreement on "fact-checking," this is a worrisome statistic because of the messages that can be relayed through social media news outlets and then shared with friends. This has led to effective polarization with a political party's increasing dislike for the other party.

Twitter, another social media giant, has served as a key platform for fear mongering during the 2016 election. Since both political figures have clear national stances on issues, *Forbes* author Peter Siuciu raised the question of whether their tweets and public comments are worth inciting the fear in the masses. After all, with clear national stances what more can Clinton's and Trump's tweets provide other than fear? Social media has furthered the divide between "us" and "them" with tweets to oust Trump supporters. Left-wing individuals like @ifindkarma post on social media that they are actively searching for right-wing extremists and threatening to report them to the authorities all for being a "trump supporter" (Siuciu, 2021). With the power of cell phones, recordings, and screenshots as a nation there has been a manhunt within us. The climate of political discourse that we know today, one where manhunts exist between users to seek out certain political party affiliations, was exacerbated since the 2016 election.

Fear rhetoric across campaign videos and social media may be beneficial for American politicians to evaluate their support from the nation ahead of elections, but since it comes at the expense of the nation's unity there needs to be an end to this practice. The political gain of an individual should not outweigh the integrity of United States citizens.

From personal experience growing up in a liberal thought bubble, I found it extremely difficult to ask questions. My intense curiosity and attempts at debating to come up with new solutions to age old issues were met with hatred. The prevalence of social media in our lives has left us as a nation

divided into thought bubbles. It's simple to block what bothers us online and continuously engage with others who share the exact same thoughts and experiences.

During my sophomore year of high school, while we were on a two-week French class exchange program in France, I was effectively canceled by my peers. We were on a bus ride early in the morning when news broke out that Donald Trump won the presidential election. Within seconds, fifty of my classmates had begun crying or frantically calling their parents. As previously mentioned, I grew up in an area where my peers and I were very fortunate to not have to know much about politics at fifteen. In silence, I sat and observed the chaos around me in shock. The outcome of the election would not have warranted an emotional reaction from me if either candidate had won. Quickly, my classmates caught on that I was silent and lacked a public emotional response. One girl turned around and demanded to know why I wasn't distraught at the news. I quickly explained I wasn't following the election and that the limited knowledge I had wasn't favorable for Hilary Clinton anyways. After all, some buildings are still in ruins in Belgrade from the Clinton bombings and I am reminded of it every time I go to visit my family in Serbia. Without hesitation, she quickly branded me as a racist, xenophobic, and various other slurs of awful words to describe a terrible person. As soon as we stepped off of the bus, my sophomore peers refused to acknowledge I existed and I was ostracized for the remainder of the trip. From these experiences and observances of cancel culture, I was fearful of voicing my opinion and I was even more fearful of voicing them on social media. Once something is posted online it never truly disappears. I've witnessed the power of social media and no matter what you believe there will always be an opposition.

Americans were berated with constant fear appeals during the 2016 presidential election, and this rhetoric was able to reach masses of individuals through the immense popularity

of social media. Widespread international usage and a culture of sharing made Facebook and Twitter critical news sources to the American masses. While social media is praised for bringing people together, during this election these platforms allowed for horror framing, fear mongering, and deeper polarization of the American nation. As we continue to learn the power of social media, it is imperative that we learn to discern reputable news sources from fake news. As previously mentioned, 62% of adults refer to social media as their news outlet (Allcott and Gentzkow, 2017). While there have been efforts to introduce "fact checkers" to social media, it released a myriad of questions and emotions. Who checked the fact checkers? Who could set the correct answer for questions like, "who was truly the better candidate in the election?" We are all still adjusting to the prevalence of social media and this may be a time for experimentation in how to validate certain individuals and sources. What we can do is teach one another how to distinguish a news source from "fake news." It is important to read past headlines, check the publication date, and verify supporting evidence. Additionally, in consulting various articles on the same topic you may compare the information and evidence presented. It is crucial that we work together to eliminate fake news from our political arguments, so that we may return to productive and respectful political discourse. This issue is greater than political party affiliation and fear appeals that have played a role in keeping our nation divided. We should question our politicians *why* they are making certain decisions in certain ways. We should ask one another *why* we have certain beliefs. We should ask *why* in a bid to improve solutions.

To this day, our nation has been balancing social media as a valid news source and it will continue to play a role in future elections. In 2016, the early emergence of social media such as Facebook and Twitter as news sources allowed for horror framing and fear mongering to polarize the American nation.

It's up to us as Americans to bring back peaceful political discourse with the goal of making our country the best it can be for all Americans. It starts with asking questions like, *why?*

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Cliffhangers: The Best Way to Engage an Audience

BILL SMART

To avid readers who are lost and yearning to find meaning and emotion

Keywords: Cliffhanger, Storytelling, Possibilities, Danger

When looking at rhetorical theories and terms there are a lot of different meanings and fundamentals that cause the reader to stay engaged and want more. But after careful examination and various hours of research, I argue that the best way to engage a reader and leave them wanting more, is by writing a story or speech that has a cliffhanger or various cliffhangers. When writing the best thing one can do is have trust between themselves and the audience. The audience relies upon you to deliver and give them a memorable lesson that is going to stick with them, and after various trials, I have come to the conclusion that the best possible way to do this is through cliffhangers.

Now as an avid reader sits here and reads this, I am sure you are confused and wondering, "How can cliffhangers be important to a story or even rhetoric in general?" And this is a great question, but before fully immersing oneself into this, an avid reader needs to first understand what a cliffhanger is and why it is important to an audience and even us as the readers. According to the Cambridge dictionary, a cliffhanger

is "a story or situation, often dangerous or of great importance, where two opposite results are possible and you do not know what the result will be until the last moment." Now we as the "avid reading" audience need to break this definition up into three different parts. The first part is going to be about how we need to start off by sitting here and thinking about what they mean by "often dangerous or of great importance", and why this is essential to the cliffhanger of a story. Then the second part is going to be about cliffhangers and how they give the possibility of having "two opposite results possible." And finally, the third and final part is going to be about how "you do not know what the result will be until the last moment." All three of these parts are essential to the importance of cliffhangers and if you are able to understand this you will be able to fully understand how to write a better and more intriguing story.

First, when talking about cliffhangers, we need to understand that in order to incorporate an effective cliffhanger one needs to make it "dangerous or of great importance." This is important because it shows us the reader that in order to make a good cliffhanger the audience needs to be on the edge of their seat and waiting for what is about to come next. This cannot be a scene that is not fundamental to the structure of the story. For example, if I was telling a story about a murder trial, I would not make the cliffhanger about the color tie the defendant was wearing. This would not engage the reader because it is not of "great importance" and definitely does not tie into the theme of "dangerous." Instead, I may make the cliffhanger about the verdict. Because this is the end result of all the events that have transpired beforehand, and the end result to which everyone reading wants to know the answer too. This ties into both the themes of "dangerous" and "importance."

Second, when talking about cliffhangers an essential part is the knowledge that there are "two opposite results possible." This again is an extremely important theme and although it

may seem simple it is a rule that can be ruined very easily. A lot of times in speeches or stories the author sets up the story with major giveaways as to the outcome or message of the given prompt.

When this happens it makes the reader zone out and not be engaged in what is going on, due to the fact that they already have come up with an answer as to what is going to happen. Therefore, when trying to use a cliffhanger it is important to give insight into various possible outcomes and be as detailed about what may happen as possible. This will keep the reader engaged and locked in on the story because it will make them feel like at any moment the answer is going to come to light. For example, if we go back to the courtroom, the verdict is a great cliffhanger because there are two possible outcomes, the person is guilty or not guilty. And due to these two possible solutions the reader is locked in and personally attached to what the outcome of the cliffhanger will be.

And finally, when we look at cliffhangers, we see the importance of using them correctly and how to set the story up so that "you do not know what the result will be until the last moment." This is such an essential part of cliffhangers and one needs to understand that the entire engaging and interactive part of cliffhangers is that throughout your writing you give insight and clues in order to keep the reader guessing to the point where he or she has a guess as to what is going to happen, but they do not truly know yet. Giving this guessing insight and not revealing the truth until the last moment will leave your reader in awe and engaged in the reading the entire time.

In the end, when looking at cliffhangers there are three essential steps to take in order to engage your reader and leave them wanting more. First, cliffhangers are "often dangerous or of great importance." Second, cliffhangers have "two opposite results possible." And finally, "you do not know what the result will be until the last moment." Each of these steps is

fundamental to learning what a true cliffhanger is, and what you as an avid reader need to do in order to lock in the meaning of the story. Without cliffhangers in writing, there would be no mystery. And therefore, writing would be bland and way too forthcoming to not only the reader but also to the audience. But thanks to cliffhangers avid readers are able to stay engaged while at the same time guessing what is going to happen next. Due to all of these great things about cliffhangers, I truly feel that this rhetorical term and method is the most effective way to tie an audience into the reading or story at hand. I feel that no other style of writing is able to do this while still being able to stay on point and on topic.

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Symbolism in the Novel, To Kill a Mockingbird

KATRINA ANDREASSEN

Keywords: Education, Symbolism, Prejudice, Civil Rights

To those who have an appreciation for literature, take a moment to look at the world, and truly pay attention, I guarantee you will notice how symbolism takes place in many different aspects of our everyday lives. Symbolism plays a largely significant role in many people's lives through what they might see, do, read, or hear throughout the day. Furthermore, this subject is significant to myself because the idea of symbolism has been a topic that has piqued my interest for many years, mostly due to the symbolism that is present in literary works. Symbolism is often present in rhetoric and the art of literature since it allows the author and writer to open the readers' mind into thinking about an idea and what it might stand for in a more complex aspect. For this paper, I argue that there are many significant examples of symbolism in the famous novel, *To Kill a Mockingbird,* and how the symbolism of the title, culture, and identity is important in rhetoric due to the impact it has had on literary symbolism and storytelling. The examples of symbolism even start in the title of the novel where a mockingbird symbolizes innocence, and then carry on throughout the plot of the story, such as the multicultural

differences, such as segregation and inequality, and the true ethical meaning that certain characters represent, including their identity, like Scout's character representing a queer girl symbolized by her "tomboyishness."

Innocence is a sacred virtue and can be symbolized beautifully in works of literature. *To Kill a Mockingbird,* does a great job in symbolizing innocence through the characters pathos and youth. The classic novel written by Pulitzer Prize-winning author Harper Lee, is a classic novel due to the important messages it exemplifies. For example, Harper Lee was able to construe a title that would symbolize the idea and plot of what her story was going to be primarily about, which is a little girl who learns important lessons about life as she matures throughout the novel. In the reading, *On the Symbolic Significance of To Kill a Mockingbird*, authors Liu Xi and Zhang Li-li state, "In this story, because innocents are destroyed by evil, the "mockingbird" comes to represent the idea of innocence. Thus, 'to kill a mockingbird' is to destroy innocence" (Xi and Li-li, 4). The importance of this symbolic aspect of the novel is significant as the title forces the readers to truly think about how the title relates to the plot and connect it from there. Instead of just mindlessly reading, the readers need to understand the rhetorical characteristics this story portrays. Innocence shapes the title of the novel, so the idea of killing this "mockingbird," means they are tarnishing and putting an end to a young individual's innocence through the reality of racial inequality present at that time. In addition to this, the mockingbird also symbolizes the idea of good and evil both existing at the same time in the world. It represents the morality of individuals in society and draws a line between the characteristics of good and evil. Xi and Li-li support this point by providing an example from the story in which characters Scout and Jen portray a childlike innocence to the idea of good in the world; however, as they grow older and recognize evil in people and society, they now understand that the world is not always

a positive place (Xi and Li-li, 5). Innocence is shown when the character Scout mentions how she does not know what love is, and this proves her innocence by her lack of knowledge of this simple emotion. It is extremely heartbreaking.

In *To Kill a Mockingbird,* race plays a predominant role in the plot of the story. The characters in the novel symbolize multicultural differences present in society, such as racism,

segregation, and inequality. For example, authors Darryl Potyk, and Cicely W. White of the article, "Another Lesson from the Mockingbird: Institutional Racism in Harper Lee's *To Kill A Mockingbird"* state, "Most significantly and often overlooked is the fact that the falsely accused black man is found guilty and imprisoned. As a result of the wrongs heaped upon him, Tom is full of despair and attempts to escape from prison. As he does so, he is shot 17 times in the back" (Potyk and White, 1). In this story, Tom is used to symbolize the systemic racism that is sadly present in our society. In addition to race, ethical meaning and identity of the characters are also present symbols in the novel. For example, the character Atticus plays an important role in the symbolism of the ethical meaning behind his character. For instance, in the reading, *On the Symbolic Significance of To Kill a Mockingbird,* by, authors Liu Xi and Zhang Li-li, they state, "In the novel, Atticus represents morality and reason" (Xi and Li-li, 279). Atticus Finch plays a major role in the novel. He is a lawyer and a single father to characters Scout and Jem. Atticus Finch represents a father who is brave and honorable, but also considerably kind and confident. This is shown through his ability to be sure of his decisions. Regarding identity, this is symbolized through the young female character Scout. For example, in the reading, *Mockingbird Passing: Closeted Traditions and Sexual Curiosities in Harper Lee's Novel*, author Holly Blackford mentions how it is believed that Scout's "Tomboyishness" symbolizes her identity, which many believe is a queer girl (Blackford, 53). Scout is one to stray away from

the common gender roles of the time, and that symbolizes who she really is.

On the contrary, those who have read *To Kill a Mockingbird,* may believe that it is a bad influence on young adults who may read it because it presents racial slurs and tells the story from a "white perspective." I disagree with this claim because I strongly believe there is a firm message behind this story. The message that *To Kill A Mockingbird* gives is to treat everyone

with the respect and dignity one deserves. This story teaches empathy and to not be so judgmental. If one is going to be judged, it must be done solely on their own actions, and not on something that they cannot control.

To Kill A Mockingbird is a great work of literature that exemplifies rhetoric through the idea of symbolism. It forces the readers to think while they read, rather than just mindlessly flip through the pages of a story with no significant meaning and understanding. Overall, *To Kill a Mockingbird* is a historical piece of literature that holds great importance to the English rhetoric by providing symbolic attributes to the story, all the way from the title, to the culture, identity, and ethical meaning of the characters and the plot that author Harper Lee created.

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PART V: WHOSE FEELINGS CREATE BELONGING?

Vampires as Symbols of Sex and Disease

EKKIOSA OLUMHENSE

Keywords: Symbolism, Vampires, Repression, Representation, Taboo

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As someone who loves film and literature, I have always been fascinated with the use of symbolism. A symbol is a representative or substitute of some other idea. For example, a white dove is often used to symbolize hope. Some symbols can be quite scary, for example, monsters, with their blood and sharp teeth, are symbols themselves. Their existence, like that of other symbols, is an example of people trying to put an image to a phenomenon. The phenomena that they represent are those of a darker nature, things that readers and movie-goers all think about but aren't welcomed to speak aloud about most times. Being a big fan of horror films, I have always found the characterization of vampires interesting. Monsters, particularly vampires, have been used in literature and films such as *Nosferatu* and *The Lost Boys*, as a symbol for repressed topics that we fear and/or desire, mainly disease and sex. They are unnatural, yet the things that they symbolize are natural. Humans are best friends and enemies with our most carnal phenomena: sex and disease. The enduring appeal of vampires suggests that they act out some unexpressed aspect of our psyche or that vampirism resonates in some irresistible way with unacknowledged social processes. Vampires represent what we both fear and desire (Sceats, 2001). I will first establish what a symbol is, and how a vampire counts as a symbol.

As defined earlier, a symbol is a representative or substitute of some other idea, from which in the context it derives a secondary significance not inherent. It is important to note that the flow of significance is from the primary idea to the secondary, to the symbol, so that typically a more essential idea is symbolized by a less essential. It represents the primary element through having something in common with it. A symbol is characteristically sensorial and concrete, whereas the idea symbolized may be a relatively abstract and complex one. The symbol thus tends to be shorter and more condensed than the idea represented (Jones, 1918).

Vampires are in no way more essential than what they represent. They are sensorial and concrete in the sense that although they are made up, they can be wholly imagined (we have them in paintings and films, we can visualize them). What they represent, like disease and sex, is far more complex than the idea of a vampire.

Vampires spread vampirism like a disease. When a vampire bites another human being, they become a vampire, which represents how disease is spread through human contact. The resemblance of disease can be seen in the paleness of skin vampires have. Pale, translucent skin has often been many deadly diseases, like tuberculosis. In recent times, some vampire movies have even called vampirism a virus that causes one to drink the blood of others. This all started with *Nosferatu*. The 1922 German Expressionist film *Nosferatu* directed by F.W. Murnau is about a vampire traveling across Europe, dragging around a box of dirt trying to find victims and a bride. Unlike the original Dracula, Nosferatu had a rat-like appearance, and is oftentimes flanked by rats (Nosferatu, 59:59). Giving Nosferatu a rat-like image was an allusion to the Bubonic Plague, a deadly disease that swept through the world during the Middle Ages. A couple of years before Nosferatu's release, the Spanish flu had just ended. The vampire Nosferatu was derived from the Greek word nosophoros, meaning "disease-bearing". All of this

points to the vampire symbolizing both the Black Plague and The Spanish Flu, two very deadly diseases.

About sixty years after the Spanish Flu, vampires became a symbol for the AIDS pandemic, which was depicted by the vampire's major image change. The HIV/AIDS pandemic was a silent killer, because while it was spreading rampantly and killing many people, it was rarely discussed openly, in political or social settings. Ronald Reagan did not use the words AIDS in a sentence until September 17, 1985, years after the damage had already been done.

I recently saw a play about AIDS, WFU's production of *Normal Heart*. The autobiographical play by Larry Kramer follows several gay men in NYC trying to spread the word of AIDS while their gay friends died all around them because the mayor of NYC would not listen or help. Neither would the newspapers, by writing a single story, or main character Ned Week's older brother. It took the men a full year to even get a meeting with the mayor. This went on for years. Even when AIDS became more well known, it was a topic people just knew about but did not openly discuss. Despite their unwillingness to discuss AIDS, many people were consuming vampire movies portraying a new genre of vampire. This new genre of vampire in the 1980s did away with the lone male vampire image and introduced male vampires that hung out in large groups. These vampires were not looking for female brides, they were infecting male humans and adding them to their numbers. *The Lost Boys* is one of the most popular vampire films from the 1980s. The main antagonists are a clan of vampires of four male vampires that try and turn a young boy into one of their own after he moves into town. The four male vampires are almost always seen together, again putting an emphasis on male groupness that had not originally been part of the vampire concept, but used the vampire image to grapple with how the AIDS pandemic heavily affecting the gay male community. This change in the vampire's image, similar to

making Nosferatu rat-like, signified a new pandemic that was taking place during that time.

Vampires aren't just a vessel for disease. They are also often portrayed sexually in literature and media, as a vessel for sexual repression, as sex is another big societal taboo. In *Pop Vampires, Freud, and Primary Masochism*, Charles Henry discusses how vampires symbolize repressed masochism, a sexual taboo. Masochism is defined as the practice of getting sexual pleasure from being hurt or controlled by somebody else (Oxford Dictionary). Henry states that "Vampire dramatizations are a convenient location for the playing out of these repressed tensions" (Henry, 2014). Modern vampire movies often portray vampire sex as rough, involving blood and physical injury. For example, in the Netflix original *Hemlock Grove*, a vampire named Roman Godfrey cuts himself with a razor during sexual intercourse, and then licks his own blood (Jellyfish In the Sky, 00:00:59- 00:01:48). Later on in *Hemlock Grove,* Roman Godfrey and another vampire, Annie, are depicted having rough sexual intercourse covered in blood (Every Beast, 00:20:20- 00:22:20). Henry also notes that most vampires are male vampires who go after helpless, scared women. However, in film, we often see that these once scared and helpless women are revealed as secretly wanting to be a vampire and offer themselves up to be bitten by the male vampire captor. The woman can be seen deriving sexual pleasure from being bitten, although it is a form of physical harm. That is how repression of sexual masochism is projected onto the vampire.

One could argue that monsters like vampires do not exist as symbols of human repression, and that they exist simply as myths that were based on an animal or person someone else might have seen in real life, and then others ran with it. A long time ago, giant bats such as the Acerodon Jubatus could have easily been mistaken as a human-bat admixture we know today as vampires. Humans are storytellers. We see something

interesting, and we tell a story about it. A humanoid bat is an interesting, even frightening sight that could constitute an interesting story. Scary stories are particularly interesting because of their suspense and the rush of adrenaline they bring. Monsters can be born out of cases of mistaken identity, and the idea of vampires may very well have been that.

That does not mean, however, that vampires haven't evolved into a symbol for disease and sex. Symbols do not need to be made up to represent a particular idea/phenomenon. They only need to be sensorial and establish a connection to whatever they represent. Symbols are a reflection of what humans project. In chapter five of *The Horror Film*, Peter Hutchings discusses the idea of repression being projected onto the monsters we see on screen. Symbols function not simply as something external to the culture or the self, but also what is repressed in self and projected outward in order to be hated and disowned (Hutchings, 2013). The repression of disease is represented fearfully through vampires in *Nosferatu* and *The Lost Boys,* and the repression of sexual masochism is represented fearfully through vampires in *Hemlock Grove*.

Whether in the early 1900s, the 1980s, or today, vampires have stood as a symbol of sex and disease. These are two things humans fear to discuss openly, but are constantly surrounded by. Although we are getting better at opening up to discussions about disease and sex, when we weren't, we used symbols to represent these two repressed topics. Whether or not vampires were created to symbolize sex and disease, over time, they have evolved to be a big symbol of the two. From *Nosferatu* to *The Lost Boys* to *Hemlock Grove*, we have seen vampires evolve to represent pandemics that plagued certain times in history and have also seen them represent sexual taboos such as masochism. As a result of repressing sex and disease, humans have projected them out onto one of the most popular symbols in film and literature.

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The Drawback of Professional Sports

MAX SPURLING

For decades, American athletes have been given a platform largely powered by digital networks to interact with fans, spectators, and media outlets to proliferate their careers. However, the accepting nature we have towards sports has paved a need for rapid media consumption, often at the expense of professional athletes and their content. The convenience of technology intertwines with the entertaining nature of sports, creating a social construct that comes with attached risks and dangers, especially for minorities advocating for social justice. Today, a digital platform ridden with public perception and malicious opinions from anonymous users only accumulates for athletes and is largely controlled by social media networks such as Twitter, Facebook, and Instagram. Players are now able to rapidly communicate with thousands, even millions, of fans around the world in a matter of seconds. This topic is near to my heart because I have been a sports fan and athlete for as long as I can remember. An athlete's sport is not their sole societal contribution or impact. Professional athletes deserve the same right to free speech that we all share. As an audience of sports fans, it is our

obligation to show respect to the players we love rather than throw hatred because they are more than their sport.

With a new ability and access to a digital age, sports institutions that hold athletes under contractual obligations such as the NBA, NFL, and various other brands, have placed fear into athletes with restrictions on their free speech. In this paper, I argue that professional athletes and especially minorities are often persuaded by their contractual obligations to brands and sports institutions to moderate their activism and social justice efforts on social media and various platforms. In this case, minorities are defined as a demographic whose ethnicity is fewer in number than the main, dominant group in society. I will be measuring persuasion by the monetary consequences many athletes face after demonstrating activism. I intend to capture the role of institutional rhetoric and the rhetoric of fear in the media to uncover how they apply to present-day athletes just as athletes in history. The rhetoric of fear is essentially when one tries to gather support for a particular idea by attempting to increase fear towards an alternative party. Institutional rhetoric allows organizations and institutions to speak with one cohesive voice. With constrictive parameters around discourse, athletes are not always able to use their voice effectively without risk of penalty or removal from an organization, and when they do, they are seemingly left on their own.

In order to deconstruct the layers of institutional rhetoric and the rhetoric of fear within professional athletes advocating for social justice and racial solidarity on digital platforms and the backlash they receive, it is imperative to first define the role institutions play in the decision-making process. Generally speaking, the United States government is unable to repress citizens of free speech, according to the First Amendment. However, private sports organizations control their brand under any circumstances, often overlapping their policies with the morality of athletes under a particular contract. Here,

institutions make a choice to support their athletes, penalize them, or to stay silent.

Time and time again, history shows that professional sports leagues often urge their athletes to abide by a set of standards. Just over 50 years ago, John Carlos and Tommie Smith demonstrated the Black Power salute as they raised a fisted black glove in support of human rights on the podium of the 1968 Olympics (Ruffin). Lingering impacts of the gesture included The International Olympic Committee banning Carlos and Smith from the U.S. team, hateful public and media outrage, and various death threats. Although change has occurred since then, sports organizations similarly strike fear into their athletes by discouraging acts of protest against racial inequities and police brutality because it may interfere with public brand perception. Colin Kaepernick is a former NFL quarterback who kneeled during the national anthem of a game on August 26th, 2016, to protest the oppression of Black Americans. Five years later, no NFL team has signed Kaepernick, even though he remains one of the most capable unsigned quarterbacks.

The NFL has predominantly chosen to protect their brand and refrain from any efforts at activism, which reiterates my claim that athletes are often halted in their effort to support racial protest by the rhetoric of fear that sports institutions instill within their contractual obligations. Several deaths from police brutality in the United States have occurred in the most recent decade alone, such as Breonna Taylor, Trayvon Martin, Michael Brown Jr, and many more lives lost tragically. These clear issues of subjugation within our current government sparked a vast contrast in sports institutions maintaining a particular brand image, and athletes demonstrating a race-related agenda. In *When Athlete Activism Clashes With Group Values: Social Identity Threat Management via Social Media*, scholar Jimmy Sanderson begins his study with an NFL anecdote from the St. Louis Rams. In 2014, five African

American Rams players joined hands in the game introductions after an instance of police brutality in Ferguson, Missouri. This seemingly harmless gesture would give these men an unexpected next few weeks. Following the game, the St. Louis Police Officers Association called for the NFL to take measures of discipline on the players involved (Sanderson et. al 302). Outraged fans engaged on Facebook and Twitter to form a hate group with the hashtag #BoycottRams. The Rams and NFL did not enact the penalties requested on the players, however their silence was imminent, leaving the players to deal with the ramifications of social media hate speech and death threats themselves. Sanderson states, "Not only do social media platforms serve as venues where group members address social identity threats, but as the process for managing those threats unfolds, consequences of advocacy and activism may emerge" (Sanderson et. al 319). These players demonstrated a peaceful protest yet were attacked viciously on Facebook by supposed fans of the Rams with no help from their obligatory institutions and brand deals, including the NFL as a whole.

Responsible athletes merely asking for a change in systemic discrepancies for minorities in America still face severe backlash from a plethora of areas. NBA star Kyrie Irving can serve as an example for this model. Throughout his career, he has been rather vocal on racial issues in America on social media and press game conferences. Irving has been accused of dominating press conferences with racial material and has faced backlash on many levels. The first area of backlash is the continual discrepancy between athletes and their organizational obligations, where athletes are persuaded to refrain from sharing their personal beliefs on race through the fear of being fired or suspended. Another example is the extensive media backlash that forces an athlete to respond to pressure, while institutions often go silent and let them handle the hate themselves. For instance, media outlets will analyze

the political/racial beliefs of athletes and rip them apart for the purpose of entertainment, often on television or online articles.

LeBron James is one of the most accomplished players in NBA history. He was given little to no help in responding from an institutional standpoint after being verbally attacked by a news host and a plethora of social media accounts. Scholar Yair Galily gives some anecdotal evidence to this claim in his study "Shut up and dribble!"? Athletes' activism in the age of twittersphere: The case of LeBron James." Laura Ingraham is a host for Fox News, where she regularly spews hatred and displeasure for those taking political stances in opposition to her beliefs. In February 2018, Ingraham targeted LeBron James for supporting the Black Lives Matter movement on his social media. James also made comments on the leadership of Donald Trump for neglecting the BLM movement. Ingraham asserted that James was "ignorant" and "barely intelligible." She then requested for James to "shut up and dribble" because he is a "dumb jock" who does not have the right to speak on political affairs (Galily 2). The NBA gave no response to the situation, and the many brands James is signed to did not take a stand in support either. NBA Commissioner Adam Silver essentially hid from the public view to separate his brand from the incident, even though one of his most profitable players was being heckled on live television. As Galily points out, sport does not operate in another, outside society. He states, "Sport serves as a site where societal inequalities such as racism, sexism, economic stratification, and other forms of oppression are reproduced, exacerbated, and/or ignored" (2). The fear instilled in athletes is fueled from backlash that can take place in the form of media or institutional silence. This institutional silence from my past examples directly extracts fear in athletes, as a feeling of isolation occurs for the athlete when handling a situation alone.

To maintain a clean brand image, institutions will take any measure necessary to discourage their athletes from stepping

outside the functional norm. With such a repetitive and grueling history in athletic social justice efforts, why is social media such a prevalent catalyst for professional athletes? In "Choosing Between the One-Way or Two-Way Street: An Exploration of Relationship Promotion by Professional Athletes on Twitter," scholar Evan Frederick emphasizes the "profound effect on sport" that social media outlets possess, where thousands of athletes have developed a "presence" from their personalities over time (Frederick et. al 81). Frederick references a quote by Galen Clavio and E.M. Klan that they developed in their study "Uses and gratifications of a retired female athlete's Twitter followers." They state that social networks are "a broad spectrum of information sharing and interactivity that may be decided by the content generator (i.e., the athlete, coach, or organization)" (81). The content generators in this case have a broad history of controlling and moderating posts from athletes, especially within the NBA and NFL.

Considering the past examples of media outlets attempting to silence the voice of athletes on political and racial matters, it is fair to assume that many spectators of sports would rather the athletes simply play the game they are designated to, and to keep their comments to themselves, especially those proposing for a reformed and racially inclusive government. However, I argue that it is imperative for not only athletes, but all people to share their voice on matters as sensitive and urgent as racial equality in America. Proposing athletes to "shut up and dribble" is damaging to societal progression. As I mentioned in the introduction, just because one has a designated occupation with contractual obligations, Americans should all maintain the right to free speech and face support rather than backlash for taking a stand for racial solidarity.

This paper attempted to analyze the fear of rhetoric and institutional rhetoric and how they pertain to the professional sports world. I chose this topic to demonstrate that in the

present, minority athletes are still subject to different rules of free speech under contractual obligations. This process may be a part of the job, however when simply advocating for a better, more inclusive tomorrow, athletes should not be penalized or discouraged from sharing their testaments, especially considering the massive digital and public platform some athletes possess. I hoped to emphasize the importance of social media and the several historical instances of players being silenced and compare it with our current sports climate. Ultimately, societal issues must not be ignored by professional sports organizations, yet they continue to heavily moderate the speech of professional athletes in America and instill fear within them.

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NCAA Athletes Should Not Be Allowed to Receive Pay for Play

ERIC ADLER

I dedicate this essay to all NCAA athletes who would love to be paid for their hard work and efforts for their sport. You must understand the importance of education and the drive to better your life in the future in the long run.
Keywords: Logos, NIL, Priorities, Equality, Opportunities

Receiving compensation as an NCAA athlete has been a conversation in the college athletic world for a while. With the Name, Image, and Likeness bill being passed, there has been a lot of discrepancy among officials' opinions about whether college athletes should be paid for their hard work or not, as students are now able to create their own merch based on their 'Name, Image, and Likeness' and profit separate from the school. As a Division I athlete at Wake Forest, I am surrounded by talented players who could very well qualify for payment given their performance. I often hear players spitballing about what they would do with the money if they were lucky enough to receive it. Oftentimes I hear about the excessive amounts of alcohol they would purchase or even talk about luxury cars. Now although this sounds like a lighthearted conversation one would have in the locker room, the harsh reality is that it could tremendously wreak havoc on the NCAA, as it would directly affect a student-athlete's desire to stay in school and choose

to further their education. Given I support the idea of paying college athletes for their hard work, I will be playing devil's advocate against myself and fellow teammates, I will explain the importance of why NCAA athletes should not be paid. The basis of my argument would be the important rhetorical concept of Logos. Logos being the logical argument of a said stance. In the biblical story of David and Goliath, David the average man, better known as an 'underdog', defeats Goliath, the armed giant. In this scenario within the college athletic world, David being myself and Goliath being the majority of college athletes, putting an emphasis on the importance of education first and how crucial it is to minimize any and all distractions.

Given my bias being a Division One athlete, I understand the desire to make money for the many hours of effort put into one's sport. There has always been a topic of discussion around colleges and if they should be allowed to make money off their athletes. Many colleges argue the scholarships their student athletes receive is their compensation for all the work they will be doing over the next four years. This relates to logos because it is always seen as the colleges or the NCAA against the athletes that make up both of these organizations, never a fellow student athlete. In the article "NCAA: Why College Athletes Should Not Be Paid," Megan James explains the importance of understanding the investment these schools put into their students given they're expecting them to perform up to their standards and bring home a championship or two for the school. Oftentimes in football, players are given a full ride for the entirety of their college career; this means they have the privilege of attending and studying there for free. The average tuition for four years at a Division I college is around one hundred and twenty thousand dollars. Now, include the additional money schools will have to put into their student athletes given travel, food, uniforms, and equipment. That one hundred and twenty thousand dollars can turn into a lot more.

This could drastically affect the economic status of a school if they choose to pay even the minority of their college athletes.

Equality has been in the forefront of college sports over the past five to ten years. It is viewed as if you pay one, you pay all. This was expanded on in "The Case for Paying College Athletes" by Allen R. Sanderson. There are around one hundred and seventy-six thousand student athletes at the Division One level. If a school starts paying their athletes, then other schools will have to follow suit because this will create a rigged system for recruiting. This could cause extreme backlash on the lower divisions and possibly create less opportunities for student athletes. Now with this being said, Sanderson talks about how college athletes have found ways around the system over the past couple of years. They receive stipends for going to bowl games or going to the playoffs but sometimes some particular athletes want even more. Students will choose schools given economic status and reputation of athletic ability and overall fit. Then take a step back from there and look at all the Divisions One, Two, and Three. If they see Division One schools paying their athletes they will stand zero chance against them and players would only want to go to those schools so they can gain extra pay.

With that being said, it is imperative to consider the importance of education above other opportunities for student athletes. Like my mother always says, "Going to college is a forty-year commitment not a four year commitment." I had a conversation similar to this article in my Education class. It refers to the "The Case for Paying College Athletes" article I previously cited, noting that educational performance levels are typically lower at bigger football schools. This shows the stigma around sports and how it can affect the culture of a school. Typically, those very schools that have dominant football teams would be paid first given that football attracts the largest crowd and brings the most revenue. If powerhouse football is already making an impact on the educational

performance of students, imagine if they got paid while playing. There would be no need for school at all, they would just use their skill to get them where they want to go. This is such a short-term deal though, a degree from a university is a lifetime achievement that will carry you along for the years to come. But what happens when they get injured or are not good enough to make it to the next level? They would not be able to perform in school given the lack of dedication and commitment to their learning. It is very common to see former athletes with less opportunities after college given their lack of effort in the classroom, they thought they would play forever, sadly that is not the reality of it. Where I am from, there are many areas that live around the fact that if you don't go professional in your sport, you are destined to stay in the same loop your parents are in.

This "issue" has escalated a lot over the past couple of years that it made its way to the Supreme Court. The *New York Times* article "Supreme Court Declines to Consider N.C.A.A. Rules on Paying Athletes" explores how the court broke down the legislation. They pointed out the tremendous revenue the NCAA generates and how much money some of the coaches are earning on a yearly basis, although they pointed out that the athletes "currently have no meaningful ability to negotiate with the NCAA over the compensation rules" (Times 1). Although the NCAA had pointed out that they should be able to make money on the side due to their Name, Image, and Likeness, more commonly known as NIL. This bill was just passed in th summer of 2021. I believe this is the best way for college athletes to receive pay. In a nutshell, this allows athletes to sell their name or image to companies or businesses that would like to use them as a platform to advertise their product. On top of that, the athletes are able to copyright their own slogan or design and sell it to the public for their own profit. It is based on their own name and they pocket whatever money they get. A great example of this is when Mississippi State

Baseball won the World Series last year. The World Series is the highest achievement in college baseball. Tanner Allen, SEC player of the year, was a pivotal player for the Bulldogs in the series and attracted a lot of attention from the public. His advisor happens to be my advisor, so I have some insight as to how he took advantage of this new opportunity. The stars really aligned for him. He created a logo and a bunch of shirts, hats, etc, as soon as the NIL bill passed and after the first night of the website dropping, he made thirty thousand dollars. With that being said, having successful NIL deals stem from your own effort and success. I think this is the most important aspect of it.

I find it important that college athletes learn the importance of working towards their future and obtaining an education that is a part of their scholarship. Once you add a salary for people eighteen to twenty-two years of age in college, their focus will go to other things rather than their education. Finding drive and time management from their sport and schooling will carry them a long way in their life after college. Companies are going to invest in people that they believe are role models and serve a purpose in society. Same with the public, they will support those who are natural role models and serve their communities, this creates a desire for the greater good. For example, the mayor of a town, or someone creating a charity for their community. Playing sports in college sets them apart from the average student base already, they don't need to be put on even more of a pedestal.

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The Rhetoric of Metaphors

RAYNE SUPPLE

This is dedicated to my friends and family members, I hope you enjoy it!
Keywords: Motivations, influences, persuasion, imagery, research

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Metaphors are all around us in our lives, in commercials, politics, and even everyday conversation. Metaphors bring our conversations to life in a productive way, mostly because a lot of metaphors are generalizable, meaning most people understand them. Without metaphors, some difficult to grasp ideas may not be understood by people until a metaphor is used to describe the concept. I care deeply about the use of metaphors because I use them on a very regular basis. I like to spice up small talk by adding in a witty metaphor, and people seem to really appreciate it more than just mundane back-and-forth conversation. People also seem to remember the metaphors I choose to use when conversing, as they will recall them in later conversations. Metaphors shape how research is conducted in various fields, how the public views the government, as well as how metaphors can influence political change. I first discuss how metaphors influence the public's opinion on political matters, through a case examining the use of metaphors in cartoons depicting the oil slick of 2002 in Spain. I then explore how metaphors can be an ideological weapon that structures how political issues are viewed by the public. I uncover how metaphors are applied as motivations for

scientists to make a finding in their area of research expertise. I discuss how metaphor use was a rhetorical plan political leaders used to structure their political agenda to gain full economic liberalization in Hong Kong. Finally, I provide a counterargument to why metaphors can be misleading in the field of science.

In a study looking at the evolution of a metaphors, oil slick cartoons depicting the oil spill from the *Prestige* oil tanker in 2002 covering beaches in Spain used metaphors that shaped how the public viewed and responded to the disaster. Newspaper cartoons about the environmental disaster clearly represented the ideological bias each respective newspaper had. "Metaphors were essentially related to the oil tanker as a symbol of danger, of death and devastation produced by the spillage, of political incompetence, of the lack of scruples of businessmen and shipping companies, of the manipulation of information, and of the verdict of justice" (Dominguez, 2015). Metaphors have been a staple in human language. Metaphors also provide a shortcut for explaining complex ideas in a way that is highly generalizable and relatable. It was through the analysis of the metaphors used in these cartoons that the bias each of these newspapers was discovered by the public.

This study observed how three major newspapers: *El Pais, El Mundo,* and *ABC* represented the oil spill, and delegated who was at fault. The first two, *El Pais and El Mundo,* their cartoons represented the oil tanker as a symbol of political incompetence, blaming the shipping companies for the spill. The *ABC* newspaper focused on cartoons that depicted the oil spill as an environmental disaster that the shipping companies were not to blame to protect the Spanish government from blame for the incident. This is a case of the first two newspapers being representative of justice for those responsible for the spill, while the *ABC* newspaper was more interested in protecting the Spanish government and deflecting the blame by manipulating media coverage. In 2013,

a verdict was reached in favor of the shipping company not being at fault, which sparked a massive questioning of the Spanish justice system by the public. It was through the use of metaphors by the newspapers *El Pais* and *El Mundo* that lead the Spanish public to question what really happened with the oil spill, and who was ultimately at fault.

The "frontier of science" metaphor can be interpreted by researchers as providing importance and relevance to the research they do in their field of expertise. "The frontier of science metaphor is a terministic screen that draws on a cultural myth to effectively convey the excitement and value of basic research; it is also problematic because it delimits our understanding of who can be a scientist (risk-taking frontiersman) and what kind of work they do (e.g., compete with each other to conquer territory)" (Ceccarelli, 2019). The frontier of science metaphor only works because of the positive connotation associated with it of westward expansion, so when applied to one's work, researchers strive to be an expansionist in their field of expertise. By relating this metaphor to the work researchers do, it provides incentives for researchers to be the first to discover a concept in their field of expertise. It is through this frontier of science metaphor that researchers discover the unknown, and to bring knowledge to an area of study that has not yet been searched. The competitive nature of this risk-taking metaphor creates a drive in every researcher to be the first to discover something new in their field, before other researchers beat you to the glory of discovery. Science is not the only field of work that implements metaphors in their motivations to succeed.

Metaphors are important in political contexts for simplifying complex concepts so that the public can understand them easier. Metaphor use by political leaders was the main method used as their political agenda framework in maintaining full economic liberalization in Hong Kong. In a study spanning two decades, from 1997-2017, the metaphorical framing of the

concept of free economy was analyzed from speeches of the three Secretaries of Departments who report to the Chief Executive of Hong Kong. "Our study provides an overview of changes in metaphorical framing of Free Economy in a corpus of Hong Kong public speeches over the past two decades (1997–2017). Among the 8,748 Economy instances extracted from the corpus, we identified 1430 Free Economy instances, of which 695 instances were metaphorical, indicating that this topic is frequently metaphorized" (Zeng et. al, 2020). The constant presence of free economy metaphors in Hong Kong's discourse is a strong persuasion to why they have remained one of the freest economies in the world over the two-decade span in this study. This rhetorical strategy focused on highlighting the benefits of having a free economy, and ushered in international partners in Australia, the US, and the Indo-Pacific region. It was the consistency of Hong Kong's free economy message over the two-decades that solidified the relationship for trade with international partners. The impact of the metaphors was undoubtedly seen on the public, as Hong Kong remained a free economy for the entirety of two decades. This is the proof that the metaphors did in fact have an effect on the people of Hong Kong, persuading their belief systems. If the free economy metaphors were not effective, Hong Kong would have not remained a free economy for the two decades that this study was focusing on.

Metaphors can be misleading at times. Because metaphors usually describe a complex concept in simpler terms, they can sometimes not be completely correct. When looking at metaphors for evolutionary descent, there is metaphor imagery associated with it that is deceiving. "The image of the 'tree of life,' with new species branching off as budding twigs and extinct species as dead branches, is an instructive approximation of the relations of evolutionary descent. However, it can also foster misconceptions about 'progress' in evolution, or lead to a simplistic conception of speciation

events" (Pigliucci, 2010). As mentioned earlier, metaphors are meant to shift and evolve over time when new knowledge becomes available, or old information is proved to be obsolete. With this metaphor, it can be tweaked to include imagery that addresses progress in evolution. The new metaphor could be "the tree of evolving life" to make it more scientifically accurate.

To conclude, metaphors are instrumental in shaping political agendas, providing motivation for people conducting research, and can influence how the public views their government through the media. While all metaphors are not perfect, they can always be tweaked and adjusted as more prevalent information becomes available regarding the metaphor. I actively search for new ways to describe situations using metaphors, as I believe it is the best way to communicate a new concept to a person or a group of people, that leaves a lasting image in their memory.

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Lawyers Tell a Story

AYNSLEY CAPEHART

I dedicate this chapter to those who may share a tendency to doubt themselves and minimize their hard work. May we be exceedingly proud of ourselves and our effort this semester. I would like to thank my professor for giving me the opportunity to write about topics of my choice that genuinely sparked my interest. I, especially, want to thank my family for constantly encouraging me to do my best, but most importantly, to enjoy myself in the process.

"Objection! speculation!" If you're anything like me and you enjoy watching legal shows and movies, then you've likely heard courtroom scenes repeatedly yell out "objection." I'm pretty certain that lawyers don't say that phrase in real life nearly as often as in films, but whether legal films are accurate or not isn't the focus of my paper. Instead, I'm proposing that lawyers are storytellers. I think it's typical for lawyers to get a bad rap as being calculative or intimidating. And, as someone who dabbles with the idea of law school, I wanted to take a refreshed perspective to understand *who lawyers are*? Lawyers and I'm specifically working with the idea of criminal lawyers, are storytellers presenting their side of an argument. They build on legal rhetoric in presenting the evidence in a narrative story format with a beginning and end. Lawyers must communicate as storytellers to really engage the jury members and spark emotions. Using vivid examples and building on the power of visual imagery, they make certain points more

memorable as they try to turn jury members on to their side of the case.

Storytelling is an essential way for lawyers to succeed in a significant part of their job: persuading the judge and jury. While not unique to just lawyers, a lawyer's persuasion is more likely to have "long-lasting impacts on the audience" (Berger & Stanchi, 2018) when there is a substantial audience connection and emotional appeal. This builds on elements of legal rhetoric. With legal rhetoric, lawyers are expected to introduce their argument, give context, explain the facts in a cohesive, engaging way, and conclude by restating their argument (Berger & Stanchi, 2018). But as storytellers, lawyers add on to this rhetorical structure and bring in descriptive aspects of storytelling. Rather than, for instance, concluding in a way that is super concise or "terse" (Frost, 2005), they use their closing argument to "put the audience in the right state of emotion" (Frost, 2005). Thus, their persuasion goes beyond reciting evidence.

Lawyers are storytellers who are very intentional about making sure the jury and judge are focused and interested in what they are saying. To accomplish this, lawyers really concern themselves with connection and emotional appeals. Michael Frost explains that lawyers should "make the audience feel the right emotions – pity, indignation, anger, hatred, envy, emulation, antagonism." They "must tailor their arguments to suit multiple audiences and that this skill must be learned and practiced" (Frost, 2005). In other words, lawyers do more than just list the facts of their case when advocating for their clients. Whether it be through "stories, metaphor," "analogies" (Berger & Stanchi, 2018), lawyers step into their storytelling shoes and command their audience. Take Vincent Bugliosi, for example, Charles Manson's prosecutor. This is the final segment from his closing argument:

Ladies and gentlemen of the jury, Sharon Tate…Abigail Folder…Voytek Frykowski…Jay Sebring…Steven Parent…Leno

LaBianca...Rosemary LaBianca...are not here with us now in this courtroom, but from their graves they cry out for justice. Justice can only be served by coming back to this courtroom with a verdict of guilty.

By saying "from their graves they cry out for justice" and listing each victim's name, Bugliosi is solidifying a connection. He's painting a picture.

Lawyers are inclined to tell stories. Storytelling is an overall more accessible way of communicating in a courtroom that enables lawyers to explain a case in more than just legal jargon, creating a way for the audience to understand the case better. Going back to Vincent Bugliosi's closing argument, he spells out why Charles Manson counted as a murderer in a slightly more poetic, propelling way. This type of narrative impulse toward storytelling, is frankly, a powerful way of relaying information because it brings depth to arguments, more so than focusing solely on rationality, statistics, and logistical evidence (which are elements that may fall flat without a narration to go with it). Walter R. Fisher explains this narrative paradigm as a worldview understanding that we (human beings) are storytellers, "we acquire narrativity in the natural process of socialization" (Fisher, 2003). In other words, listening and telling stories is part of day-to-day life, both inside and outside of a courtroom.

Professors always advise us as students not to read directly from a PowerPoint for class presentations. It limits eye contact and sounds unexciting, almost creating a barrier and making it difficult for the audience to connect with us as the presenter. The same logic applies to lawyers. Lawyers already know ahead of time which evidence the opposite side will present and the witnesses they'll call. But it wouldn't be enough if they were monotone and just recited that evidence aloud, verbatim from the case file, as their opening statement. Like gifted storytellers, lawyers have to use an engaging tone and style and take advantage of metaphors, which they use skillfully, to

"explain, describe, persuade, or emphasize" (Foster, 2005). In an episode of *Law and Order,* the female lawyer represents a client in a pharmaceutical case and pours hundreds of pills into a large vase during her closing argument. According to the real lawyer analyzing the scene, this proved to be a "striking visual metaphor that this jury is not going to forget...great way to bring home the facts and create something that's gonna stick with the jury" (LegalEagle, 2:28). Given that I watched the scene once and still remember the pills, I'd agree that visuals and specific imagery are more than compelling storytelling elements.

Storytelling isn't confined to just the lawyers' opening and closing statements. Lawyers intentionally ask questions with an answer in mind. In other words, they direct the story, asking questions that will follow the desired direction and support their argument. During moments of direct examination and cross-examinations, for instance, the lawyer questions their own witness, and the proper procedure is to ask an open-ended question that kind of asks, "what happens next?" (LegalEagle, 2:28). While it might be the witness's job to answer, it's part of the lawyer's job to create that intrigue of *what happens next*. In Janet Cotterill's paper about "Lawyers' Control of Witness Testimony," she explains that "lawyers are positioned in the interactional driving seat," "they are able to control testimony" (Cotterill, 2004). And since, theoretically, lawyers shouldn't ask questions they don't already know the answer to, especially when they cross-examine the other party's witness, then they are already predicting the answer to the question and pushing the story in that specific direction.

Lawyers can use knowledge about memory encoding to gain a bit of an upper hand, aiming to be more descriptive and concrete in their statements when they want members of the court to remember a specific detail about the case. When it comes down to it, the audience isn't looking at a narrative that they can reread and recall later; they are listening to a verbal

argument, so it should strike a chord. A lawyer understanding encoding (a stage of memory processing) could prove to be beneficial. With visual encoding, people have an easier time conjuring up images of "concrete, high-imagery words" like "book" versus abstract words like "truth." The concrete words lead to more vivid images "encoded both visually and semantically, thus building a stronger memory" (Lumencandela, 2021). This could bode well in a courtroom. The lawyers might, for instance, be more specific in their storytelling and questioning of their witnesses and offer a visual metaphor like the pills. After all, a story should really be powerful, vivid, and imaginative to be memorable.

Lawyers can seem manipulative. I read a video comment saying, "this guy seems really likable for a lawyer...suspicious". I think this negativity stems from lawyers defending all, including a guilty client, including history's most notorious serial killers like Jeffrey Dahmer or Ted Bundy. In defending all, the lawyer has to assign responsibility elsewhere and shift the focus of their argument to another piece of evidence, pulling the focus away from what their client did or didn't do. This can inherently put them in a position of power. There's also the element of lawyers playing on emotions. Frost used words like "*exploiting* the emotional content" and "ways to *manipulate* the emotions of the court," which gives lawyers a negative, manipulative connotation. However, at the end of the day, a lawyer's job isn't to be liked. A lawyer's job is to advocate for their client, guilty or not guilty, and they are responsible for trying to be objective and ethical in the process. I am not discounting the role facts play in a trial, nor am I suggesting that lawyers are limited or confined to being storytellers. After all, "trials are won and lost on the evidence and the documents" (LegalEagle, 9:43). But a lawyer can't simply rattle off-dry statistics. They must tell a story that can succeed in getting the court members to listen and may even help the lawyer prevent a wrongful conviction.

Lawyers are the voice and authors of their presentation, choosing the words and directing the story. It is more likely that, through storytelling, lawyers will succeed in building a connection with emotional appeals and eventually refining their art of persuasion. It's an engaging and accessible way of explaining the trial, and lawyers have the option to perfect it further through metaphors and high-imagery descriptors. They direct both their opening and closing arguments and purposefully create a storyline when they question their witnesses. Lawyers build a foundation that not only sparks a visual but channels the right emotions. A lawyer's ultimate goal is to defend their client, impact the courtroom, and persuade them to agree with their argument for a non-guilty verdict. And what better way to do that than to peak the court's interest as a legal storyteller who will walk them through the case, tap into their emotions and be memorable.

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The Story of Gossip: Building on Fisher's Narrative Paradigm

LANEY NISSLER

I dedicate this chapter to my peers, who taught me that no one likes to gossip, but everyone enjoys it. Through understanding the power words can hold and how to use them wisely, I have become a better rhetorician in my day-to-day life. I also dedicate this to my sister, who made me understand the importance of gossip as a lasting story. Without my peers or my sister, I would truly lack the understanding of the world that I have today.
Keywords: Gossip, Storytelling, Society, Narrative, Reality-TV, Merit

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Which name stands out to you more- Janet Reno or Monica Lewinsky? Disregarding the chance of you being a Bill Clinton history buff, Janet Reno's name likely won't ring a bell. Janet Reno and Monica Lewinsky were two women relevant during the same short four-year time period. Both women were widely criticized for their actions. To many, Janet Reno is just another name on a list of female accomplishments, the first female attorney general. Monica Lewinksy was also just an intern at the White House for one year spanning 1995 to 1996. She has not published groundbreaking research or mobilized a social cause to create systemic change. She is a taboo figure that bruised many Americans' sensibilities and caused turmoil for

the 42nd president. In recent history, 45th President Donald was impeached twice, once more than Clinton, in 2020. But 26 years later, articles in mass publication still feature Lewinksy's name, and a TV series is in the works about her life. In contrast, Janet Reno was noted for her nonprofit work and passed away from Parkinson's disease in 2016 following her stint in the White House. Throughout this analysis, I underline what gossip is, how gossip connects to Fisher's paradigm in a contextualized manner, and how gossip as storytelling is used as a societal rhetorical tool.

Gossip is a concept that can range from a children's game to a weaponized tool of terror. Researchers define it as the potential yet deliberate spread of rumor and/or misinformation (Spacks 4). Gossip is meticulously regulated by those who spread it, often morphing events based on the narrator's intentions in spreading typically personal or private information. The regulation of gossip occurs as it is passed through a community by storytelling, as individuals can choose to morph the stories further in a way that fits their agenda. The storytelling form of gossip has had a significant impact on public opinion, public narrative, and cultural norms. Monica Lewinsky was slandered internationally resulting in the impeachment of Bill Clinton. Janet Reno, on the other hand, moved on from her scandals and went on to begin her largely successful career. Their stories are both told by mainstream media platforms, but the difference is the intention behind the storytelling. By demarcating Lewinsky with gossip due to her relations with the most prominent political figure at the time, President Bill Clinton, the group of perpetrators was able to dent the political-cultural hegemony that existed (Apostolidis).

I argue that gossip is the most effective form of storytelling in impacting public opinion and shifting the societal narrative through tactical storylines. One of the primary points in the rhetorical concept of Fisher's Narrative Paradigm is that storytelling is more powerful than arguments. In his paradigm,

Fisher proposes that human beings are natural storytellers and that a good story is more convincing than a good argument (Fisher 1). The paradigm also supports the assumption that life is simply a collection of stories. One of the most prevalent critiques of Fisher's paradigm is that his idea of good merit as justification only considers mainstream societal ideas and ignores how storytelling is a device for social change (Warnick 176). I have chosen to elaborate on Fisher's Narrative Paradigm with the claim that forms of storytelling, such as gossip, that are not traditionally defined by good merit should also be analyzed as powerful devices for social change. Gossip is the most effective example regarding this particular aspect of Fisher's Narrative Paradigm. In his search to define gossip, Robert Paine, states that "gossip is conceived as a property of the group; its use is regulated by the group in such a way that it serves to demarcate the group and, at the same time, helps to perpetuate it" (279). Similarly, when defining Fisher's assumptions, author Mike Allan asserted that "[sometimes] these stories teach morals, sometimes they explain a preferred course of action, and sometimes they create identification between the storyteller and the audience" (575). Human beings create and recreate these stories throughout our lives (Hobart 91).

When gossip has good coherence, it gives the storyteller a false sense of fidelity, aligning it with the set assumption of good merit, despite having none. Good merit is the idea that individuals use "good" reasons in their decision-making, which ultimately impacts the story (Fisher, 1984). The two testable qualities of good merit are narrative coherence and narrative fidelity. The level of probability is used to determine narrative coherence, or how likely it is to happen. Narrative fidelity is a closed question. It tests whether listeners/participants accept a story. This can be evaluated by looking at the story internally or structurally (Fisher, 2). These qualities are tested through Fisher's Narrative Paradigm on an a priori basis by analysis to

label a story as good or bad. Good reasons are further decided by history, biography, culture, and character, or in other words, the context of past and present stories shaping individuals' lives and culture. Primarily, the perceived and subjective moral good of a decision decide good merit. Convincing gossip has a grain of the truth, or even a large part of the truth, which makes it seem reliable in the eyes of the listener. So, despite naturally occurring unreliability, gossip is a good model of social change through storytelling as it can effectively convince society, despite its truthfulness and accuracy.

Popular culture exemplifies this, as gossip is a powerful plot tool used to suggest ideas to viewers and motivate more stimulating plotlines. Recent research regarding Fisher's Narrative Paradigm has focused on the topic of reality TV shows. On reality TV, the everyday life of real people is condensed into an exciting storyline. One such reality TV show is *Big Brother*. *Big Brother* is an international reality competition television series. Contestants are isolated from the real world fighting for a cash prize and are slowly voted out of the house. With this voting process comes a large amount of gossip, both inside and outside the house. Most importantly, however, the gossip in the house regarding who will be staying and leaving creates relevant plot lines as powerful devices for changing the public narrative. Despite being a reality show, *Big Brother* has inspired a societal push for accurate cultural representation in media internationally. International adaptations have used the mode of gossip to make points on race relations (South Africa), sexual standards (Italy), cultural relations (Turkey), and more (Mathijs and Jones 253). Storytelling as gossip is used as a plot tool to shift the public narrative. Gossip with good narrative coherence gives the storytellers and listeners a false sense of fidelity as it is not perceived as too outlandish but is riveting enough for the audience to accept. A recent study found that narrative coherence and narrative fidelity were created and sustained

throughout the show, aligning with the principles of good merit assumed by Fisher (Eaves). If one of the show's main plot furthering devices for its storyline is gossip, gossip is logically concluded by the level of public interest and societal impact to have good merit.

If good merit is the use of "good" reasons in the decision-making involved in a storyline, the effectiveness, and memorability of the storyline, in turn, constitute gossip to be of good merit in its pervasiveness due to narrative coherence. A similar story can be seen through the lens of *The Girls Next Door*, a vastly different TV show in the genre of reality television. The Girls Next Door is a series revolving around the dubbed "playmates" living full time in Hugh Hefner's Playboy Mansion. This series is vastly different than *Big Brother*. In *Big Brother*, most of the gossip revolves around the challenge rivalry and the potential elimination of contestants. *The Girls Next Door* revolves simply around the daily lives of the highly privileged women living in the mansion. The story is primarily narrated by Hefner's 3 live-in "playmates" Holly Madison, Bridget Marquart, and Kendra Wilkinson, who comment on their daily lives and interactions. Badly reasoned storylines include drama and gossip between women over trivial issues such as who is allowed to sleep with Hugh Hefner or who gets to wear what costume. However, these stories drew in an audience, as well as lifted viewer ratings. Often, "the girls look directly into the camera and explain exactly what they are thinking and feeling about their life." (Bratberg 60). This full frontal view of 3 prominent women's everyday life and interactions with other prominent Hollywood figures led to the spread of gossip not only in the women's interviews on the show but in the public media sphere as well.

While the tool of gossip is not primarily used with good intentions, it is powerful in introducing fresh public narrative in the way any good storyline would. Unbiased speculation is a phenomenon used in the celebrity news media sphere, which

all three women are part of, as a primary attention grabber. However, direct parallels can be made between the prominent unbiased speculation seen in celebrity news and gossip, as the spread of the speculated information is done intentionally and meticulously regulated. In this respect, a large amount of media produced in regards to celebrities can be considered as gossip if not proven factual. The media is in turn consumed by the public and held as factual and impactful in the lens of cultural norms. In analysis, *The Girls Next Door* was found to have both coherence and fidelity, as also seen in *Big Brother* (Bratberg 34). This plot point of gossip throughout the show boosted the women's prominence and led to their further success after the show and upheld relevance to this day. *The Girls Next Door* storyline was one to remember despite not being defined to have good merit according to Fisher's paradigm- a taboo topic with inadequately reasoned storytelling littered throughout (Bratberg 3). However, the presentation of taboo topics such as sex and nudity through gossip as storytelling, in turn, made the discussion and presentation of those topics more accepted as a cultural norm. While gossip is defined to have good merit, it still does not have good reason. However, as *The Girls Next Door* demonstrates, just because a taboo topic

is not accepted by society as a whole does not mean it should be ignored as a powerful form of storytelling that impacts people over time. For example, a 1985 study showed that gossip resulted in a lower turnover rate when used to help new employees adjust to their new office jobs (Kelly 55). When considering gossip as a tool to spread cultural norms in the convincing form of storytelling, it creates a compelling argument, good reason withstanding.

So why do we remember Monica Lewinsky's name so much more vibrantly than Janet Reno's? Why are reality shows still receiving high viewership and influencing society's trends? Storytelling is powerful in politics, as seen through Bill Clinton's

impeachment, but also in all aspects of moving society. Holly Madison, despite being known for a career laced with gossip, started popular societal clothing and lifestyle trends, just as her successors Kim Kardashian, Joanna Krupa, and others continue to create a narrative for the public eye. The implications that gossip had on a whole political system, as well as societal trends, help further delineate and build on Fisher's principle of good merit in storytelling. Gossip is the most effective form of storytelling in impacting public opinion, the public narrative, and cultural norms. Stories are deeply entangled with our truth but also the future of civilization. If society is unable to readjust its perception of storytelling as a rhetorical tool, the idea of good merit will cloud history and avoid "bad" reasons of storytelling that have produced prominent social change.

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Storytelling in Application Essay

CYNTHIA WANG

When mentioning the college application essay, do applicant feel stressed, excited, or helpless? Every applicant who has been to college may have a different feeling about this question. Although some extraordinary applicants are confident about their writing skills, most applicants such as me don't know where to begin. The hardest thing for me to write an application essay is to present myself in 650 words and leave a good impression on the admission officer.

The application essay is a rhetorical situation. According to Lloyd Bitzer (1968), the rhetorical situation contains three components: exigence, audience, and constraints. The application essay produces a sense of urgency, as applicants are waiting to be accepted. The audience of this situation is the admission officers. The constraint is that the application essay is not the only reason that makes applicants get accepted by the college. In an application essay, applicants use storytelling as a useful tool. For my audiences, who are mostly high school students or college students who are in the process of applying, here are some tips to make application essay more attractive and readable: be sincere, frame the story into a plot, include relevant details, use artistic ethos and show authority, and stay coherence throughout the essay.

Write with Sincerity

The most important principle to follow is to be sincere in the application essay. It's designed to help admission officers to know about an applicant, so don't be afraid to show your true self. You should write about real experiences instead of making them up. Every experience shapes the person we are today so use an application essay as a chance to present yourself and your experiences, not making up a person that you are not. For example, if you are an athlete, write about your game, don't makeup experiences such as joining a physics competition. Be the person you are.

Frame the Story into a Plot

When writing an application essay, applicants often choose a story that most represents their character and personality. Through the storytelling, they often emphasize the part that is most important to them. As E.M. Foster's famous quote states: "'The king died and then the queen died' is a story," but "'the king died and then the queen died of grief" is a plot." The difference between the story and the plot is that story only states the sequences of events, but the plot engages the audience with drama, significance, and emotions. Plotting doesn't mean to make up a story but means to include diverse kinds of moments into a story. In an application essay, try to engage the audience with emotion and make the story vivid, not just stating what happened.

Include Pertinent Details

Including pertinent details helps the applicants to present a more rounded character. In *Telling Stories: The Craft of Narrative and the Writing Life*, Martin Lee argues that relevant details are closely connected to the presentation of character and are the building block of a story. By including more details in the application essay, the story is more vividly constructed and provide more information to this applicant. However, unlike writing fiction or a book, the application essay is strict with word account. It's vital to avoid unnecessary details since the core of the application essay is to present more about the

character and personality of the applicant. For example, if you write about how you enjoy interviewing people, it's helpful to include details about what you learnt from the interviewees and how you find them. However, details such as what the interviewees wore should be eliminated.

Use Artistic Ethos and Show Authority

Storytelling enhances the creditability and authority of an applicant through artistic ethos. Ethos is one of Aristotle's three modes of persuasion, which is generated through the speaker's character. Because application essays focus on presenting oneself using words and persuasion instead of identity and social status, artistic ethos is most used here. There are two ways of achieving artistic ethos in this circumstance: provide relevant knowledge and use an appropriate narrative tone. For example, if you are a biology student and describing your experiment, it's vital to use correct experimental terms without making scientific mistakes. These actions manifest the expertise of your background experiences, enhancing creditability. The narrative tone is also important when writing. One of Aristotle's three principles of ethos is to have goodwill toward the audience. Writing with consideration and appropriate respect to the admission officers in the application essay. All those approaches enhance artistic ethos and further provide authority to storytelling.

Stay Coherent Throughout the Essay

It is crucial to stay coherent throughout the essay, meaning that the flowing of the story should be natural and logical. It should also be consistent overall, showing that the story has creditability. For example, if you start the essay by talking about how you enjoyed playing tennis, don't end with stating that you are not a sportive person. This confuses the admission officers, and they might think you are making up the stories. Staying logistic and coherent increases the authority of the applicant.

Using rhetorical strategies is very helpful to write an application essay, especially when applicants get trained to

do so; however, not everyone get equal training to write application essay. According to a study conducted by James Warren, applicants who received training on using the rhetoric approach to write an essay did much better who weren't. Although this marks the importance of rhetoric, it also brought the question of whether it further increases inequality. However, the application essay was designed to eliminate the gap between applicants. Firstly, as stated above, the most important criteria to follow is to show true self and write real stories. The character and personality shown in the application essay are far more important than writing abilities and style. Furthermore, a direction guide such as this essay is becoming more accessible, and students could use those materials as guides.

In conclusion, there are some tips to write an application essay: be sincere, frame the story into a plot, include relevant details, use artistic ethos and show authority, and stay coherent throughout the essay. Those tips of storytelling in the application essay engage the admission officers and offers a fuller character and creditability of the applicant. However, writing abilities and style may influence the judgment of a student. Therefore, following the tips presented by this paper become even more important.

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Red, White, and Blue

SARAH KATE MURPHY

The Chief, He speaks
   The Earth is not ours to own, He begs
   We heard it, but were we actually listening?
   Are we listening now?
   Neglecting this truth for centuries
   How can we understand each other without protecting our communal home?
   Love is misunderstood when we hate each other.
   We were made to be linked to one another like a bridge
   Not to skate past each other in disregard.
   But how can we truly live without the freedom of wholeness and understanding?
   Centuries wasted of war and competing over one another for a land that was never ours
   This land now so embittered with greed
   Challenging the original Americans to a war they would never win.
   And I am ashamed of my country's beginnings
   The Colonies against Britain.
   Is that really the beginning? Or was it the end.

And they were never considered to be a contestant in the race for America, their own home

It was never ours to fight for.

The Chief speaks still.

In my mind, and I can hear Him in the wind

I am not Native American.

But I can see the colors of His fate everywhere I am.

ALESSANDRA VON BURG

To Nachena and Zerah, because they do not have to, but they
show up every Friday, or Saturday.
Still to all my nipi/e, they are pure joy and inspiration. And to
my incredible family, for letting me go while holding me close.
To all my students, what I learn from you is so much more
than what I could possibly share.

My second-grade teacher died of COVID more than a year ago.
She was also a distant family cousin/aunt in a small town, so my
Mother had told me she was in the hospital and unfortunately
the news did not come as a surprise. It still made me cry, and
immediately regret not telling her how much she meant to
me, how much her care and attention and blatant yet discreet
favoritism transformed me into the best student I could be.

Being in her class was no accident. My Grandmother was a
beloved teachers' teacher, who knew her colleagues and the
system. Because of my health issues, my Grandmother made
sure I was assigned to *that class,* because she was a relative,
one she knew and trusted. In my imagination, Maestra Ada (my
Grandma) walked into a meeting Beyonce-like-wind-blowing-
through-her-hair, and demanded my special placement. Her
colleagues obliged.

Nepotism comes from the same word as niece and nephew,
so really it was meant to be, as we had a famili*al* relation. My
teacher looked out for me, shared semi-subtle caring looks,
supervised me from afar while giving me the illusion that I was
on my own while playing with my classmates. Of course she

was also a great teacher in the academic sense, but really that was not the point.

Years later, all the way until the last time I saw her (I do not know when), my teacher would dart for me any time I ran into her in the streets of my hometown, yelling "La mia Alessandra" (and eventually "Il mio Joshua") lightly pinching my cheeks as if I was still 7.

To be sure, she was a great teacher to *all* her pupils, so just in case I am becoming obnoxious (too late) with the stories of lavish attention, the lesson from her unapologetic care is that she knew how to show it and why it mattered. Looking back at my second-grade memories, I realize that her caring gaze was indeed on me, but also on everyone else, at perfectly timed-intervals, so we all thought we were special.

Reflecting on her as a second-grade teacher comes at a time when teachers have been tested, challenged, and overworked in ways that amplify the difficulties of their incredibly hard work, but also the joys and opportunities for care. I know and have seen the same special care from local teachers who visit their pupils' homes, deliver lesson plans to tutors, text at all hours to make arrangements, and show up again and again in the midst of an ongoing pandemic, literally at times risking their lives-even if not by choice.

What my teacher did for me in second-grade prepared me for a life of learning, and for my stumbling into teaching. Having teachers such as her, my Grandma, and all those who show up and make *each* student feel special should not be accidental. They operated in a non-perfect but small public school district where every student got attention, all faculty had a schedule that promoted work-life balance, a solid

retirement plan, healthcare, and the support of colleagues that would speak up for each other and for their students.

When I look back at my teacher's ability to give her best self to me and her students, I see the system that supported her and I cannot help comparing those idyllic times to the reality of teaching during this pandemic, and I appreciate my teacher and all teachers even more. I also reflect on how far we are from a system where students do not risk disappearing, not having a teacher who looks out for them or, even worst, sees exactly what students need, but operates in a system unable to provide equitable access to education.

So, yes this is a reminder to thank y/our teachers, especially before it is literally too late. But please hold the apples-thank y/our teachers by advocating for a system that allows them to show up in the classroom and make every student feel special.

It is not favoritism, it is simply great, intentional teaching.

This pandemic has made us all into students. We had to learn first about ourselves, but also about issues made visible because of the stopping of pattens and systems of movements that made it at times easy to be complacent: inequalities in access to health care, education, employment, as well as systemic racism, policy brutality, political insurrections, with nowhere to go. Entire nations and people had to look directly into what the pandemic revealed without looking away.

The discomfort and suffering of some became a lesson of resilience for all. We all had to feel a bit closer, sometimes because we literally were stuck in the same place, but even and especially when far away. We had to feel before we could see, sense before we could solve, empathize before we could engage. We had to stop and be students.

Grazie Maestra Marisa, e grazie a tutte le mie maestre: Marisa 2, Maestra Santini, Dott.ssa Sannino, Dott.ssa Bruno, Mrs. Mozart, Madame Aprea, Frau G, Dr. Sbragia, Nonna Ada, Mamma, Mariarosa, Clotilde, Stefania, Natalie, Andreina, Daniela, Luciana, Nonno Renzo, Zia Franca, Jenny, Laura, Geraldine, Marina, Elena, Walter, Elena, Lillian, Beverly, Janet, Robyn, Nonna Judy, Micaela, Mimina, Daniela 2, Vici, Nonna Camilla, Zia Nella, Mariagrazia, e A1, 3J, NDJ2M, KA, R, and many more throughout the years. I am and forever will be your student.

Grazie also to the same people from *Rhetoric in Everyday Life*.

This book, as a companion to *Rhetoric in Everyday Life*, which we dedicated to teachers, is for students. It is for students who are ready and open to feeling rhetoric, not to fear it as strategy or overcome it as problematic, but as the ability to *move*, maybe move us a little closer together.

About the Authors

Chris Amaral is a junior at Wake Forest University with a strong interest in persuasion and the ethics of rhetoric. He is studying Communication, Writing, and Spanish. He is from Harrison, NJ and has a deep passion for soccer and Wake Forest. He hopes to channel his skills in writing and communication into a career that will be rewarding and ideally have a positive impact on the wider world. He has previous experience both as a sports writer and as an intern in the Harrison, NJ local government.

Josie Ansbacher is a senior at Wake Forest University majoring in Politics & International Affairs (hold the international affairs) and minoring in Communication. Although she is from Raleigh, North Carolina, having spent two summers and one semester living and working in Washington, D.C., she hopes to relocate there after graduation. Passionate about political communications and social justice, she hopes to combine these interests in a future career.

Carlos Arguello is an Economics and Communication double major. He is a senior at Wake Forest University and has interests in sports, specifically golf and soccer, he loves travelling, and spending time with family and friends. He is an optimist, loves to smile, and start conversations with others.

Sid Banthia is an Economics major with a minor in Communication. He is a senior at Wake Forest University. He is also on the Men's Tennis Team and aspires to be a professional tennis player. Being on the Tennis team, he has gained leadership skills and excelled in teamwork.

Cameron Basnight is a Communication major with minors in

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Chandler Cadman is a Communication major and founder of the iQ Entertainment corporation. He is a rap musician, competitive gamer, and a fond lover of nature.

From Guatemala, **Aynsley Capehart** is a junior at Wake Forest University majoring in Communication and minoring in Psychology. She's always been interested in multiple things and goes back and forth with the idea of law school. Her interest in law inspired her to research information about legal rhetoric, wanting to gain an understanding of what lawyers do, and who they are when they aim to persuade their audience. And, to be honest, any excuse to watch Law and Order clips as part of the research was just a fun added benefit.

Sydnie Cockerham is a sophomore at Wake Forest University majoring in Political Science and International Affairs with a Double Minor in Dance and Communication. Born and raised in Winston-Salem, NC, she loves good food, good coffee, and making memories with friends and family.

Colleen Condon is a junior at Wake Forest University with a double major in Psychology and Communication and minoring in Entrepreneurship. She is from right outside of Chicago, Illinois and was an athlete her entire young adult life. From this she is super passionate about women's equality and racial equality especially in the sports world. She hopes to take her experience and apply it to branding and marketing within a company to be more inclusive to people from all walks of life.

Julia Covelli is a junior at Wake Forest University majoring in Communication and minoring in Spanish and Entrepreneurship. She is from Naples, FL and passionate about business, private equity, and the Spanish Language. More specifically, Julia hopes to work for the Walt Disney Company at some point in the future as well as enhance her knowledge in the Spanish Language to the point where she can become bilingual.

Peter Delaney was born in Bethlehem, Pennsylvania to a loving mother and amazing family. After four years at the Quaker boarding school, George School, he moved to North Carolina to attend Wake Forest University where he graduated with a degree in Economics and History while minoring in African Studies and Communication. A compulsive reader and frequent debater, Peter hopes to stay in the classroom and attend law school in the near future. With a passion for traveling, Peter plans on becoming a world class pilot and flying his plane around the world.

Annabel Dewing is a junior at Wake Forest University majoring in Communication with a minor in Entrepreneurship. She grew up in Palm Beach, Florida and went to boarding school in Connecticut. She is passionate about exploring new places and experiencing new cultures. She hopes to eventually start her own non-profit organization benefiting the special needs community.

From Princeton, NJ, **Natalia Drobnjak** is a junior at Wake Forest University majoring in Communication and minoring in History and Entrepreneurship. She is an active entrepreneur and very passionate about sports and writing. Natalia is in pursuit of attending law school and making meaningful contributions to her community.

From Fairfield, Connecticut, **Frank Gallagi** is a Communication major with minors in Statistics and English. He has interests in marketing, media, and film/television. He is graduating from Wake Forest University in 2022 and hopes to pursue a career in marketing.

DeVonte Gordon is a junior at Wake Forest University, majoring in Business and Enterprise Management with a concentration in marketing, along with a minor in Communication. Gordon was born and raised in Washington, DC, where he grew up playing sports all around the city. Today, playing football at Wake Forest University, he aspires to play professionally and go on to work in the sports marketing field. Aside from that, he enjoys spending time travelling with his family and friends.

Jacob Graff is a sophomore at Wake Forest studying Political Science/International Affairs and Communication. Hailing from Cherry Hill, New Jersey, a suburb right outside of Philadelphia, he enjoys good bagels, Bojack Horseman, and the perennially disappointing 76ers and Arsenal sports teams. In the future, he hopes to combine his interests in politics with communication in the legal field.

Lindsay Hayden is a junior Business and Enterprise Management major and Communication minor at Wake Forest University.

Aleeya Hutchins is a Canadian, Student-Athlete, who has found herself experiencing many life lessons while studying and competing at Wake Forest University. She is now a junior majoring in Communication with a minor in Entrepreneurship. Aleeya is very passionate about advocating for mental health and the importance of self-care. Aleeya hopes to be a positive

influence on society while she spreads awareness for the deterioration of mental health that social media causes.

Kathrine Kiersted is a freshman at Wake Forest University intending on double majoring in Communication and Psychology with a minor in Entrepreneurship. She was born and raised in Houston, TX, and her interests include dance, art, music, and spending quality time with loved ones.

From York, PA, **Abraham Miller** is a student majoring in Politics and International Affairs with minors in Communication and MESA. He has interests in sports, art, and politics. Abraham is graduating in 2022 and hopes to pursue a career in law.

Alex Murphey is a proud member of the class of 2022. During his time at Wake Forest, Alex double majored in Communication and Spanish. In addition to being a member of both of his majors' honor societies, Alex played football and ran track. Alex would like to dedicate his chapter to his three grandparents who have always believed in his athletic and academic pursuits. Next year Alex will be attending the McDonough School of Business at Georgetown University.

Hailing from the beautiful Tampa, Florida, **Sarah Kate Murphy** is a Communication major minoring in Chemistry. She is studying to become a zoo veterinarian and loves to create art. When she is not studying or being creative, she is participating in the UN's Girl Up, a campaign to promote education for young girls and women in underdeveloped countries. Though she enjoys singing in her free time, she wishes she were better so that her roommate wouldn't yell at her. She will graduate from Wake Forest University in 2023.

Aaron Nataline is a freshman at Wake Forest who is

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Arsene Ngongang is a full-time writer based out of Winston-Salem. Originally from Chicago, he moved to Baltimore at the age of 5 and has lived there since. At Wake Forest University, he majored in Communication and studied a double minor in Film and Psychology. Per his interview with the New York Times, two of his favorite courses while at Wake were Screenwriting and Rhetorical Theory. He goes on to say that taking these two classes—in the same semester, nonetheless—have been major components and building blocks for his development as a writer.

Laney Nissler is a Communication major with minors in Sociology and Global Trade & Commerce Studies at Wake Forest University. Laney hails from Chapel Hill, North Carolina and is proud to pursue her interests and create connections in her home state. Laney will graduate in 2024 and hopes to pursue a career internationally in public relations.

Ekkiosa Olumhense is a senior at Wake Forest University studying Communications, Film, and Theatre. She lives in Durham, NC, but is originally from Nigeria. There is no one with a bigger passion for dance, music, and horror than she. With two journalist parents, she grew up around storytelling and hopes to one day make African voices and culture loud enough for everyone to hear.

Shayna Smith is a current junior at Wake Forest University majoring in Business and Enterprise Management with a concentration in marketing and minoring in Communication. She is from North Potomac, Maryland and is passionate about

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Max Spurling is a senior at Wake Forest University from small-town Spruce Pine, North Carolina. He is majoring in Communication with a minor in Journalism. Max is passionate about sports and the environment and hopes to work in one of these fields after graduation. Max wishes that his writing has an impact on not only sports fans, but anyone interested in advancing and progressing social justice efforts.

Rayne Supple is a senior at Wake Forest University from Shelburne, Vermont. He is a Communication major who is interested in pursuing a career in marketing upon graduation. He played two seasons with the Colorado Rockies before returning to finish his degree. Rayne enjoys fishing and spending time with his friends and family.

Cynthia Wang, a jack of all trades, has discovered a passion for many things. Although being a sophomore, she has already changed her majors three times. She is now a student majoring in Economics and Politics with a minor in Statistics. Although not related to communication this major anymore, she's still interested in using communication and rhetoric as a skill in everyday life and other subjects.

Blake Whiteheart is a senior at Wake Forest University majoring in Communication and minoring in Entrepreneurship. Originally from Winston-Salem, North Carolina, he is a student athlete and a member of the Wake Forest Football team. He is passionate about fitness, nutrition, and real estate. He hopes to one day have his family's real estate and construction businesses handed down to him for

him to carry on. His main goal in life is to bring people far from God closer to him and spread the gospel.