LUCERNA

UNDERGRADUATE RESEARCH JOURNAL

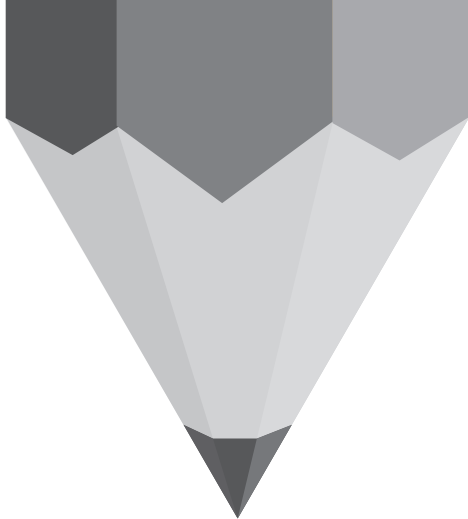VOLUME 10

FEATURING PAPERS BY:

CALEB STOCKHAM   JONATHAN REAVIS   CHASE CROSBY

ELIANA HUDSON   AUTUMN NEAL   HALEY CRANE

LAYNEY VIETS   MARIA GENTRY   JONATHAN BROWN

PRESENTED BY
THE UMKC HONORS COLLEGE

LUCERNA

AN UNDERGRADUATE RESEARCH JOURNAL

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We and the editorial staff are extremely pleased to present to you the tenth volume of *Lucerna!* This volume is especially momentous to us as it represents a decade-long tradition of exceptional students seeking a greater understanding of their studies through undergraduate research at the University of Missouri-Kansas City. The students featured in this volume are driven, passionate and not afraid to ask deeper questions about the world; they do not hesitate to find those answers themselves. We hope you enjoy reading the exemplary papers presented in this edition as much as we have.

We are deeply grateful for the Honors College faculty who dedicate their time, provide valuable advice, and continue to challenge us in our leadership roles. We would like to thank the faculty who help to guide *Lucerna*, including Dr. Laurie Ellinghausen, Dr. Gayle Levy, and Dr. Henrietta Rix Wood. A special thanks goes to Dean James McKusick, whose enthusiasm and passion for student growth has inspired us during the creation of this journal, and Nicole Fickel, whose organization and wit made our student lives much smoother. We would like to recognize Breana Boger, Dr. John Herron, and Dr. Melisa Rempfer for also sharing their perspectives with us and our peers. Thank you all for showing us how magical our world can be when we ask the right questions, explore, and support each other. In addition, we would also like to thank Paul Tosh and the fine arts students with Egghead Student Design Agency for collaborating with us on the layout and design on yet another volume of *Lucerna.* We also would like to thank Ayleen Bashir, the designer of this year's cover, and Rita Lopes and Ashley Lane for completing the layout.

We would like to recognize the dedication and encouragement from the UMKC faculty. Their pursuit of knowledge and passion for human growth has left a definite mark on us. For this, we would like to sincerely thank Dr. Cristina Albu, Dr. Melita Belgrave, Dr. Rebecca Davis, Dr. Richard Delaware, Rhiannon Dickerson, Brenda Dingley, Dr. Laurie Ellinghausen, Dr. Robert Groene, Stuart Hinds, Dr. Matthew Osborn, Alaine Reschke-Hernández, Dr. Henrietta Rix Wood, Dr. Max Skidmore, Dr. Tom Stroik, Dr. Maude Wahlman, Lesley Wheeler, Dr. Theodore White, and Dr. Gerald Wyckoff. Your work has inspired our students to pursue their own questions with confidence, and your mentorship will certainly prepare them for future opportunities beyond UMKC.

Finally, authors, congratulations once more on your publication in this year's volume of *Lucerna!* The work you have published is a prime representation of the undergraduate research performed at UMKC. We know this is only one of the many accomplishments you have and will continue to make in your academic and professional careers. You have the unique and wonderful ability to never be satisfied with learning the basics. We encourage you to continue to search for deeper meanings in the world around you because you will use them to educate us all.

Sincerely,
LeAnna Cates & Abigail Pang
2014-2015
Co-Editors-in-Chief

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ABIGAIL PANG

Abigail Pang is completing her third year at UMKC where she is working on a Bachelor of Science in biology with an emphasis in the cellular and molecular basis of health and disease. She is also pursuing dual minors in art history and chemistry. Abigail has been a proud member of *Lucerna* for her tenure at the university and she has enjoyed working with the authors and editorial staff on each new volume. She is a Supplemental Instruction mentor on campus, an executive officer for the Honors Student Advisory Council and an active member on the executive board of Mortar Board National College Senior Honor Society as the Service Chair. In the future, Abigail wishes to attend medical school and obtain a dual MD/MPH degree to better promote public health through integrated changes in education, policy and practice. Outside of her studies, Abigail enjoys reading a good long book, baking sweets, exploring cities, and spending quality time with her loved ones.

LEANNA CATES

LeAnna Cates is in her third year at UMKC. She is currently pursuing a Bachelor of Science in biology with an emphasis in bioinformatics, as well as minors in public health and mathematics. LeAnna has been a member of *Lucerna* for three years and is looking forward to assisting Morgan McCarter in the production of the next volume. Outside of *Lucerna,* LeAnna conducts her own undergraduate research in the Hawley Lab at the Stowers Institute for Medical Research and she is also an active member of the Honors College as an Honors Ambassador and an academic assistant. LeAnna enjoys mentoring students and

has a passion for personal development and implementation efficiency. Following her undergraduate career, LeAnna plans to pursue a dual MD/PhD degree and enter the field of biotechnology. Outside of school, LeAnna loves to explore, rock climb, camp, bike and sing.

MANAGING EDITOR

MORGAN MCCARTER

Morgan McCarter is a second-year student at UMKC, obtaining a dual degree in foreign languages and literature with an emphasis in French and secondary education (English). Morgan has been involved with *Lucerna* for the two years that she's been at UMKC and she is very eager to continue her involvement with the journal as the next volume's Editor-in-Chief. Morgan is a student of the UMKC Honors College and volunteers at the Ewing Marion Kauffman School. She is also a resident assistant at Oak Street Residence Hall. Outside of UMKC, Morgan enjoys teaching children at her church's Good News Club. She aspires to be an educator of English and French and wishes to get involved in missionary work in the future.

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CALEB STOCKHAM

Sonny Assu: A Fresh Perspective on the World of Contemporary Art

Native American art has previously been out of the traditional scope of the art world; only recently has it begun to truly make its transition from the world of anthropology museums into the western contemporary art discourse. Even with this advancement and placement into the realm of contemporary art, most Native American art is grouped with the other worldly arts such as African, Meso-American, and Oceanic art; these world arts are often excluded from the galleries dedicated to the display of contemporary art. One artist has found a way to bypass this trend. Artist Sonny Assu, a Ligwilda'xw of the Kwakwaka'wakw nations melds the artistic traditions of his Ligwilda'xw background with contemporary art practices. His vibrant paintings link back to his First Nations heritage by combining Kwakwaka'wakw style with contemporary subject matter and materials. His paintings often adorn animal hide drums providing a sculptural aspect for Assu to explore as well as creating another link back to his Kwakwaka'wakw culture. By working in both the Native American and western contemporary art discourses, Assu has a chance to educate people about the struggles of the Kwakwaka'wakw people and ignite change within the Pacific Northwest Coast communities. The works of Sonny Assu spark conversation about First Nation peoples as well as pose important questions surrounding their history and treatment. Assu explores the role of the artist as an educator, the perpetuation of socio-cultural values of Native American people, and the function of totemic representation in the contemporary context. These central ideas shape his work and offer an important perspective on the concerns of contemporary indigenous artists.

Born in 1975, Assu was raised by his grandparents in a suburb of Vancouver until the age of seven (Assu, *Personal Totems* 137). He became interested in the arts after high school and attended Emily Carr University in Vancouver, where he started his artistic practice, graduating in 2002. Assu continues to show in Vancouver's gallery art scene as well as

exhibiting extensively throughout North America. Currently, Assu is a Master of Fine Arts candidate at Concordia University in Montreal (Assu, "Biography"). His work spans a variety of mediums; sculptural and installation works are Assu's main focus, but digital practice has continued to be a common part of his art (Assu, Interview). Assu's work is collected by many art institutions such as the National Gallery of Canada, the Seattle Museum of Art and the Vancouver Gallery of Art, to name a few (Assu, "Biography"). In addition to museum holdings and gallery shows, Assu's work is held in private collections around the world. He is from the We Wai Kai nation, which is Ligwilda'xw of the Kwakwaka'wakw First Nations Native American group. These roots play an important role in his practice and can be seen most easily through Assu's incorporation of Kwakwaka'wakw formline and design elements. The hardships endured by the Ligwilda'xw and other First Nations are embedded in his works, waiting to be seen and to spark critical conversations between viewers. His bright paintings combine the single line style and the use of ovoids (traditional First Nations symbolism and stylistic elements) with contemporary themes and materials. His work relies on the interplay between his tradition and contemporary culture to spark interest and raise awareness.

The Kwakwaka'wakw are one of the predominant indigenous peoples of the Pacific Northwest coast. The term "indigenous" or First Nations is used to describe the Native Americans who populated the Northwest coast of what is now known as Canada. The Kwakwaka'wakw tribe gathered their initial wealth through their trade of abundant natural resources such as salmon and cedar (The National Museum of the American Indian). The central festival of the Kwakwaka'wakw is known as the potlatch. Potlatch ceremonies are large gift giving celebrations held on many different occasions to celebrate births, commemorate deaths, and to pass down traditions from one generation to the next (The National Museum of the American Indian). These celebrations unite multiple, families, generations and villages. They combine feasts, speeches, dances, song, and gift giving. Potlatches could take years to plan. Wealthy families held them in their homes, known as big houses, and the festivals

were known to last for weeks. Potlatch hosts provided their guests with all sorts of gifts ranging from expensive "coppers" and Hudson Bay blankets to canoes and bentwood boxes. Contemporary potlatches distribute household objects such as toasters or silverware and art. To the Kwakwaka'wakw, the act of obtaining wealth is important, but another important aspect of wealth is the ability to give it away. It is not only those who can obtain great wealth, but those who also freely offer it during the elaborate potlatches who are considered truly wealthy. This ritual often would lead to tribal leaders from different villages competing to see how much they could give away and how large of a potlatch celebration they could hold (The National Museum of the American Indian). This idea, that wealth is based on how much you can give away, is contrary to the western and colonial concept of wealth in all western cultures where it is primarily a measure of how much an individual can obtain.

The Kwakwaka'wakw were not free from the influences of Western culture. As time passed the Kwakwaka'wakw people were urged to drop some of their beliefs in order to assimilate with the predominant Western culture. When assimilation was not happening as fast as Western officials would have liked, the urging evolved into force. In 1876 the Indian Act was passed, a set of laws aimed at forcing the population to assimilate into Western culture by prohibiting the practice of First Nation spirituality and language. The Indian Act, though amended many times, is still in place today. The National Museum of the American Indian states that the lawmakers at the time "saw native culture as a threat" (The National Museum of the American Indian). This perception was likely because lawmakers saw natives as uncivilized and possibly dangerous, a viewpoint that was placed upon them since first contact. To combat this "threat" the Canadian Government passed the Indian Act in attempt to force the indigenous people to assimilate and, in their minds, to eliminate it. The laws made many of the native traditions of the Kwakwaka'wakw (and other First Nations) illegal. Most harmful to the Kwakwaka'wakw was the potlatch ban an amendment to the Indian Act added in 1884. It reads: "Every Indian or other person who engages in or assists in

celebrating the Indian festival known as the potlatch or in the Indian dance Tamanawas is guilty of a misdemeanor and shall be liable to punishment" (The National Museum of the American Indian). The enactment of this law made it illegal to practice one of the main rituals of Kwakwaka'wakw culture. This law damaged the First Nations immensely; the potlatch ban was in force until 1951, a total of sixty-seven years. (The National Museum of the American Indian). This ban cut off the main networking festival of the Kwakwaka'wakw. Two generations of children were kept from engaging in native cultural practices that would have reinforced their sense of identity and community. Moreover, the effects of the potlatch ban lasted for years after it was revoked, thanks in part to the continuation of the Indian Act. Many of the Kwakwaka'wakw were afraid to organize these festivals. Many of the younger population had no real grasp of what a true potlatch celebration was because they never had a chance to experience it firsthand. Even during the potlatch ban (1884-1951), many individuals who dared fight against this legislation and continue their cultural practices were arrested and imprisoned (The National Museum of the American Indian). The preservation of the potlatch in spite of these adversities shows the commitment of the Kwakwaka'wakw people to their cultural practices. Assu reveals the long and troubled history of the Kwakwaka'wakw people and other First Nations groups and consolidates their cultural practices.

Assu adopts the role of an educator to disseminate information on the harmful effects of colonization, particularly in relation to the Kwakwaka'wakw, but in regards to all indigenous people in Canada and the US as well. This role stems from how he was educated about his culture. After being inspired by a lesson on the Kwakwaka'wakw in grade school when he was just eight years old, his mother revealed to him that he shares a common connection to the Kwakwaka'wakw art and culture. This inspired him to run home with excitement and share what he had learned. Assu himself writes: "I was just a white kid from the burbs although living in the city, playing cowboys and Indians in the alley, blissfully unaware that I was a double agent" (Assu, *Personal Totems* 139). After learning of his heritage, Assu

continued his research and discovered the long and troubled history of his people. He was often angered by some of the actions the dominating culture took in order to "eliminate the threat" of his people. Through his work, Assu tries to make a connection to the viewer. He says "I think that someone who might not know the traditional roots of my work or might not know what a potlatch is will be challenged to go and learn about it... that is where I feel my work is successful, it's not only aesthetically pleasing, but it challenges the viewers to take it upon themselves and to educate themselves because they might not know the true history of the treatment of the First Peoples of North Americas" (Baxley). This is a stance that many contemporary artists hold. It represents hope that their work will inspire the viewer to go out and delve deeper into the concepts they are exploring. This is a stance that is especially important for contemporary artists with ancestry similar to Assu's. By discussing his own lineage and combining it with the contemporary culture in which he grew up, Assu can bring forth the troubled history of his people in a very subtle way. Through the lens of education, Assu can show the reality of the censure against his people to the public, a knowledge that may have been previously hidden.

Assu is actively involved in public education programs throughout Vancouver. From time to time, Assu works at his former school, Emily Carr, and helps inspire students in the aboriginal program (Baxley). Assu believes it is important to discuss his artwork and often lectures at universities where he discusses the themes, symbolism and messages that he crafts into his bright and impactful works. In addition, Assu has been involved with many publicly commissioned works such as his poster series *Reconciliation* (Figure 1). This series was commissioned by the City of Vancouver Public Art program for bus shelters throughout the city for its year of Reconciliation in order to inspire all "Learn, Rise, and Lead" (Assu, *Reconciliation*). Assu states that, "I do call on all people, all Canadians, to stand up and learn about Canada's hidden history. To invoke that famous Canadian compassion and step up, learn about the past, rise and lead into a better future." (Assu, Interview) Assu sees the importance

of his work and the power that it has to incite change as many artists before him have. He states "I feel contemporary art is relevant to help push the culture forward... It's a way of helping our culture grow and develop [and] it helps us as First Nations people reclaim our culture for ourselves" (Baxley). This ideology extends through Assu's art practice, with many of the works calling for change but also aiming to educate the viewer.

This concept of the artist as educator is also at the core of the *Silenced* series created by Assu in 2011 (Figure 2). Assu paints elk hide drums with his unique take on Kwakwaka'wakw art. He covers them with the fluid, intertwining ovoid designs of Kwakwaka'wakw tradition. Assu arranged these drums in stacked form highlighting the disuse and the silence of their pounding for the sixty-seven years of the potlatch ban (Assu, *Silenced*). One can imagine they were stacked in storage somewhere longing to be played. The stacking of the drums was also a conscious connection by Assu linking to the history of Hudson Bay blankets. Throughout the series, marks reminiscent of the size markings on the Hudson Bay blankets adorn many of the drums (McDonald 109). Hudson Bay blankets were a very common trade material throughout the Northwest Coast; they often featured small markings on the side to indicate the size and quality of the blankets. By stacking the painted drums and including the size markings, Assu is mirroring what the blankets looked like when placed out for sale. Assu includes these to show another side of the purging of his people, what he refers to as a "forgotten genocide" (Baxley). Hudson Bay blankets led to the spread of Western diseases such as smallpox to the indigenous peoples, causing a large portion of the native population to die (McDonald 109). In this series, Assu tells the history of the potlatch ban. Assu describes it best when he says: "it's not just about my family, it's about the fact that all first people in Canada couldn't practice their customs, speak their language, practice their religion or spirituality from 1884-1951... that is recent history...this is something my grandmother lived through." (Baxley). This piece brings to light many of the hardships endured by the Kwakwaka'wakw, but does so in a subtle way through the inclusion of the Hudson Bay markings and the symbolically stacked drums.

These elements urge the casual viewer to ask questions and reflect on how these objects convey the actual history of indigenous people.

Coke Salish (Figure 3) illustrates Assu's views on the role of art as a media to educate (Assu, *Coke Salish*). This work was conceived of when Vancouver was awarded the 2010 Winter Olympics in 2003. It served as a reminder that visitors from all over the world would not only be coming to Vancouver, British Columbia, Canada, but would be on Coast Salish Territory (Assu, *Personal Totems* 152). The piece has the familiar font and colors of the Coca-Cola logo, an element of branding that is easily recognizable in all corners of the world. Assu used this sign to grab the visitor's attention. Once the visitor discovered that this was not an ordinary Coke sign, the true intent of the work was revealed. Assu describes the work, saying: "I created this piece to speak to the notion that the Games, and the world, will be visiting Coast Salish territory—a reminder that the land and the original people need to be respected" (Assu, *Personal Totems* 152). After seeing the piece many visitors were incited to learn exactly what Coast Salish is and to respect the territory and its people.

Another central theme illustrated in Assu's work is the notion of idealism. Assu's ideal would be a world where his people were not put through the hardships that they have endured due to colonization. In many of his recent works, Assu explores the idea of what the art of the Kwakwaka'wakw people would look like today if it had not come into contact with the assimilating forces of the settlers and had continued to evolve (Baxley). Assu does this by adopting current pop culture elements and reimagining them through the lens of the Kwakwaka'wakw style of flowing curves and ovoid forms. The perpetuation of the traditional style as used by Assu shows his true reverence to his past and the many who came before him. The works that follow Assu's idea of idealism complement his practice as an educator teaching about the hardships of his culture. These works show a celebration of the Kwakwaka'wakw people and the elegance and craft of their art.

The *#selfie* series (Figure 4) illustrates Assu's form of idealism. Here Assu comments on the contemporary practice of taking selfies and shows how the Kwakwaka'wakw would incorporate this exercise into their traditional style (Assu, *#selfie*). The works are paintings made on handmade elk skin drums, recurrent components of Assu's works. Instead of the traditional folklore imagery that typically decorates these drums, they are painted with abstract depictions in the traditional formline style, using ovoids and single line drawing techniques. The formline style in itself is an abstraction, Assu plays with these abstractions and abstracts further, a practice he has coined as "abstraction of abstraction" (Assu, Interview) The works are realized in a palette of flesh tones ranging from peaches to whites to browns (Assu, *#selfie*). As one views the pieces, smiles, faces, and bodies seem to emerge from the painted forms. The titles also allude to the intended subject matter with names like *#selfie* and *Do You Want To See My Status card, #selfie* (Assu, *#selfie*). Assu aims to make a statement about the duality of the term "status" with this series. Historically "status" referred to one's social standing in relation to class and social hierarchy. Contemporary status can be described in a purely social sphere by people creating large amounts of social status simply by taking selfies and sharing images of one's breakfast. Assu relates to this practice through his *#selfie* series and continues to explore the term "status" throughout his continuing series.

Assu's idea about the duality of status continues in his newer *Chilkat* series (Figure 5). Like the *#selfie* series, the *Chilkat* paintings depict contemporary subject matter in the same Northwest Coast style. The images in this series have a pentagonal format inspired by traditional Chilkat blankets of the Tlingit tribes of the Northwest Coast (Assu, *Chilkat Series*). The Chilkat robe form is important to Assu: his great-great-grandfather was Chief Billy Assu who was given a Chilkat robe after the marriage of one of his sons by the wife's parents (Assu interview). The robe itself was intended as a symbol of status, presented to the Chief as a sign of respect. By integrating subject matter and references to popular culture themes, such as Angry Birds (*#angrybirds*), Twitter (*tweetblast*), and Facebook (*status update*) these works

continue the exploration of status in contemporary Western society (Assu, *Chilkat Series*). These works utilize the status suggested by the historical Chilkat form and replace the content with subjects that were matters of great social status at the time. The interplay between the dual definitions of status is on full display. This causes the viewer to question why things like Twitter and Facebook hold such a place in their society. Much in the way that his great-great-grandfather was gifted a Chilkat robe, one can imagine that these new status holding companies and ideas could be gifted through Assu's interpretations. The pieces are all made up of bright colors that pop from the page, seeming to relate in another way to contemporary advertising and media, which in turn helps proliferate these newfound social status symbols. These works also seem to suggest how younger generations of Kwakwaka'wakw artists can take advantage of social media and visual codes to popularize their traditions.

The idea of integrating the aesthetics and themes of popular culture into the work of the traditional Kwakwaka'wakw style is a key preoccupation for Assu and he believes that branding and totemic representation have a similar function (Assu, *Personal Totems* 147). In the Kwakwaka'wakw society, each family has a crest that is used by this family and this family alone (The National Museum of the American Indian). Any uses of this crest or its imagery, in totem poles, stories, or even in spoken word, must be approved by the family. This crest allows the families to communicate their sense of pride. For Assu, Western cultures' love of branding fulfills similar purposes. He states that "We grow up with these brand affiliations from birth. They could be electronics, they could be clothing, anything" (Thom). As in the Kwakwaka'wakw culture, these brands become more than just an image; they can become a lifestyle. Today people literally wear their brand loyalties on their sleeve, thus declaring their allegiance to them.

The main work that showcases Assu's idea of totemic representation is the *iDrum* series (Figure 6), which comprises acrylic paintings on animal hide drums constructed by the artist (Assu, *iDrum*). This incorporation of natural materials and methods extends throughout

many of his works. The paintings that adorn the traditional drum forms are in the single line style of the Kwakwaka'wakw and other Northwest Coast nations. The paintings feature Kwakwaka'wakw stylized iPods and ear buds on vivid backgrounds. These backgrounds represent the space in which the iPods are used; other times they represent the user of the iPod. The ear buds wrap around the drums, breaking up the surface of the drum and adding a visual flow to the piece. The bright colors that adorn many of the pieces in this series create a dynamic feeling within the pieces. These drums, while being contemporary in both mediums and style, could still be used in Kwakwaka'wakw ceremonies (Assu, *iDrum*). Unlike other drums from the Northwest Coast that have seemingly traditional depictions such as the raven and eagle or other clan based figures, these drums are adorned with iPods, a key item at present in terms of brand recognition and commercialism. By invoking iPods, Assu compares the clan structure and family ties to the images of the raven and the eagle to the ideas that current society has about branding. Assu states: "What we own dictates our lineage" (Assu, *Personal Totems* 139). His belief is that what we choose to buy and whom we choose to buy products from is highly important in today's society. He says: "I'll even admit that I am part of that conformity. For those immersed in the pop culture aesthetic, choosing a particular brand to represent yourself is a way to communicate to the world where your affiliations lie... in essence, it's choosing conformity to speak for individuality" (Assu, *Personal Totems* 146). Assu continues to explore the comparison of the iPod to the traditional totemic method of representation throughout his works. He highlights the fact that contemporary culture and the culture of his Kwakwaka'wakw ancestors share significant similarities.

Sonny Assu offers a unique perspective on the potential syncretism between Native American culture and Western popular culture. By combining traditional Kwakwaka'wakw art imagery with subject matter drawn from contemporary culture, Assu provides a new pathway into learning about the Native American culture and the hardships endured by the Kwakwaka'wakw people. Through his art, Assu has educated many who may have been blind

to the threats posed to his culture and many other First Nations cultures as a result of the oppressive impact and harsh assimilation policies of the dominating culture. Assu imagines a future where his culture is alive and thriving because it did not come into contact with the colonial forces that forced its suppression. He subversively suggests that Western cultures have in fact come to rely on totemic representation characteristics of First Nations culture given its extensive use of branding strategies. Assu offers a fresh perspective on global cultural representation and the world of Native American art. Ultimately Assu puts it best when he says, "I don't want to refer to myself as an 'Indian artist'; [an] 'Aboriginal artist'; a 'First Nations artist', or a 'Native American artist.' I just want to be an artist…I want to be able to be able to push the perceptions of what is Aboriginal/Indian/North American Indian art, I want to blow those perceptions out of the water" (Baxley). This is something that Assu has achieved. Assu is an important force in the world of art in general; he defies boundaries and slips between any labels that are imposed upon his practice. His art not only educates, but also calls for socio-cultural change and emphasizes the value of Kwakwaka'wakw heritage.

Figure 1
Reconciliation
For the City of Vancouver Public Art Program
Photo: Lila Bujold Photography.
Courtesy of the Artist and the Equinox Gallery
©Sonny Assu, sonnyassu.com

Figure 2
Top: *Silenced #1*, 2011.
Acrylic on Elk-Hide Drums
Bottom: *Silenced: The Burning*, 2011
Acrylic on Elk-Hide Drums
Photos: Scott Massey, Site Photography.
Courtesy of the Artist and the Equinox Gallery
©Sonny Assu, sonnyassu.com

Figure 3
Coke Salish, 2006
Duratrans and Lightbox,
24" x 35"
Photo: Chris Meier.
Courtesy of the Artist and the Equinox Gallery
©Sonny Assu, sonnyassu.com

Figure 4
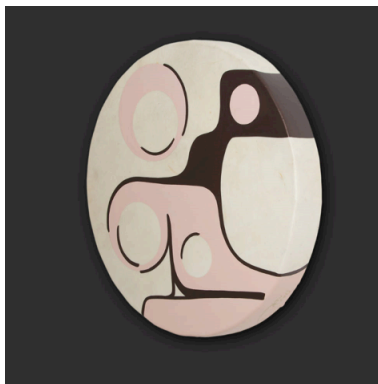
Left: *#selfie*, 2013   Right: *Do You Want To See My Status card, #selfie*, 2013
Acrylic on Elk-Hide   Acrylic on Elk-Hide
22" Diameter   22" Diameter
Photo: Dayna Danger. Courtesy of the Artist
©Sonny Assu, sonnyassu.com
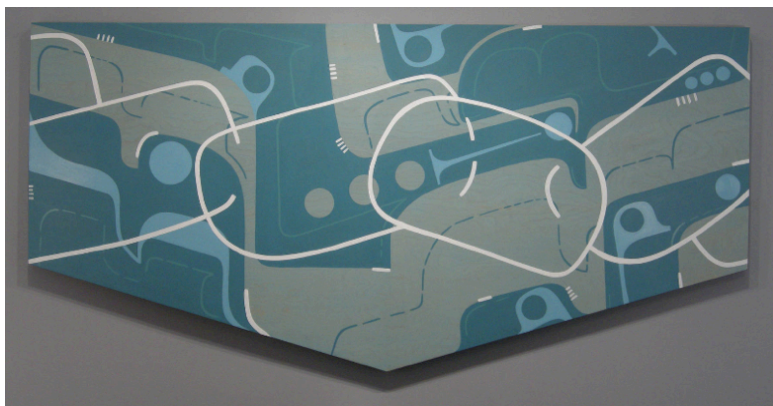
Figure 5
Top: *#AngryBirds*, 2011
Acrylic on Panel
84" x 48"
Photo: Dayna Danger.
Courtesy of the Artist ©Sonny Assu
Bottom: *#TweetBlast*, 2011
Acrylic on Panel, 84" x 48"
Photo: Equinox Gallery.
Courtesy of the Artist and the Equinox Gallery
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Figure 6
Personal Totems 1 & 2, 2007
Sonny Assu
Acrylic on Deer Hide
16" Diameter
Photo: Chris Meier.
Courtesy of the Artist and the Equinox Gallery
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ELIANA HUDSON

Education, Learning, and Knowledge: It's in the Student's Hands

On the inside of a public charter school in the Midwest, the students' colorful artwork is proudly displayed throughout the building. The artwork is a visual representation to show what they learned. You can see drawings of teachers, students' families, and a fruit basket from different points of view. The artwork is the final presentation of projects they have produced. When my class first visited the charter school and saw colorful pictures of presidents with poems under them, the principal explained that the kids were interested in learning about money. They discovered each bill had a different president's face and they learned about each president. This project led them to write "I Am From" poems from the point of view of a president. What is interesting about this approach to learning is the students told their teacher what interested them and the teacher helped guide them to answer their own questions. As a result, they learned United States history, used poetry and literature to write about a president, and had fun while doing it.

This is how this school's students learn. They participate by active learning, or "learning by doing," and by posing questions to create problems to find solutions. One method of active learning is "problem based learning" (PBL) which is part of an "unschooling" method. The question is, "is it possible to use unschooling and PBL in the classroom?" This paper will explain how unschooling principles and PBL can effectively be integrated into traditional school curriculum. These methods of teaching mean the present student-teacher roles will be completely changed. The unschooling philosophy and PBL allow students to have more control over what they learn because they choose what they want to learn. Now teachers are enablers of learning instead of being authority figures in charge of distributing knowledge to students. This change in learning practices alters the dynamics of the classroom as students make connections to the world around them. They become curious about their environment, pose questions, and use critical thinking and problem-solving skills to answer their questions. This

approach fosters continuous thinking and the realization that learning does not stop in the classroom.

To have students realize learning does not stop in the classroom, teachers need to help show them that it does not. One way to accomplish this is by embracing unschooling methods. "Unschooling" is a term coined in the 1970s by educator John Holt. It is centered on the child and what they want to learn, how they learn, and the parent's role in this journey. Children direct themselves to learn information through their passions, interests, and curiosity and the parents facilitate when necessary. Holt's book, *Teach Your Own: The John Holt Book of Homeschooling*, helps to explain why unschooling is a pertinent learning method for children. He recognizes children are "by nature and from birth very curious about the world around them, and very energetic, resourceful, and competent in exploring it, finding out about it, and mastering it" (xxv). These observations led him to create the unschooling principles that guide his philosophy of wanting schools to support exploration. He writes that unschooling is also known as "interest-driven, child-led, natural, organic, eclectic, or self-directed learning… [it] doesn't use a fixed curriculum… [it] allows children as much freedom to learn in the world as their parents can comfortably bear… [the parent and child] live and learn together, pursuing questions and interests as they arise" (238-239).

For Holt, unschooling is a way for children to unleash their curiosity, which is typically restrained by the school structure and curriculum. By allowing themselves to direct their energy and time into something they care about, they use the natural way to learn. Their learning is not forced by the "common core" or curriculum. It is all due to their interests, passions, and curiosity. Also, because there are no set benchmarks or topics to follow, students learn by using an interdisciplinary approach to find information. The charter school students' money project is a perfect example of natural learning in an interdisciplinary manner. The fourth graders were interested in money and they realized each dollar bill had a different person on it, which led them to ask who these people were. They researched and

learned about the different presidents, wrote poems from the presidents' points of view and used math to understand currency and exchange.

Throughout the unschooling process, the child will constantly be asking questions, critically thinking, connecting and processing new information. With the money scenario, school subjects and skills such as research, math, writing, and history are intertwined in an engaging manner. Each subject is connected together because all subjects are like a chocolate chip cookie: some parts are more apparent and stand out more than others, but they are cooked together and in the end you cannot really tell which part was responsible for its flavor.

The money project can be described as an active-learning method called "problem-based learning" (PBL). *Foundations of Problem Based Learning*, written by Claire Howell and Maggi Savin-Baden, introduces the PBL approach, which uses "scenarios to encourage students to engage themselves in the learning process" (4). PBL is not a set way to learn because it shows learning can be done in a variety of forms, specifically with "open-ended situations and problems" (7). It also promotes communication, interpersonal skills, and the "processes rather than the products of knowledge acquisition" (4). By emphasizing the "processes" over the "products," students will put in more time and care about *how* they got the answer, instead of just wanting to *know* the answer to get a question correct on a test. The ultimate goal is to develop the skills and motivation to be lifelong learners. PBL helps kids constantly think and learn to find interesting things in everyday life. They begin to connect everything together and realize everything is intertwined.

Another benefit of PBL is that the students are in charge of what they learn. They use their passions to guide them and teachers are merely facilitators. This approach not only demonstrates students' leadership and assertiveness, but also shows they are curious about the world and want to know how it works. The students dictate which direction they want their learning to go. Answering their questions will lead them through many different paths

and experiments, which translates into gaining knowledge. In a traditional school setting, PBL would be difficult to implement because of student-teacher roles. To integrate unschooling principles and PBL effectively into the classroom, a change needs to happen in how we view students and teachers.

Brazilian educator Paulo Freire realized that we need to change student-teacher roles. He wrote *Pedagogy of the Oppressed* to critique the teaching of information and knowledge. Chapter 2 addresses two concepts of education used by teachers and how they view students. He calls them the "banking" and "problem-posing" concepts of education. He critiques the banking concept, saying it turns teachers into "subjects" that "fill" students' ("objects'") minds with information. The students are "receiving, filing, and storing the deposits" so they can withdraw information when necessary (58). This approach does not encourage critical thinking or creativity. It also promotes strict student-teacher roles because the teacher knows everything and must fill the students' minds with information. The teacher is superior in knowledge and status and is obligated to deposit knowledge into the students' minds. The only actions students perform are "receiving, filing, and storing the deposits" (58). With the teacher acting as the sole source of knowledge, clearly PBL would not work. PBL requires students and teachers to close the superior-inferior viewpoint and understand they can learn from each other. It also relies on students seizing their education and going forward with it; they cannot rely solely on the teachers to lead them.

In the problem-posing concept, dialogue is utilized to create "teacher-student" and "student-teacher" roles. The students and teachers think, investigate, grow and find answers, which promotes learning on both sides. With both parties learning from each other, there are no superior and inferior roles in the classroom. They learn together, which is an essential part of PBL. The charter school uses the problem-posing concept, such as with the money project, and we see how PBL can be implemented in the classroom. At the charter school, the students and teachers propel each other forward with a drive to understand the world. To achieve this

goal we need to begin to change how teachers and students are viewed. Can this change happen in the classroom? Can we trust children to take control of their learning?

Will a child really gain the skills and knowledge that schools are supposed to teach them if they are in charge of their education? What if that child is only passionate about one thing? Would that prevent that child from exploring new topics and engaging in new ideas? Pam Larricchia has three children and has been unschooling them for five years. She wrote an essay published in *The Journal of Unschooling and Alternative Learning* titled "Unschooling Passions." Two of her children, Joseph and Alyssa, each have one interest. Joseph is passionately interested in video games and Alyssa is passionately interested in the *Harry Potter* series. Joseph's interest in video games helped him to explore and develop strength in research skills, write coherently to persuade and inform, use logic, create and solve math equations, and appreciate stories and mythology (3-10). Alyssa's focus on *Harry Potter* expanded to allow her to learn the craft of writing, understand credibility in research, gain an interest in Latin and see how it is embedded in words, and learn how to critically think and pose questions (26).

This is another example that demonstrates how one main topic can provide opportunities to learn about new interests because a child wants to know more. This method helps with the integration of PBL in traditional school curriculum because it shows that teachers can begin with one topic and the students will gain the skills that are deemed necessary for each grade level through self-directed learning. The abilities Joseph and Alyssa developed are included in the common core standards. This result, along with the charter school's money example, is proof that natural learning can still work within a school's educational requirements and benchmarks. Since Alyssa, Joseph, and the charter school students wanted to learn and their curiosities drove them to answer questions, they began to see how every topic is intertwined and leads to another. Their continuous thinking and questioning show that they can always learn something new. All it takes is inquiry.

One school subject that encourages investigation to find the answers is science. The scientific method requires students to make observations, ask questions, do background research, create a hypothesis, perform an experiment, get results, and critically analyze the conclusion. This entire process is PBL. There are no set ways to conduct experiments, which encompasses the PBL idea that there are "open-ended situations and problems" (Howell and Maggi Savin-Baden 7). The direction in which one chooses to take a science experiment is endless. We also see how the process is as important as the product. Students in small groups can change the independent variable in each experiment to see different outcomes. Anyone can read the answer of a science experiment in a textbook, but it is the act of actually doing the experiment that matters. By using a hands-on approach to learning, the students are actively engaging in their education. The students dictate where they want their learning to go because they decide what variable to change. The teachers are not in charge; they are only helping when necessary.

One ninth-grade biology class in Singapore embraced PBL. An article titled "Problem-Based Learning Tools" by Christine Chin and Li-Gek Chia shows how PBL can be integrated with problem-based science (PBS), which also wants to promote critical thinking and problem-solving skills to solve real-world problems. This class used the process of scientific inquiry to find answers, communicate their findings, and create connections. They began with posing "ill-structured problems" that helped to structure the learning agenda. Some of these topics, formed from their own observations and inquiries, included nutrition and hair growth, eating disorders, slimming centers, and the nutritional value of insects. The topics were broad, presented in a scenario fashion, and then turned into questions to answer. Next, students were split into groups of four or five, explored the problem, did background information, carried out the scientific process, put the information together, and presented the findings (45).

The most important part of this process is that the students dictated what they wanted to research, which was based on real-life experiences. This is a concrete example of how

classroom curriculum was implemented with PBL and was beneficial to students and teachers. The students directed their learning through inquiry and the teachers were helpful guides, yet they both learned throughout this experiment. This process was driven by the students' thirst for knowledge and motivation to find the answers. When students want to pursue knowledge instead of being told the answers to pass a test, school lessons are more engaging and interactive. In fact, there is some research that suggests that students are happier and have more positive attitudes towards school when they have complete responsibility in their education and learning.

A study was performed in 2006 to evaluate the attitudes of students in two Sudbury model schools (where students have complete responsibility in their education and learning). Jennifer Schwartz published the findings in the *Journal of Unschooling and Alternative Learning* in an essay titled "Self-Directed Learning and Student Attitudes." The results found a "positive correlation between freedom and choice in the learning environment and positive student attitudes" (24). The two Sudbury model schools used in this study are the Sego Lily School in Murray, Utah and the Fairhaven School, located in Upper Marlboro, Maryland. Twenty-three students from the two schools answered numerical and open-ended questions. These questions included, "I like school," "school is fun for me," "we find interesting ways to spend our time at school," "I study things I enjoy at school," "the staff likes me," "what is your favorite thing about school?" and "what is your favorite thing to learn about? Do you get to spend time learning about that in school?" (37-38).

It was found that, in general, the students liked their schools and the staff members. The numerical questions were ranked on a 1-5 scale, where one was "strongly disagree," two was "disagree," three was "neutral," four was "agree," and five was "strongly agree." Overall, the opinions of the students were positive because no answer was below an average of 3.62. The majority of the questions averaged 4.1 or above (37-38). In the open-ended questions, the students also had a positive attitude about school. The students in the survey answered

the original question of "in self-directed learning environments [do] students have a positive experience of school?" (43). Their answers are evidence that students have a positive outlook on school and learning when they are in a self-directed learning environment. However, since unschooling/alternative schools are newer, there is not much research done yet on this subject. Even though there is minimal data in this area, it does show there is evidence to back up positive views of students in self-directed learning environments.

In order to better prepare children for life outside of school, we need to change our teaching principles and how we teach. One way of doing this is by embracing active learning, including problem-based learning. PBL uses scenarios to find answers to solutions. Students take control of their learning and it leads them onto many different paths and topics. The students gain knowledge through the process of learning, not just with the end result. PBL is an unschooling principle. Unschooling also emphasizes learning by doing and using your interests and passions to explore the world. In order to incorporate unschooling methods and PBL in the classroom, we have to change how we view students and teachers. Students and teachers can learn with each other using dialogue and posing questions. No one is superior in knowledge and status to the other.

Ultimately, active learning means we need to redefine education, knowledge and learning. What is the purpose of education? Is it teaching to get knowledge about certain subjects or is it the process of learning? Is knowledge the same as learning? No, it is not. Knowledge is gaining information and learning is obtaining the information in a "me"-centered approach. By asking ourselves the difference between knowledge and learning and the purpose of schools, we can begin to fix our problems with education. We have to let children have more control over what they want to learn because their passions, interests, and curiosities will guide them in gaining skills to be lifelong learners. We have to put more trust in the students because they are the future. Learning does not stop in the classroom and that is what we must show them.

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LAYNEY VIETS
The Language of Liberty: Milton's Nationalistic Linguistics

English as Lingua Franca, or ELF, seems a straightforward concept: in today's globalized society, speakers of all varieties of languages elect to use English as a means of communication, regardless of their native tongues. The origins of ELF lie in the era of aggressive British and American imperialism, when English was forced on much of the world as a language of governance. At that time, native speakers held considerable power over non-native speakers; "proper" English was a marker of civilization as defined by the colonizer and entrance into positions of power depended on mastering it (frequently at the expense of one's native language). Given the ubiquity of English as the modern lingua franca and its imperialistic past as something of a bully language, it can come as a bit of a shock to shift one's linguistic paradigm back a few centuries to the English Renaissance, when English was struggling to prove itself to the more prestigious French, Italian, and then-lingua franca, Latin. In England, various scholars tried to enhance their mother language's reputation, largely by making it more like Latin in its vocabulary and syntax. But these attempts were always in tension with a nationalism that asserted that English was fine just the way it was and should be recognized for its own merits as a language of the common people, not of scholars. One man who skillfully navigated these two opposing forces and largely succeeded in reconciling them was John Milton, one of England's greatest poets and propagandists. His career was equal parts building up the English language, defending the English people, and encouraging both to match and then surpass the linguistic might of the Continent. Through his political prose and his poetry, both in English and Latin, Milton sought to prove that England could deftly wield language to assert its dominance in political, religious, and (the highest laurels for Milton) literary spheres.

As a poet and rhetorician, he was equally determined to improve his craft as he was endowed with a natural genius for it. Milton was more than worthy of being a language

warrior. His first and earliest qualification was his familiarity with all of the contemporary languages of scholarship, especially Latin and Greek. Though it remained the medium for most international communication, by Milton's birth in 1608, virtually no one was a native speaker of Latin. Milton, however, came close. He began studying the language under the instruction of a private tutor, Thomas Young, somewhere between the ages of seven and eleven and probably before entering grammar school, where a thorough education in Latin and Greek would have been standard anyway (Leach 2-3). In a Latin elegy addressed to Young, Milton credits his tutor with inspiring his love of classical poetry, a love that would have an immense influence on his own verse throughout his career (Pattison 4). At around ten years old, Milton began attending the renowned day school St. Paul's, where he would have spent much of his time reading, translating, and imitating the classical writers in both Latin and Greek; St. Paul's also provided instruction in Hebrew for its older students, so by his mid-teens any student, regardless of his precocity, would have had at least four languages at his disposal. The young Milton also undertook to master the Italian of his dear school friend, Charles Diodati, the son of a learned Calvinist pastor from Geneva. Somewhere along the line he acquired French too, following the advice of his father as well as his own drive to educate himself as completely as possible in modern as well as ancient learning (Pattison 20). Thus Milton was comfortable with at least five languages in addition to English, and the ancient and modern writings of each language were open to him, as were the audiences that spoke them.

Milton definitely made full use of his knowledge, tackling the classical forms of elegy and ode in his late teens and early twenties, translating psalms from Hebrew, and producing several political and religious tracts in Latin to be read by a broad European audience. Yet he also reserved a special place in his body of work for his native English, and the key to understanding when he used one language or the other—or, in some cases, a hybrid of both—is his unique brand of nationalism. During Milton's lifetime, England went through three monarchs and two Lord Protectors, all of whom exercised varying degrees of tyranny

over the English people. He saw public opinion swing several times from hatred and mistrust of Puritans like himself to an unconditional embrace of their values. He went from holding an important office in the government (as, most appropriately, the Foreign Language Secretary) to being imprisoned and forced into hiding. Overall, his relationship to the State was tempestuous, but his love of the nation never faltered. Time and again in his writings he asserts England's exceptionalism and its potential. His *Tenure of Kings and Magistrates*, which defends the highly controversial execution of Charles I, anchors its argument against tyranny in a quasi-legendary history of elective monarchy in England: "from first beginning, the original kings… [were] exalted to that dignity above their brethren; and…turning to tyranny they may be as lawfully deposed and punished as they were at first elected" (389). Here Milton displays his pride in the English people's tradition of democracy and rule of law, concepts that, if not strictly accurate from a historical perspective, certainly enhance the image Milton has in his mind of an England that leads the way in the fight for liberty. A still more striking example of nationalism in Milton's writing, and one that has particular significance to the current argument, appears in his passionate treatise condemning government censorship, *Areopagitica*. Arguing that such censorship as had been proposed in a recent act of Parliament was counter to the values of the nation, he writes, "our English, the language of men ever famous and foremost in the achievements of liberty, will not easily find servile letters [enough] to spell such a dictatory presumption" (346). For this gifted rhetorician and poet, the language one used was not merely a medium for the communication of ideas; it represented an expression of one's beliefs.

Bearing this in mind, we can interpret Milton's relationship to language through his nationalistic sentiments. One fascinating text to study from this angle is his 1644 essay *Of Education*. There Milton lays out a plan for what he believes to be the ideal education for a young gentleman. He fashions this plan primarily for the benefit of Englishmen, though he notes that perhaps "other Nations will be glad to visit us for their Breeding, or else to imitate

us in their own Country" (332). Foreign students or no, the international reputation and functionality of his English graduates is clearly at the forefront of his mind throughout the essay, as his preoccupation with language instruction indicates. One suspects that he was dissatisfied with the Latin and Greek pedagogy he encountered at St. Paul's grammar school, for he suggests that having students labor over declensions and conjugations in isolation from authentic classical texts makes learning the ancient tongues "miserable" when they could be learnt "easily and delightfully in one year" (323) by exposing students to the works of classical authors for a kind of immersion learning. Even if we don't take this claim quite at face value (he was after all something of a linguistic prodigy), we can still appreciate his concern with producing cheerful and proficient speakers of Latin and Greek. He understood that in order for England to be relevant in Europe, to be a seat of scholarship and political power, it needed an educated upper class that could handle the continental lingua franca with ease. This meant amending not only the way Latin was taught but also the way it was spoken on the island. Due to England's isolation from the Continent, its species of Latin, though fairly standard in its syntax and semantics, had grown to be pronounced in a distinctly different manner from that spoken in Europe, especially in Italy. To Milton, who had spent several years studying in Italy, hearing the Anglicized Latin of his compatriots would have been torture. Indeed, he rails against it in *Of Education*, calling it "exceeding close and inward, so that to smatter Latin with an English mouth is as ill a hearing as Law French" (325-26). Nor is his complaint merely aesthetic: he also writes that this mispronunciation is "observed by all other nations" (325), that is, that England is a laughingstock when it comes to using the learned lingua franca. International status as butchers of classical idioms did not figure into Milton's vision of England; his preoccupation with Latin in *Of Education* is, therefore, a fundamentally nationalistic one.

   Milton himself used Latin quite frequently (and presumably pronounced it beautifully too) both as a private individual and in his role as Foreign Language Secretary for the English

Commonwealth. But again, acceptance of a foreign tongue did not, in his career, equate with rejection of the national culture. Two of his major Latin prose works, *De Doctrina Christiana (Of Christian Doctrine)* and *Defensio pro Populo Anglicano (Defense of the English People)*, functioned as English propaganda directed at the whole of Europe, explaining and justifying the highly controversial actions of the Protectorate government, especially the execution of Charles I. For purposes political and religious, Latin was a powerful vehicle for exporting English cultural values and ideas to the Continent.

But Latin couldn't do everything Milton wanted. He devoted the prime of his life to the cause of the Commonwealth, which he viewed as the consummation of an English tradition of liberty and self-government; when the Cromwells' regime fell apart and Charles II was restored to the throne eager to punish all involved with the interregnum government, Milton had little choice but to abandon his political activities. It was then that he took up poetry again, which he had put on hold to serve his nation, and then that he produced one of modern English's greatest achievements: *Paradise Lost.* The epic was not the first to appear in English; Spenser's *Faerie Queene* had been published nearly eighty years before. Nonetheless, Milton's poem represented a momentous step in English literature. *Faerie Queene*, with its rhymed stanzaic structure, resembled a very long ballad; *Paradise Lost* resembled Homer and Virgil. True to his youthful love of the classics inspired by his tutor Thomas Young, Milton sought to adopt the classical epic form into English, an undertaking that suggests an enormous degree of confidence in his native language's ability to match Greek and Latin in depth and expressivity.

Another early influence on the development of Milton's linguistic sensibilities—this time with regard to English—also deserves recognition. The scholarly activity of Alexander Gill, the master of St. Paul's Grammar School during Milton's time there, suggests that the students would have had a thorough grounding in the history of English linguistics and the current trajectory of their language. Gill was the author of the *Logonimia Anglica*, one of the

earliest known linguistic textbooks dealing with modern English, written, rather ironically, in Latin. While the *Logonomia* includes sections on etymology, syntax, and scansion, it is primarily focused on English phonetics and orthography. Like many other devotees of English nonetheless frustrated by the language's apparently nonsensical spelling system, Gill sought to standardize English orthography by means of an early sort of International Pronunciation Alphabet, bringing back a couple of letters from Old English to represent the two phonemes currently written as "th" and introducing a few diacritical marks to distinguish long from short vowels. This well-meaning project never caught on, but it does offer us some insight into the thinking that Milton would have been exposed to at school. His interest in *Of Education*, for example, with improving the English student's pronunciation of Latin shares the same theoretical underpinning—that is, that one way of speaking a language can be superior to another. Creating any kind of standard in language imposes a cultural hierarchy and implies that there is a single right way to use a language. Gill was from London and as such his idea of how words ought to sound would have differed from that of someone from, say, Yorkshire. Likewise, Milton's preference for Italian Latin was a result of his having spent so much time in Italy, not of Italian Latin's greater merit as a dialect. Of course, Gill's book probably is more the result of oversight than an agenda to marginalize non-Londoners, but it nevertheless tacitly purports to be an authority on the proper use of English and explicitly seeks to improve the language.

Modern linguistics acknowledges that no language is superior or inferior to another, that none actually needs improving. During the Renaissance, however, it was widely believed among English scholars that Latin and Greek were superior languages, and that if English ever wanted to be taken seriously it would have to become more like Latin and Greek. This viewpoint led to the invention of much-reviled inkhorn terms (so called because of the association of inkhorns with pedantry and bookishness), words that were taken directly from the Greek or Latin lexicons and jammed into English texts. The results were words like

fatigate, "to fatigue," and illecebrous, "beautiful or alluring" (Quinion), which thankfully have not survived the mockery they suffered from the likes of Robert Cawdry, who wrote in the preface to his 1609 *Table Alphabetical,* "Some men seek so far for outlandish English, that they forget altogether their mothers [sic] language, so that if some of their mothers were alive, they were not able to tell, or understand what they say" (3). A far more insidious tactic, one that has persisted even to the present day, was the imposition of Latin grammar rules on English, such as the prohibition on split infinitives and prepositions at the ends of sentences, both of which are impossible constructions in Latin but perfectly natural ones in English.

Milton seems to have had some sympathy with the position that gave rise to inkhorn terms; in *Paradise Lost,* one can find such unabashedly Latinate words as "omnific," "conglobe" (which he uses twice in one book), and "circumfluous" (7.217, 239, 270), none of which are attested more than a dozen times each in the *Oxford English Dictionary.* Interestingly, we witness an explosion of Latinate vocabulary in Book Seven of the epic, in which the archangel Raphael describes the splendor of Earth's creation to Adam. Perhaps this explosion indicates a lack of confidence in English's ability to illustrate grandiose and majestic themes; even today English speakers intuitively use Latinate words when they want to lend some gravitas to what they're saying. However, Milton can't have been too worried about the strength of the English language overall, because he used it to write an epic to rival the *Iliad* and the *Aeneid.* Besides, though inkhorn terms arise from a misguided approach to comparative linguistics, they do represent a love of the language into which they are adopted. If Milton did not believe in the poetic potential of English, he would not have tried to "improve" it.

One further notable element of *Paradise Lost* that mixes classical linguistic practice with modern English usage is Milton's then revolutionary decision not to rhyme his verse. The epic is written in blank verse, in the style of "our best English tragedies," as he writes in his brief preface to the second edition of the poem. Also in this preface, he appeals to Homer

and Virgil for defense of his choice, which had not been met with universal praise upon the first printing of the book in 1667: the renowned classical authors had not used rhyme, so why should Milton? In fact, blank verse is even more suited to English than it is to Greek or Latin. English, unlike the classical languages, is rhyme-poor. Our nouns and adjectives lack matching declension endings and our verbs can end any way they want, especially in the present tense. Therefore, declaring independence from the necessity to rhyme speaks not only to an admiration for the *Iliad*, *The Odyssey*, and the *Aeneid* but also to a recognition of the unique qualities of English, whose musicality, to quote Milton, "consists only in apt numbers, fit quantity of syllables, and the sense variously drawn out from one verse into another, not in the jingling sound of like endings" ("The Verse" 2). English should not sound like rhyme-rich French, Italian, Greek, or Latin, but like English.

Taking all this evidence together, we see that Milton's choice to use his native language to compose an epic on the scale of *Paradise Lost* is decidedly nationalistic. Like the students he imagines in *Of Education* who would have been worthy to represent England with their knowledge of Greek and Latin, Milton wrote *Paradise Lost* to be a representative of his country, to speak for his mother tongue through a form that had an international reputation as the gold standard of artistic achievement: the epic. Nowadays, when English is the primary language for international communication and eighty percent of the English spoken today is by non-native speakers (Weil), Milton's nationalistic view of language may seem obsolete. Though most of the world speaks English, it's not necessarily our English, and certainly not Milton's English. Rather, it is a reductionist English, freed from bondage to exact subject-verb agreement, precise use of prepositions, and many other rules native speakers take for granted ("Features of English as Lingua Franca"). English as Lingua Franca isn't even quite like Latin was in Milton's time; as we saw, he was very concerned with speaking Latin properly, with the correct accent, as his early teacher Alexander Gill was concerned with spelling English words the "right" way. ELF makes no such demands. Yet Milton's most fundamental belief

about English, as demonstrated through his writings, was that it was flexible, resilient, and expressive. It could withstand the imposition of Latin and Greek features on its vocabulary and syntax, could support the weight of a massive epic, and could be improved by both. As modern usage attests, English is still changing and proving its continued relevance on the international level, something that would have made Milton very proud.

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JONATHAN REAVIS

To See the Negro Saved: The Religious Pragmatism of Booker T. Washington

The practice of morality being necessary for the well-being of society, [God] has taken care to impress its precepts so indelibly on our hearts that they shall not be effaced by the subtleties of our brain. We all agree in the obligation of the moral precepts of Jesus, and nowhere will they be found delivered in greater purity than in his discourses.

–Thomas Jefferson,

The Writings of Thomas Jefferson, 315

My observation has taught me that the people who stand for the most in the educational and commercial world and in the uplifting of the people are in some way connected with the religious life of the people among whom they reside.

–Booker T. Washington,

Putting the Most Into Life, 24-25

It might seem strange to group the words of Thomas Jefferson and Booker T. Washington together in the same context. Nearly a century separated the two men and they came from vastly different social and racial backgrounds. In fact, the greatest contrast between these two historical figures can be drawn from the fact that Booker T. Washington was born a slave and Thomas Jefferson *owned* slaves, even fathering children by one of them. For all the differences that these men had from one another, however, their views on religion were strikingly similar. Indeed, Booker T. Washington had much in common with the civil religion of nearly all the Founding Fathers. George Washington, John Adams, Thomas Jefferson, and Benjamin Franklin all understood that religion played a crucial role in the social and moral health of

a people and that some conception of God acted as a legitimizing force for political leaders (Bellah 225-245). As one of the most prominent black leaders during the late nineteenth and early twentieth centuries, Booker T. Washington was very much an heir to the religious legacy of the Founding Fathers, sharing with them what sociologist Max Weber famously called "the Protestant ethic," a set of cultural values that blended Christian piety and capitalist productivity. Washington's religion was intensely pragmatic and he stressed practical aspects of the Christian faith. Although he did not literally edit the Christian scriptures with scissors as did Thomas Jefferson, Booker T. Washington selectively amplified aspects of the faith that best suited his particular social philosophy. With his emphasis on the benefits of industrial education for working class African Americans, most notably associated with his founding of the Tuskegee Institute in Alabama, Washington preached a religion that envisioned a God powerful enough to save black souls and black society.

Little scholarship exists on Booker T. Washington's religious life despite the fact that he regularly spoke before religious audiences and commented on religious matters in publications like *The Christian Union*. This lack of scholarship is perhaps due to the perception that Washington was an exclusively pragmatic public figure and had little time for the lofty trivialities of theology. Washington dropped out of seminary at the age of twenty-four, disillusioned by religion and higher education (Harlan 63). His preference for practical, rather than religious, solutions to human problems was apparent in an address to Tuskegee students: "A man cannot have moral character unless he has something to wear, and something to eat three hundred and sixty-five days in a year. He cannot have any religion either" (*Character Building* 130). All this did not mean that Washington was uninterested in religion, however. On the contrary, it was precisely his pragmatism that prompted him to leverage Christianity's authority to support his approach to black American social uplift at the turn of the twentieth century.

Like many former slaves during his lifetime, religion played a pivotal role in Booker T. Washington's upbringing. From his earliest memories, Washington recalled the central role that religious practice held for the slave communities in the American South and how slave Christianity was often associated with emancipation. In *The Story of the Negro*, his history of African Americans published in 1885, Washington told a story from his childhood when he awoke to his mother kneeling over him, "pray[ing] that Abraham Lincoln and his soldiers might be successful and that she and I might some day be free" (2:5). This image engendered in Washington an understanding of religion tied to social reform. He began to comprehend the great influence religion had over communities. He wrote, "the African slave accepted the teachings of the Christian religion more eagerly than he did anything else his master had to teach him." The slave not only accepted Christianity but expounded upon it. Washington observed, "in the songs [the slave] composed under [Christianity's] influence, he has given some wonderfully graphic and vivid pictures of the persons and places of which the Bible speaks, as he understood them" (*The Story of the Negro* 2:261). Religion provided slaves with what appeared to most white slave owners a benign form of cultural autonomy. The unique African American expression of Christianity, however, interpreted God's story of salvation in a way unintended by their white masters.

Slave interpretations of Christian religion, especially in song, were imbedded with serious social implications. In his autobiography, Washington wrote of how the meaning of slave songs transformed after the Emancipation Proclamation in 1863. Prior to President Abraham Lincoln's order, he wrote that slaves "had been careful to explain that the 'freedom' in these songs referred to the next world, and had no connection with life in this world." He continued, "now they gradually threw off the mask, and were not afraid to let it be known that the 'freedom' in their songs meant freedom of the body in this world" (*Up From Slavery* 10). For example, African American slaves were not simply retelling the ancient Hebrew story of the Exodus from Egypt when they sang the slave spiritual, *Go Down Moses.* They saw in

the Israelites an image of themselves and interpreted the line "Let my people go" as God's indictment of institutional slavery (Raboteau 249).

Slave religion, in short, fostered a sense of hope for salvation and liberation in this world. Washington spoke highly of a religion that served a purpose for the living, not just the dead. In fact, he criticized any escapist form of faith, saying, "no less repulsive to me than the negative Christian is the one who is always using his religion to escape something, from hell fire or brimstone or some less remote punishment" (*Putting the Most Into Life* 27). For Washington, religion was good inasmuch as it was useful for everyday living. Addressing a group of black students, he said, "[religion] is something which you can take with you into your class-rooms, into your shops, on to the farm, into your very sleeping rooms." He insisted, "you do not have to wait until tomorrow before you can find out about the power and helpfulness of Christ's religion" (*Character Building* 228). Washington rejected a form of religion that was only useful in the world to come. His criteria for true religion included the ability to transform the individual and society. Here, echoes of Jefferson's words about the "necessity" of religion for a functioning society can be plainly heard in Washington's insistence on the "helpfulness" of Christ's religion. When Washington became the head administrator of the Tuskegee Institute in 1881, he integrated this "helpful religion" into the school's curriculum.

Religion and education had always been two parts of the same whole in Washington's mind. Even as a child, he elevated education to a level of divine importance. He described seeing a classroom full of students for the first time, saying, "I had the feeling that to get into a schoolhouse and study in this way would be about the same as getting into paradise" (*Up from Slavery* 4). Later, after being accepted into the Hampton Institute, a trade school for African Americans in Virginia, he stated that he "had reached the promised land" (*Up from Slavery* 24). Washington inherited the symbiosis between religion and education from Reconstruction programs. After the Civil War, the American Missionary Association (AMA)

aimed to Christianize African Americans and supplemented the government sponsored Bureau of Refugees, Freedmen, and Abandoned Lands—better known as the Freedmen's Bureau—in their effort to educate freed slaves. These two organizations worked in tandem to build both schools and churches (Richardson 121, 133-36, 139). Washington recalled that Sunday schools were the first place that slaves had an opportunity to receive an education and that they were often given the Bible as their first textbook (*The Story of the Negro* 2:120-121; *Up from Slavery* p 15). The religion brought to the South by the AMA, however, was laden with white middle-class values and Weber's Protestant ethic. A subtle form of racism accompanied missionary efforts, with white AMA representatives exhibiting an opinion of southern blacks that was not wholly unlike the worldview of other historical colonial regimes (Sehat 327). The AMA's gospel was comprehensive, seeking to save souls and "civilize" a population it viewed as backward.

The AMA's impact on Booker T. Washington began with his mentor, General Samuel C. Armstrong. The AMA commissioned Armstrong and Hampton Institute as a bastion of its civilizing mission to a region characterized by rural "primitivism" (Sehat 333). Through General Armstrong's work, the school successfully catechized Booker T. Washington in the doctrines of the Protestant ethic. Historian John P. Flynn summarized the Protestant ethic as "asceticism (i.e., the practice of religion *in* the world) *and* its secularization, and the practice of rational (efficient) economic behavior" (Flynn 264). Hard work, hygiene, thrift, and self-denial were moralized social traits under the Protestant ethic. These tenants shaped the values of the Hampton Institute as a vocational school, and consequently, Booker T. Washington's values.

Washington fully embraced values like the bourgeois standard of "cleanliness next to godliness." He said, "I sometimes feel that almost the most valuable lesson I got at the Hampton Institute was in the use and value of the bath" (*Up from Slavery* 28). Washington took the lessons he learned at Hampton and retaught them to his students at Tuskegee. In one

address to his students, he expounded upon the moral importance of oral hygiene. He went so far as to imply that God monitored how frequently the students brushed their teeth and cleaned their rooms (*Character Building* 46-47). Washington's hygienic pontifications may sound absurd to contemporary ears, but when he endowed cleanliness with divine importance, Washington entwined religion and education with the middle-class values inherited from white northerners. Cleanliness was not simply a matter of aesthetic preference. Washington believed cleanliness had a direct relationship to productivity, another characteristic of the Protestant ethic. He told his students, "[a] person who does not get into the habit of keeping the body clean, cannot do the highest work and the greatest amount of work in the world" (*Character Building* 174). He repeatedly emphasized the importance of hard work in all areas of life. Washington believed that diligent workers exhibited virtue that was impossible to ignore, and that such virtue would be rewarded, both temporally by employers and eternally by God (*Up from Slavery* 137). He imbued industriousness with religious value, thereby fortifying the black work force with laborers committed to working "as unto the Lord" (*The Bible, American Standard Version*, Col. 3:23).

While presenting at a religious conference, Washington proclaimed, "Nothing pays so well in the producing efficient labor as Christianity. Religion increases the wants of the laborer." He continued, "The Negro workman with the spirit of Christ in his head and heart wants land, wants a good house, wants another house, wants decent furniture, wants a newspaper or magazine" ("Extracts from Address Delivered Before the A.M.E. Zion Conference Charlotte" 211-212). The Christian religion appeared useful to Washington because it created both an efficient labor force and a market to consume goods. The spirit of Christ that Washington preached about differed significantly from the instructions found in the Gospel: "Lay not up for yourselves treasures upon earth" (Matt. 6:19). Rather, Washington's consumerist religion had much more in common with the Protestant ethic.

While he embraced the religion of the white majority, Washington was aware of its marginalizing effects. He wrote in his autobiography *Up from Slavery* that "no white American ever thinks that any other race is wholly civilized until he wears the white man's clothes, eats the white man's food, speaks the white man's language, and professes the white man's religion" (47). Considering the fact that, by all accounts, Washington embraced white middle-class values, this quotation seems paradoxical. He was no doubt critiquing the white standards in American culture, yet a decade later in a speech before a white audience, he boasted that black Americans had met those standards. He asserted, "we speak the tongue that you speak, wear the same clothes, eat the same food, profess the same religion, and love the Stars and Stripes as dearly as you do" ("Extracts of an Address before the Men and Religion Forward Movement" 529). These two statements illustrate the complex relationship that Booker T. Washington maintained with white society. Although he deplored the idea of white superiority, Washington was determined to prove that he could meet its demands.

Despite his validation of middle-class hegemony, Washington understood the tyranny of racism among the white elite. With regard to the "white man's religion," he experienced firsthand how Anglo-Christianity manipulated his own self-understanding. He said, "I cannot now remember where I first got the idea that a man who was dark in colour [sic] was necessarily more ignorant and in a lower stage of civilisation [sic] than one who was lighter." He continued, "I recall that in the matter of religion, although, it may never have been directly referred to, we, always understood that God was white and the Devil was black" (*The Story of the Negro* 1:23). With a white man at the helm of black religion, such theological distortions and abuses were common.

Historian of slave religion Albert Raboteau writes that many Christian slave owners justified slavery by appealing to the "missionary" nature of enslavement, citing the fact that slaves often adopted the faith of their masters (Raboteau 145). Strangely enough, Washington appealed to this line of thinking in the same speech containing the statement about black

acculturation into white standards. He stated, "I count it a rare privilege to belong to a race whose ancestors were brought here only a few years ago as savages." He went on to encourage his audience, "You of the white race should count it a glorious thing to have had a part in transforming twenty slaves into ten millions of aspiring, hopeful Christian citizens" ("Extracts of an Address before the Men and Religion Forward Movement" 529). Elsewhere, Washington also suggested that slavery had been used by "Providence," a term reminiscent of the Unitarianism of the Founding Fathers, as a "school" to bring Africans out of ignorance (*Up from Slavery* 8). The latter articulation of slavery's "redemptive" abilities imagined a scenario wherein God created something good out of a bad situation. In the former quotation, however, Washington specifically urged his white listeners to take pride in the fact that they were directly connected to slavery. Interestingly, this quotation came from a speech that was nearly identical to one given before an assembly at an A.M.E. Zion conference two months later. The speech was mostly a critique of inadequate black ministers in the rural South and, unsurprisingly, his forgiving words about slavery were absent from his A.M.E. address. It should be noted that Washington had different agendas while speaking to these two audiences. His words at the A.M.E. conference were aimed at inspiring strong religious leadership among African American ministers, while the apparent flattery of his white audience was likely meant to help secure financial backing for his various projects, as he depended heavily upon the contributions of white donors (*Up from Slavery* 94). Washington obviously tailored his speeches according his audience's racial and social makeup, but he consistently critiqued the black religious institutions of his day.

The church was the only institution controlled by southern blacks, yet Washington had no reservations about publicly critiquing it (Harlan 62). The low standard for ministerial credentials and lack of education created a serious problem for southern black churches. To Washington's understanding, southern blacks regarded higher education and religious ministry as opportunities to "not have to work any longer with their hands" (*Up from Slavery*

62). He worried that it was far too easy for someone to become a minister ("Extracts from Address Before the National Negro Baptist Convention" 155). Beyond his legitimate concerns, Washington employed a caricature of southern rural blacks that delegitimized the institution that had the strongest influence over African Americans (*The Story of the Negro* 1:278). His harshest critique was his most public. In August 1890, the nationally circulated Christian Union published an article by Booker T. Washington where he claimed that the majority of southern black ministers were "unfit, either mentally or morally, or both, to preach the Gospel to any one or to attempt to lead any one." He claimed that these ministers were corrupt, money-hungry charlatans who led church services and exploited congregants' emotions by setting them "to groaning, uttering wild screams, and jumping, finally going into a trance" ("The Colored Ministry" 199). These ecstatic religious expressions did in fact constitute a fundamental component of black Christianity, but for Washington to write off this specific religious tradition as merely exploitive registered as an exceedingly sharp rebuke (Raboteau 59-60). In a follow-up statement in *The New York Age*, Washington defended his article by asking, "Who is the better friend to ministry, to the race—the one who speaks out plainly, or the one who is constantly stabbing in private?" ("Unfitness in the Ministry" col A). Washington believed that he was helping his race by being critical of its religion, but he did so while simultaneously flattering white religion.

Washington knew that religion had the ability to move the color line. He attributed the historic openness of Methodist and Baptist congregations to black members to the denominations' history of religious persecution in America. Several mainline Protestant traditions established early in the nation's history (most notably the Episcopal/ Anglican church) viewed both the Baptist and Methodist denominations as dangerously Nonconformist—a term that referred to an unwillingness to adhere to official church doctrine, administrative structure, and order of worship. As a result, Baptists and Methodists were often jailed or expelled from predominantly Anglican communities in the seventeenth and

eighteenth centuries (Gaustad and Schmidt 30-48). Because both denominations had suffered, Washington reasoned, "it was therefore natural that its members should be opposed to slavery" (*The Story of the Negro* 1:261). Religion built a common ground that the black community could share with white Americans and a vehicle by which Washington could navigate between two racial worlds. The social situation for the African American community was terribly dire. Blacks could be lynched for practically no reason except for the color of their skin and racial violence was a constant threat. In response, Washington leveraged the cultural characteristics that carried the most currency with white men of great power: paternalistic, middle-class religion ("Race and Class" 159).

In retrospect, Washington's dualistic religious personality seems counterproductive and altogether harmful to the black cause. Historian David Sehat argues that in order for Washington to transcend his oppressed status and become a full member of American society, he had to adopt at least some of the oppressor's values in order to be recognized as a leader by those with power (Sehat 325-327). "By impugning those who disagreed with him as either lazy or vicious," Sehat has written of Washington, he "effectively tightened his leadership and strengthened his emerging significance before white, northern philanthropists" (Sehat 342). In his history of African Americans, Washington attributed Nat Turner's violent rebellion to religious ignorance and used words like "quaint" and "primitive" to describe southern black theology (*The Story of the Negro*, 1:174). This idea no doubt comforted white southerners who feared that black religious rhetoric could mobilize political action. Washington asserted his authority over black religion by denouncing its most popular caricatures and promoting his version of compliant Christianity. To be clear, Booker T. Washington was not an ordained minister, but his voice held the weight of religious authority across swaths of the black community, or at least his white supporters believed it did. His controversial *Atlanta Address* enjoined freed slaves to refrain from aggressively obtaining suffrage, liberal education, and civil rights, a fact that prompted W.E.B. DuBois to condemn it

as the "Atlanta Compromise," but earned Washington the title of "Negro Moses" by a white reporter (*Up from Slavery* 116). DuBois may have criticized Washington for his leadership style, but among white southerners, Washington was the perfect leader of the black "Israel."

Washington did occasionally use his emerging celebrity to admonish white audiences, however. In an effort to gain empathy for the black experience from his white listeners, Washington stated that the solution to the color line resided in white Christians' ability to imagine what it was like to be black. He argued, "we were forced into this country against our will and against our most earnest protest. That fact alone, it seems to me, gives us a claim upon the generous and helpful consideration of the Christian men of America that cannot be true in the same degree of any other race" ("An Address Delivered to the Faculty and Members of the Theological Department of Vanderbilt" 161, 189). Ultimately, much of Washington's discourse on religion concerned leveraging influence and acquiring power, albeit for what *he* thought was the good of the black community.

Booker T. Washington's religious beliefs are clouded with mystery, confusion, and paradox. His personal religious practice at times seems discordant, even hypocritical, an accusation to which he might have replied, "Does it work?" Washington repeatedly proved his preference for results, even over published consistency. His public addresses made it clear that he firmly believed that religion had the ability to reform society and transform the civil status of African Americans. Although he adopted the standards of white economics, education, and religion, it could never be said that Booker T. Washington wanted to be white. He simply wanted African Americans to enjoy the same status, respect, and pleasures as whites. The actualization of racial equality was a nearly insurmountable task for Washington, but he committed his life to that task based on the belief that it was an inevitability in God's plan (*Up from Slavery* 108). He stated, "In the economy of God there is but one standard by which an individual can succeed-there is but one for a race. This country demands that every race shall measure itself by the American standard" (*Up from Slavery* 146).

Booker T. Washington accepted the American standard with religious conviction. As a leader of the proto-black nationalist movement, he accepted the Protestant ethic of the country's Founding Fathers. He worked to penetrate the strongholds of white hegemony for the sake of the black community. He said, "Mine is not a selfish plea to the church. I want to see the Negro saved for his own sake, and I want to see the Negro saved in order that the white race which surrounds him may be saved" ("Extracts from Address Delivered Before the A.M.E. Zion Conference Charlotte" 212). Washington believed that a practical God could save his race. If true religious striving is, as Washington said, "to be like God," then his entire life was one of practical religion (*Putting the Most into Life* 27).

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AUTUMN NEAL

Homosexuality in the Heartland: Alternative Print Media from 1970s Kansas City

The 1960s and 1970s were full of cultural, political, and social change in the United States in which activism for civil rights became widespread. These decades are remembered as a time when ideas about counterculture permanently changed, a time when African Americans fought for equal recognition, when young Americans who did not want to conform to the ideals of their elders created their own culture, and when average Americans stood up against what they believed was an immoral war. The Civil Rights Act of 1964, the assassination of Martin Luther King, Jr., the Vietnam War, and the Kent State massacre are events often discussed from this period. However, one area of American activism is often overshadowed: the Lesbian, Gay, Bisexual, and Transsexual (LGBT) community and its fight for equal rights.

Counterculture movements, which go against widely accepted social ideas and actions, always need a way to disperse information and connect their members. This can be said about any movement that seeks to gain acceptance by the majority of society. Alternative media is an essential part of modern social movements because it spreads ideas and information that are typically ignored by mainstream media. It pushes against the status quo and calls for major change in widespread social thought and action. Alternative media consists of newsletters and magazines, the main methods used in the 1960s and 1970s, as well as modern methods such as independent online news outlets dispersed through social media (Armstrong 16). These outlets for information are vital to social change because the voices and issues of the oppressed and marginalized are often ignored by mainstream, commercially owned media.

Along with the growth of the gay rights movement, an increase occurred in the number of gay and lesbian newsletters and magazines in the United States (Armstrong 249-250). By 1981 there were "as many as 250 [gay and lesbian] publications" in the United States (Armstrong 333). The ideas transmitted by these publications were vital to gay rights movement victories and the changes that occurred in the ideas of mainstream society. This social movement's advancements did not immediately occur on a national scale, however, and were often made through the combination of advancements within individual communities.

Kansas City, Missouri had its own gay and lesbian community that published various newsletters and magazines throughout the 1970s. Like magazines from cities such as Boston and New York, Kansas City's publications became records of changes within the gay and lesbian populace as well as its relationship with the city's general community (Streitmatter 154). Without the support of mainstream media, the publishers of these newsletters and magazines connected local gay residents to form a strong gay alliance. These periodicals consisted of newsletters from local organizations, the Women's Liberation Union, the Gay People's Union, and Gay Community Services, as well as the local magazines *Kansas City Coming Out, Spectrum*, and *Calendar*. The advertisements, design, layout, and content of these six periodicals reflect changes in Kansas City's gay and lesbian demographic throughout the 1970s, and when examined chronologically, they tell a story of change within Kansas City's gay and lesbian community. During this time, this community became an active subculture that demanded its own advanced form of communication and reflected changes in alternative media across the United States.

While there is extensive writing on LGBT culture across the United States, Kansas City's history is almost completely untouched. In 2009, the Gay and Lesbian Archive of Mid-America (GLAMA) was created to protect and preserve Kansas City and its surrounding area's LGBT history. In the last five years, GLAMA has collected many documents that allow the first in-depth research on the LGBT history in Kansas City.

One of the first works of scholarship on Kansas City's gay history, "Navigating Change in the Homophile Heartland," examines the rise and fall of the Phoenix Society for Individual Freedom (Scharlau). Formed in 1966 by local activist Drew Schafer, Phoenix became the first local organization to publish media aimed solely at gay individuals. Like many other gay publications across the country, the Phoenix Society was a financially difficult venture and did not survive the tumultuous turn of the decade, folding in 1971 (Streitmatter 153). The Phoenix Society's importance cannot be understated, as it paved the way for other Kansas City organizations to gain momentum.

After the Phoenix's demise, the first gay or lesbian publication in Kansas City came from the Women's Liberation Union (WLU), a feminist organization aimed at ending oppression of women. Lesbian groups had the fewest number of publications, despite being the first alternative publications in the 1970s and an instrumental part of the gay rights movement. The WLU, formed in early 1971, which published bimonthly newsletters, opened its bookstore in late 1973 (Women's Liberation Union September/October 1973, 2). The Union, its Women's Center, and New Earth Books were located in Kansas City's Hyde Park neighborhood (Women's Liberation Union January/February 1974; Jackson 10). The location of the bookstore, which sold radical publications, allowed it to function as a meeting point for the various gay and lesbian organizations within the city (Women's Liberation Union September/October 1973, 7). Like other lesbian organizations in the country that disassociated themselves from the gay male press, the WLU newsletter only allowed female writers (Streitmatter 155). However, New Earth Books functioned as a meeting place for both men and women and aided in the development of positive relationships and solidarity between the city's gay and lesbian residents.

Two years after the formation of the WLU, students at the University of Missouri-Kansas City formed an on-campus gay and lesbian organization named Gay People's Union of Kansas City (GPU). The origins of the GPU lie in an on-campus discussion group that began in

January 1973. By the fall the group had evolved into an organization focused on gay rights education and community support (Gay People's Union August 1975, 1). The group moved off-campus to a house in Squier Park, nine blocks away from the WLU. The GPU did not last long and was incorporated into a third Kansas City gay and lesbian organization in 1976.

Established as an official business in 1974, Gay Community Services (GCS) consisted of gay Kansas Citians hoping to provide support and counseling to the gay community (Jackson 28; Gay Community Services October 1974). The organization ran a community house, together with the GPU, where it provided services and entertainment. After the demise of the GPU, GCS took over operations, including publication of a newsletter (Jackson 31). GCS published its first newsletter, later known as *Gay Community News*, in September 1976, which ran for at least six months.

From spring 1977 to fall 1978 there was a significant lack of gay and lesbian media in Kansas City. While other publications across the country, like New York City's *Gaysweek,* were flourishing, Kansas City's publications seemed to disappear (Streitmatter 218-220). From the last available copy of *GCN* in March 1977, only two issues of other magazines cover the subsequent two years. GLAMA holds one copy of *Kansas City Coming Out*, Kansas City's first independent LGBT newsmagazine, from September 1977 (*Kansas City Coming Out* September 1977, 2; Armstrong 251). This magazine marked a major change in local publications because it was the first not associated with an organization, but was a commercial interest. It was a first for Kansas City and began a trend that closed out the decade with professional, independent publications.

As later publications became more successful, they featured less information on the organizations behind them, but more on other aspects of news media. *Calendar*, a second Kansas City news magazine, began in late 1978. It solely targeted gay men and, of the Kansas City newsmagazines, most closely resembled national publications. June 1979 saw

the beginning of *Spectrum*, a gay and lesbian newsmagazine that called itself "classy but not stuffy" with the slogan "People Communicating with Other People" (*Spectrum* July 1979, 2; 27). This biweekly magazine, like *Calendar*, included a legal disclaimer and listed its editors, directors, and contributors. The previous publications had no official staff list and only in some instances credited authors. *Spectrum* and *Calendar*'s differences speak volumes about the shift in Kansas City's LGBT community. Instead of only having private newsletters from local activist groups, there was a desire to have professional, public magazines. These magazines were meant to be in the vein of revenue-producing mainstream media as opposed to newsletters that relied on subscriptions and donations.

Gay and lesbian media's design and layout improved throughout the 1970s, not only in Kansas City, but also in most gay and lesbian publications like Berkeley, California's *Gay Sunshine*. These publications made efforts to become streamlined and less radical, more like professional mainstream media sources (Armstrong 250).

Even though the Women's Liberation Union began publishing its newsletter in 1971, the earliest copy available is from late summer 1973. Throughout its run, this newsletter maintained the same layout, consisting of a multipage booklet style magazine usually running twenty-seven pages. It featured a basic table of contents, articles, and news pieces in two text columns with almost no advertisements. The images mostly consisted of hand-drawn sketches with a few advertisement-like boxes focusing on New Earth Books, the WLU's bookstore (Women's Liberation Union September/October 1973).

The Women's Liberation Union generally did not accept advertisements, but the presence of these images and mock adverts suggest that editors were attempting to break up the monotony of continuous text and create a sense of professionalism. Additionally, the Union gave the newsletter a proper title for the March/April 1974 issue. *Women as Women as Women* still had the same basic layout, but the title created a stronger impression and

resembled a magazine as opposed to a newsletter (Women's Liberation Union January/February 1974).

Towards the mid-1970s, the publications of Kansas City's gay community stepped backward after *Women as Women as Women*. The Gay People's Union newsletters took on perhaps the most interesting transformation in design and layout.1 When the GPU officially formed, its newsletters were basic. The October 1974 issue was a single, typewritten one-sided page, but by August 1975 it had transformed into a professionally printed multi-page magazine style publication much like the WLU newsletters (Gay People's Union October 1974). This new style also imitated the WLU with its hand-drawn images and lack of advertisements. A small group of people with a vision about on-campus support initially ran the GPU. This group worked with limited resources to create a local gay news outlet and made many advancements in less than one year.

As stated previously, the Gay People's Union did not survive past the mid-1970s and Gay Community Services absorbed it along with the newsletter. *Gay Community News,* the newsletter of GCS, also became more visually refined (Armstrong 250). At first *GCN* was similar to the late GPU newsletters with a two-column layout and no ads. *GCN* still included small images, but these changed from hand-drawn to clip art. Previously, the GPU newsletters were inconsistent, switching between fonts throughout each issue with randomly placed sketches that created a disorderly appearance.

By *Gay Community News'*s third issue from December 1976, major changes had occurred. The layout shifted from two-column to three-column and grew in dimensions. This issue also featured the first advertisements, which drastically changed its visual appearance. The layout was creatively designed around these advertisements. In addition, each section heading featured its own font, which accompanied clip art that corresponded to the column's topic, such as a typewriter for news or a cross for religion (*Gay Community News*, Gay Community

Services December 1976). The absorption of the GPU by GCS and the subsequent newsletter changes indicate evolution in the gay and lesbian community during 1976 and the conscious decisions to update the organization.

The trend in visual changes was still in effect when the one available issue of *Kansas City Coming Out* was published in September 1977. The newsmagazine was significantly larger than its predecessors and the first to feature photographs. *Kansas City Coming Out*'s layout was vastly different than the others as it had a small amount of text dispersed between large, overpowering advertisements (*Kansas City Coming Out* Sept. 1977, 5). It was not as sleek, refined, or organized as the later issues of *GCN*, and was haphazard with various advertisements seemingly thrown onto the page without much thought. However, this haphazard appearance is not a result of the time period or a degeneration of publication practices, because the most refined publications begin less than two years later.

When Spectrum began publishing in 1979, it was one of the two most professional Kansas City gay and lesbian magazines of the 1970s. *Spectrum* was the first gay and lesbian Kansas City publication to have a cover photo, be printed on coated magazine paper, or have any amount of color. The June and July issue titles, section headings, and filler designs were printed in dark red ink and rich green ink respectively (*Spectrum* July 1979, 2; *Spectrum* June 1979, 4-5; *Spectrum* June 1979). They did not feature a large amount of color, as the photos were still black and white, but just enough to make this publication stand out (*Spectrum* July 1979). The July issue was also the longest publication to that point, with thirty-one pages, while featuring only a handful of advertisements.

April of the same year saw the first available issue of *Calendar*. Like *Spectrum, Calendar* was printed on coated paper and featured a cover photo but was not as sleek. There were more ads and a steady flow between the sections and the advertisements. The magazine had no color, but the inclusion of adult-themed ads and photographs changed the aesthetic

properties of the pages and caught the reader's attention. Its layout was complicated by variations in font style and size, but these also drew the reader from one section to the next (*Calendar* April 1979, 4-5). While earlier Kansas City publications fluctuated in their page numbers, *Calendar* consistently grew from its thirteen pages in April 1979 to thirty-one in October. These new features and the drastic changes they represented only stress how much the magazines of the late 1970s took on new roles in the alternative media of Kansas City. They became commercial products of the community as opposed to information outlets for private organizations.

The visual appearance of these magazines did not have anything do with their success or failure, however it is reflective of their ability to adapt to the changing times. David Armstrong suggests that early radical publications such as New York City's *Come Out!,* which did not survive the decade, failed to update their "crude layout" and let go of their radical ideas, which led to their demise (Armstrong 250). As the decade progressed and the older newsletters fell away in favor of newer commercial magazines, the gay and lesbian residents of Kansas City moved away from extremist ideas and toward acceptance of conformity in their news media as well as their community.

In addition to how each publication became more aesthetically professional, they went through content transformations that made them more inclusive and entertaining. They left behind the simple design consisting of only articles written by unknown contributors and moved toward a system of regular staff contributors, adding sections that mimicked national publications (*Spectrum* July 1979, 2). Like many of the other gay and lesbian publications throughout the United States, the publications from Kansas City began featuring reviews and columns. While publications elsewhere focused less on national news and more on local, Kansas City's later gay and lesbian media did the opposite (Armstrong 250).

Not only did the change in design greatly improve the publications' appearance, it allowed for the inclusion of more information. The WLU newsletters initially featured local gay and lesbian news, information on the organization, and columns on physical and mental health (Women's Liberation Union September/October 1973; *Women as Women as Women*, Women's Liberation Union July/August 1974). By the summer of 1975, it branched out and covered news of national and international importance (*Women as Women as Women*, Women's Liberation Union May/June 1975). The GPU newsletters, while only one page, initially discussed various aspects of its Community House such as clinics, discussion groups and parties. By August 1975, the newsletters covered local community events like the 1975 Gay Pride Festival and featured articles of national importance, like gays in the military (Gay People's Union August 1975; Gay People's Union October 1975).

Gay Community Services' newsletters were the first Kansas City publications to imitate mainstream media by featuring columns and articles more often found in national magazines (Armstrong 250). From its first newsletter, GCS included sections on local and national news, entertainment, politics, and religion. *GCN* featured the advice column, "Tell It to Mama", letters to the editor, and an opinion section. This mimicking of mainstream media and larger LGBT media throughout the country means that Kansas City's community was large enough to produce semi-professional publications with many types of information because the readership warranted it. Even without publication numbers, it is unlikely these organizations would have continued to print and increase in size without a substantial readership.

While the first newsletters of the decade featured items pertaining to local events, reports on gay national news, and a few advice columns, the end of the decade saw even more attempts at imitation of national media. *Kansas City Coming Out* increased its content amount by featuring want ads, book reviews, church news, and reports on events such as "*Coming Out* Party Night" at the Jewel Box, a female impersonator club (*Kansas City Coming Out* September 1977, 7). In the same way, *Spectrum*'s July 1979 issue went beyond *GCN* in its endeavor to

emulate mainstream national news magazines. Like *GCN, Spectrum* featured national news, entertainment reviews, and an advice column, but also went a few steps further by featuring cooking, zodiac, and gay health columns (*Spectrum* July 1979). This combination of regular and professional content proves that during the mid-to-late 1970s, these publications transformed into refined news outlets as opposed to basic organizational newsletters.

Likewise, *Calendar* featured both negative and positive national gay news, an events calendar, adult comics, classifieds, and a directory. Its most interesting features were the "Dear Jim" advice column from Pastor Jim Glyer of Metropolitan Community Church, the "Get Potted" gardening column, the "Gay and the Law" legal column, and the "Doing America" travel column (*Calendar* April 1979, 11; Calendar June 1979, 11-12; *Calendar* July 1979, 16). New York City's magazine *Christopher Street,* which began in 1976, was the first gay magazine to feature music and book reviews and, beginning in 1979, a gay travel column (Armstrong 251). Therefore, *Spectrum* and *Calendar* were not introducing new ideas, but were imitating popular gay media from across the country. This made local publications not as underground as they were now connecting with Kansas City's gay community in a way that had not been done before.

When it came to funding, the Women's Liberation Union initially found support in grants, appearances, and membership fees (Women's Liberation Union September/October 1973, 5). Feminist organizations oppose capitalism because it oppresses minorities, including women. In that spirit, the WLU did not allow advertising because they did not want to be part of "a national hierarchy" (Women's Liberation Union September/October 1973, 5). They did allow local women to print small ads to "establish a business or service" (Women's Liberation Union September/October 1973, 2). Their refusal to host paid advertisements prevented them from becoming subjects of capitalism and was a way of stating independence.

Therefore, it is not surprising that the Women's Liberation Union faced funding problems. In its September/October 1973 newsletter, the Union discussed its restructuring due to financial issues (Women's Liberation Union September/October 1973, 5). To remedy the burden of rent for the Women's Center, utilities and operational expenses, the WLU transformed into a membership organization and asked supporters to volunteer their money or time (Women's Liberation Union September/October 1973, 5). Even with this statement, the Union's situation had not changed six months later. Its March/April 1974 newsletter featured a one-page appeal for monetary help featuring bold letters that read "bigger, better, and broke" followed by an explanation of the newsletter's difficulties and a request for even more subscriptions (*Women as Women as Women*, Women's Liberation Union March/April 1974, 23). The production and distribution costs had "exhaust[ed] [their] funds" at the same time that the Union decided to "expand and revitalize" the newsletter (*Women as Women as Women* March/April 1974, 23).

The Union's financial difficulties were also experienced by lesbian publications elsewhere. Los Angeles' *Lesbian Tide*, founded in 1971, openly asked its readership for money. *Lesbian Tide* accepted advertisements, but could not sell enough ad space to support is costs until the late 1970s (Streitmatter 160-161). However, unlike *Lesbian Tide*, the WLU never experienced success, more than likely due to its rejection of paid advertisements. By not adapting to the changing face of activism, the Union caused its own downfall.

Like the Women's Liberation Union, the Gay People's Union requested financial assistance from its readership early on. Unlike the WLU, however, the GPU explicitly reminded its readers that it was non-profit with a constant need for funding (Gay People's Union October 1974). The organization also stated that all gay and lesbian groups in the city needed further funding, which not only demonstrates the relationship between the city's organizations, but also proves there were widespread funding issues in the beginning. There was no income. There were no ads. The next two months featured changes in the content of *GCN*

that foreshadowed the end of the organization. The October 1975 issue featured a finance report that presented costs associated with running the Union and requested pledges to cover rent for the Community House. The next month's small page number demonstrated that the Union did not meet this goal (Gay People's Union October 1975). The new layout and design suggests the Union was moving forward when in reality they were unable to maintain operations leading to its eventual absorption by GCS.

In the same way, Gay Community Services also faced funding issues, however its approach to requesting assistance was far more advanced. While the WLU took on a more colloquial tone when asking for financial assistance, GCS used professionalism. Instead of using phrases like "everybody is broke" and "we need subscriptions" like the WLU, GCS said "our needs are also great" and "we must look to you—the gay community—for support" (*Women as Women as Women* May/June 1974, 24; *Gay Community News* September 1976, 3). As opposed to using an informal tone for a small inclusive group, *GCN* aimed for a wider audience of readers who may not have personally known the contributors.

As Kansas City's gay and lesbian publications took on advertising, there was less discussion of finances. In fact, *Kansas City Coming Out, Spectrum,* and *Calendar* did not address finances at all. The shift from newsletters to magazines suggests that the city's gay and lesbian residents realized the money behind advertising would translate into business prospects as opposed to barely surviving organizations.

The acceptance of advertising in Kansas City's gay and lesbian media is not surprising when one looks at the pattern of alternative media. As explained by Armstrong, large groups eventually accept radical and counterculture ideas because the media distributes them. In addition, American media has always and will always be associated with commercial interests (162-163). He goes on to say, "many underground media ventures could not escape the snares of commercialism, for built into their concepts and structures were many of the values

that underlie any business enterprise" (Armstrong 162-163). In that spirit, Kansas City's gay and lesbian activists initially resisted commercialism but later accepted that commercial interests were their only way of survival.

As previously mentioned, the Women's Liberation Union did not accept paid advertising and only accepted small, unpaid ads from local women. Up until the spring of 1975, the newsletter had run only these along with ads for its own bookstore, New Earth Books, and one ad for a women's journal (Women's Liberation Union September/October 1973, 4; Women's Liberation Union January/February 1974, 4). Its May/June 1975 issue featured a quarter-page advertisement for a female United States Congressional candidate that clearly stated it was paid (*Women as Women as Women* May/June 1975, 7). As previously discussed, the WLU did not initially print advertisements due to matters of principle. However, financial challenges drove a change in operational policies that caused them to step away from their original convictions. In the end, the Union's only paid advertisements were still bought by women and aimed at women.

Unlike the Women's Liberation Union, the Gay People's Union did not feature paid advertising but never spoke against it. It was not until Gay Community Services absorbed the GPU that Kansas City's gay and lesbian media featured regular paid advertisements. Armstrong states that "with the exceptions of radical left and grassroots community media, underground media aggressively pursued advertising dollars," and GCS was the first to do this in Kansas City (Armstrong 163). The need for funding outside of membership fees drove GCS toward advertisers with little reservation. Its third newsletter, from December 1973, stated that "only two of the area gay bars agreed to advertise in the newspaper" (*Gay Community News* December 1976, 3). However, its first issue featuring ads ran thirteen in total; they were mainly from businesses that supported the gay community. GCS's attempt at advertising was successful because subsequent issues featured ads for all these businesses except one.

The businesses that advertised in *Gay Community News* were not only explicitly gay and lesbian operations such as the Round Up, Club Baths, and Sappho's but also Midtown businesses like Serigraphix (art print shop), Westport Bookstore, Silver Leaf (handmade gifts), Westport Gallery & Frame Shop, and The Hair Den (salon). While it is entirely possible that these businesses were run by individuals involved in the gay and lesbian community, the way they were handled still advanced. Prior to *GCN*'s December 1976 issue, no one advertised specifically to the gay community. These businesses still had an interest in advertising to the gay community over a four-month period and, without success, they would have pulled their advertisements instead of purchasing additional space in later issues.

When it came to advertisements, *Kansas City Coming Out* was the most populated. It was the first publication to have more space dedicated to ads than to text. Twenty-two advertisements covered its twelve pages with some taking up a half to a full page. As with *Gay Community News*, they were not solely from gay or lesbian businesses. Aside from the ads that were present in *GCN* like The Tent Lounge and Round Up, *Kansas City Coming Out* featured new ads from mainstream businesses such as Posh Puppy (dog grooming) and Rick's Muehlebach Flowers (*Kansas City Coming Out* September 1977, 7-9). While still taking ads from businesses outside the community, *Kansas City Coming Out* featured advertisements mostly from gay businesses that were aimed at gay customers. Interestingly, the one issue of *Spectrum* from two years later featured significantly less ad space than text. It was more focused on information distribution as opposed to advertisements. *Spectrum* featured only two ads for local establishments, bars in Kansas City and St. Joseph, while running four ads for national organizations like the National Kidney Foundation (*Spectrum* July 1979, 20-24.) The differences in these two publications demonstrate the necessity for balance in local media in order to be successful. In addition, a small amount of text fails to draw the reader in and too little focus on local business fails to connect the community.

Where *Kansas City Coming Out* and *Spectrum* were opposites in terms of ad space versus text space, *Calendar* successfully found this balance. Its April 1979 thirteen-page issue had twenty-three advertisements, a number that remained consistent through the following months, while featuring the various columns discussed earlier. It featured ads for gay establishments such as bars and bathhouses, like Red Head Lounge and Club Midwest, but also ran more advertisements from mainstream businesses than the previous magazines. Unlike the basic advertisements of other publications, *Calendar*'s grew more explicit and sexual. Some of these businesses had straightforward layouts for their services like counseling and chiropractic services, but others took their advertisements further and turned ads for common services into explicitly provocative pieces. The Hair Den, a hair salon who previously placed basic circular ads in *GCN*, now ran an ad that featured a suggestive phrase in a large eye-catching text (*Gay Community News* December 1976, 8; *Calendar* April 1979, 6). In the same way, Ron Barnhart advertised their hair replacement services with an illustration of two shirtless men in a provocative pose with the caption "Hair so real not even his fingers will know for sure!" (*Calendar* April 1979, 5).

At the close of the decade, Kansas City's mainstream businesses had gone from not advertising in gay media to purchasing space for provocative ads. Armstrong states that when gay magazines first printed ads in the 1950s, they "could not depend on advertising, traditionally the major sources of revenue for commercial publications, because businesses refused to be identified with homosexuality" (Armstrong 29). This stigma was still present in the 1970s and the inclusion of mainstream ads, let alone provocative mainstream ads, in Kansas City's magazines demonstrates that by 1979 citizens of Kansas City were accepting the gay community and the community itself was becoming less underground than ever before.

Kansas City's gay and lesbian alternative media is just one aspect of counterculture community activities. From the Phoenix Society to *Calendar*, the publications of the late 1970s are great sources for information on the attitudes, opinions, and activities of the gay

and lesbian community's members. These newsletters' and newsmagazines' aesthetic and promotional aspects prove there were major social and cultural changes in 1970s' Kansas City. The layout of each publication to the way they were funded, and even the patterns of outside advertisers tell us that from 1971 to 1979, the gay community demanded more from its media, grew more involved in the community and became less of a social taboo. The Gay Rights Movement of the early 1970s opened doors to activism that eventually led to the decriminalization of homosexual acts, the legalization of gay marriage and the development of strong gay and lesbian communities. Without the benefit of internal communication provided by media sources these successes would not have been possible.

Since the 1970s, Lesbian, Gay, Bisexual and Transsexual (LGBT) activism has made many advancements, but the community's adversity is still an often discussed topic. It has only been a few years since the repeal of Don't Ask, Don't Tell and one year since the Supreme Court ruled sections of the Defense of Marriage Act as unconstitutional. These recent victories only remind the LGBT community that the fight for equal rights for gays and lesbians is ongoing and a slow-moving process; it is evolving, however. The gay and lesbian movements across that world, from New York to San Francisco and from Berlin to Amsterdam, have a plethora of literature and research dedicated to them. The feeling of solidarity within these cities is so strong that when gay-friendly cities are brought up, one of these places is often mentioned. In this sense, the gay history of Kansas City is just as important for our local community as the history of the West Village is for New York.

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MARIA GENTRY

Poverty Re-Cycles: Why America Needs to Prioritize Child Health Disparities

   When we think about children, we envision cute, innocent little people who have not a care in the world. Though optimistic, this vision is unfortunately not reality. Today, more and more children are suffering health disparities due to their socioeconomic status and race. Disparities are an issue of equity—what makes an affluent white child more important to care for than a low-income minority child? The foundations of adult health and success are laid early in childhood, so the health impact of early development and education lasts a lifetime. Since health disparities caused by socioeconomic status and race are becoming more and more pronounced, they affect children in more areas than just health. Thus society needs to make eliminating disparities a widespread priority. Most disparity research to date has documented differences and mechanisms for differences, but more solutions need to be found. After all, if our children are not thriving in the present, our country will not be able to thrive in the future.

   According to the National Institute of Allergy and Infectious Diseases, health disparities are gaps in the quality of health that mirror differences in socioeconomic status, racial background, and education level. These disparities could arise from a variety of factors, including access to health care and increased risk of diseases ("Minority Health"). In layperson's terms, health disparities are differences in health across populations that are caused by differences in the populations themselves. Some disparities are unavoidable, such as each individual's genetic structure, but others are potentially avoidable, especially if they revolve around low-income areas or unequal access to care.

   Urban areas are the best regions in which to study health disparities and their effects. Across the country, these populations vary greatly in affluence, education level, and racial/

ethnic composition. The diversity in populations of Kansas City makes health disparities especially prevalent—according to the Census Bureau, in 2010 59.2% of all Kansas City citizens were white, 29.9% were black, and 10.0% were Hispanic or Latino. 87.1% of citizens were high school graduates, while only 30.9% had a college diploma. Perhaps the most shocking: 18.8% of people were below the typically accepted poverty level (US Census Bureau). With the vast differences in individuals, widespread disparities are not surprising.

Both adults and children can suffer the effects of disparities. In adulthood, disparities may correlate more directly with personal choices. After all, those adults are the ones who control their wealth and education level. Socioeconomic status is one of the most powerful factors in disparities because it can influence the extent to which the other factors provide protection or present risks. For example, poverty is strongly associated with multiple risk factors for poor health, whereas affluence can provide protection against similar fates. Education level can also influence health, not only in the ability to understand provider instructions, but also in shaping future occupational opportunities to become more affluent (Kreger et al.).

However, not all factors can be controlled, and these uncontrollable factors can lead to different levels of care and health outcomes. For example, studies from the Centers for Disease Control and Prevention report that the risk for diabetes and heart disease was much higher among African Americans and Hispanics than among whites (Collie-Akers et al.). In this study, when all other variables were accounted for, only the difference in race predicted patient outcomes. One's ethnic background is not controllable, yet still has an important impact on health.

The association between socioeconomic status or race and health is seen in children as well as adults. However, disparities suffered during childhood are arguably more detrimental to the individual. Children are more vulnerable than adults because their brains and bodies are still developing. Society is constantly striving to improve the health of children through

immunizations, proper nutrition and physical activity, and providing them with education to prepare for the future (Rubin et al.). However, these efforts may be for naught if children cannot overcome the adversities they face due to predetermined variables.

Socioeconomic status is shown to be the most significant factor in predicting health outcomes and health disparities. Children's socioeconomic status is mostly assessed by parental characteristics: education, occupation, and income. In this way, children ultimately do not have a choice in their health status. Unlike adults, they cannot change their socioeconomic status, which makes them a more at-risk population. Poor social and economic circumstances affect health throughout life: people further down the social ladder usually run at least twice the risk of serious illness and death (Kohlhuber et al.). Low-income children have higher rates of mortality, higher rates of disability, and are more likely to have multiple conditions. They also were far more likely to be in fair or poor health compared with other children. And when low-income children have health problems, they tend to suffer more severely (Kreger et al.).

Socioeconomic factors can lead to these negative outcomes in multiple ways by impacting educational opportunities for children, environmental pollutants, and housing conditions. Across American cities, the school systems in low socioeconomic communities are often under-resourced, which negatively affects students' academic progress. In Kansas City, the school system has only recently regained provisional accreditation after being unaccredited for two years due to excessively poor performance (Robertson). How are students supposed to learn and succeed if their school system is not flourishing? Additionally, the low-income housing that many students live in is typically cramped quarters in parts of town where pollution is prevalent, which increases their susceptibility to different conditions (Kohlhuber et al.). Not only do children who live in impoverished areas receive worse education, but they also are more likely to become ill than their affluent counterparts.

Children also suffer the results of racial or ethnic disparities. These are most prevalent when examining differences among Caucasians, African Americans, and Hispanics. Dr. Glen Flores examined racial and ethnic disparities in medical and oral health, access to care, and use of services across the nation. He found that minority races were more likely to be uninsured, with the uninsured rate for whites being 6%, 21% for Latinos, and 7% for African Americans. Minorities also have increased odds of suboptimal health status, obesity, asthma, behavioral and speech problems, no usual source of care, and unmet medical needs, with certain disparities being more prevalent in certain races (Flores et al.).

Asthma provides an interesting example to illustrate these disparities. According to the American Academy of Allergy, Asthma, and Immunology, one in ten children are currently diagnosed with this chronic disease. Low-income children are disproportionately more likely than their affluent peers to be affected. Asthma prevalence was also higher among multiple races, black, and American Indian children than in white children (American Academy of Allergy, Asthma, and Immunology). When controlling for all other variables, studies have found that these populations are more susceptible. However, no studies to date have documented specific mechanisms for these differences. These findings, though specifically studied with the population of asthmatics, are noticed with many other diseases as well.

Childhood diseases affect more than just childhood health. According to a study published in the Journal of Health Economics, individuals who suffered worse health during childhood have significantly lower educational progress, poorer health, and lower socioeconomic status as adults (Case et al.). As unfortunate as it may be, it makes sense: children who suffer worse health are more likely to miss school days for illnesses or medical appointments. This can cause students to be physically or psychologically unable to complete assignments or exams, as well as increase the likelihood that the student will not participate in activities that would allow him or her to bond with their peers (Lê et al.) Also, in a longitudinal study, children who had poor health in one year were typically shown to be in poor health in future years as well (Lê et al.)

A seventeen-year-old Caucasian male, who prefers to remain anonymous, is affected with asthma. "John," as the patient will be referred to, said that when he was first diagnosed with asthma in the fifth grade, he recalls missing multiple weeks of school due to complications causing pneumonia. He missed two important field trips and had to do piles of homework by himself. After being diagnosed with exercise-induced asthma, he was told that he either needed to be heavily medicated or he could no longer play sports. This diagnosis separated him from his peers who did not understand that he could not do everything that they could do. Of course, he was able to involve himself in other ways, but his original group of friends became harder to sustain. Now he is strapped with the burden of biannual doctor's appointments for which, again, he usually has to miss school. He says that he is lucky that his asthma is currently well controlled, but many others are not quite so lucky.

These and other barriers perpetuate the cycle of poverty and poor health. If children who are in poor health at one check are still in poor health at the next check, how are they supposed to improve? Furthermore, if children who are in poverty have poor health and do not succeed in school, they are more likely to flounder in the workforce, which keeps them in poverty. If these individuals have kids, their children will be in poverty. Consequently, those children will be more likely to have poor health, which leads to less success in school. The cycle will continue until something breaks it; breaking the cycle needs to be a priority in today's society.

Reduction or elimination of health disparities in children requires the implementation of many strategies. One of the most common approaches is ensuring that all children have health insurance. Although public health insurance ultimately aims to improve child health, health is shaped by a variety of factors (particularly socioeconomic status), so improving health needs to be multi-faceted.

Medicaid, a state-specific program enacted to ensure all children have access to health insurance, and the State Children's Health Insurance Program (SCHIP) are initial solutions to this problem. Numerous studies demonstrate that Medicaid and SCHIP coverage is associated with greater access to routine care (as opposed to emergency services). Child participants in these insurance programs also generally use more preventative services instead of reactionary services. This is helpful in minimizing the impact of poor health on overall growth and development. Health insurance predicts whether children get needed care, reduces parental worry, and improves the health status of children, but insurance alone is not enough in the long run (Hughes and Ng).

Several free clinics in the Kansas City area offer medical care at no or low cost to people who are un- or under-insured. As one of the largest community health clinics in Kansas City, the Kansas City CARE Clinic exists to "promote health and wellness by providing quality care, access, research, and education to the underserved and all people in our community" (KC CARE Clinic). They provide care in general medicine, HIV prevention and treatment, behavioral health, and dentistry, functioning mainly with the help of volunteers and monetary donations from the community (KC CARE Clinic). However, KC CARE and other free clinic services are unequipped to treat children. A survey of a variety of free clinics in Kansas City shows that only a few will treat children under the age of eighteen. It seems odd that the demographic who is in most need of care is the least likely to find treatment.

The lack of free pediatric care does not just occur in Kansas City. In fact, the "Inverse Care Law" is an unofficial principle in healthcare stating that those who need the most care are least likely to receive care. According to Dr. Rahman and her colleagues, community pediatricians are very important in addressing the Inverse Care Law and overcoming health disparities due to poverty and socioeconomic status. These community doctors exist to bridge the gap and provide care to underserved children (Rahman et al.). The authors analyzed five years of data regarding the service changes enacted to tackle inequalities in a range of

conditions, finding that inequalities can be addressed using four quality domains of service provision. These domains provide a foundation for providers to begin to address the Inverse Care Law; however, if these free pediatric services are few and far between, they cannot be helpful.

One clinic that does treat children is the Southwest Boulevard Family Health Care clinic, whose mission is to "provide health care and other supportive services for the poor and vulnerable of the community" ("Family Health CARE"). Their goals are excellence, continuity, and compassion, and they value equality of all individuals, teamwork for best decision-making, and individual development of patients and families. They serve patients from birth with general medical services including chronic disease management, as well as specialized services in obstetrics, ophthalmology, chiropractic, mental health therapy, and dental care. They state that typically about 20% of their population identifies as multiracial, 50% are white, 25% black, 4% Asian, and 1% Native American ("Family Health CARE"). The services they provide and the populations they see are the most vital, which shows that at an individual level, free clinics truly are making a difference.

A systems-level approach to overcoming disparities could be helpful as well. Dr. Marshall Chin worked with Robert Wood Johnson Foundation's Finding Answers: Disparities Research for Change initiative and evaluated a systems approach for reducing disparities. Data collected from adults shows that if a system examines performance data, trains professionals for diverse populations, and makes reducing disparities a priority (monetarily and otherwise), the system will be more successful (Chin et al.).

Dr. Chin also reviewed interventions implemented so far to reduce disparities in childhood asthma. A systematic review of nineteen different quality-improvement intervention studies showed that these interventions resulted in significant changes in clinical outcomes when patients used case management techniques either at home or with other

trained staff members. For example, the development of written asthma action plans was one intervention that was shown to improve health outcomes. "John" mentioned that he uses an asthma action plan, which consists of taking a peak flow meter reading every day and using those numbers to predict his current health. The authors also evaluate clinical improvements based on family education programs and home-health interventions and their effects on asthma outcomes, and found that interventions that include a strong community outreach component are most effective (Chin et al.). "John" and his family members believe that his action plan and all the asthma education provided by his physician have truly helped him succeed thus far.

Though a systems-level approach seems to be advantageous for patients, truly reducing the source of health disparities requires going beyond the health care system. Fundamentally, this requires addressing the socioeconomic and racial differences that underscore disparities in children (Kreger et al.). This realization caused the U.S. Department of Health and Human Services to launch a comprehensive initiative in September of 1990. The program entitled Healthy People aims to improve the overall health of all Americans. During the past two decades, one of Healthy People's overarching goals has focused on disparities: in Healthy People 2000, it was to reduce health disparities among Americans; in Healthy People 2010, it was to eliminate, not just reduce, health disparities; and in Healthy People 2020, that goal was expanded even further to achieve health equity, eliminate disparities, and improve the health of all groups (Centers for Disease Control and Prevention).

Increasing the magnitude of these goals allows the country to feel like we have accomplished previous goals; however, that pleasant feeling is not reality. It is not feasible for us to advance our goals as a country when previous goals have yet to be met. Healthy People 2000 focused on reducing disparities, which may have been done, but not well enough to begin "eliminating" disparities or "achieving equity" (Centers for Disease Control and Prevention). Yes, these are lofty goals that society needs to accomplish; however, if a goal is

difficult to reach, progress toward its completion is much slower. Many programs have been started to achieve the goals of the initiative, but they need to be widespread in order to be effective.

Innovative programs working to attain the Healthy People goals have emerged in both the public and private sector. Blue Cross Blue Shield of Florida is the leading effort behind increasing cultural competence training. They offer a program called *Quality Interactions: A Patient-Based Approach to Cross Cultural Care*, which trains physicians to go through a ten-step interaction process to diagnose and propose appropriate treatment plans. This program was implemented in July 2005 and has yielded positive results thus far: over 90% of physicians who have gone through the training agree that the information presented has increased their awareness and understanding of the subject, ultimately improving their ability to treat patients in different cultures (Kreger et al.). With results like this, why has the program not been implemented across the country?

On the other side of the country, Blue Cross of California, a state-sponsored business, began a Comprehensive Asthma Intervention Program (CAIP) to serve their diverse low-income population in California. The CAIP was designed to enhance the strengths and reduce the weaknesses of other asthma management programs. The program includes statewide incentives for participating physicians and pharmacists in addition to county-specific programs tailored to meet local needs. Over a four-year period after this program was implemented, the use of appropriate asthma medication rose from 56% to 66.4%. Additionally, for members continuously enrolled in the program, asthma related hospitalizations decreased by 60% and asthma related emergency room visits by 46% from 2004 to 2005 (Kreger et al.). Again, these results show incredible promise for the equalization of populations across the country. Why has this program not been implemented beyond California?

These and all of the other programs formed throughout the country need to be functioning in all cities. There are two major ways to help programs aimed at reducing disparities expand across the country: through grants and community support. First, grant funding would help incentivize investments into the programs. Money is always a limiting factor in any venture, so if funding was provided, companies would be more willing to grow their current programs and to expand their research of new programs. Federal, state, and local governments need to make this funding a priority. If adverse health problems are causing children not to thrive, the future of our country is in jeopardy.

In 2005, the mayor of Boston took the initiative to launch a $1 million grant program aimed at reducing racial disparities in the city. Any organization working to reduce disparities could apply for the money, and if granted, they got to implement their program designs. The city found that all the considerations that went into implementation led to additional programs that increased the chance to effectively address disparities (Kreger et al.). If all cities implemented grant programs like this, or if they were implemented at the state or federal level, results would likely be even more encouraging.

The other way to overcome barriers to implementation is by partnering with community organizations. Many local groups would love to make a real difference, but are limited by resources. If they were provided with the ideas or the data, they would do everything they could to implement the programs as designed. Also, each organization would be experts on its particular community, so they would know how to best implement the changes.

One example in Kansas City is a collaborative community initiative known as the Kansas City Chronic Disease Coalition. In an empirical case study, Dr. Vicki Collie-Akers documented and analyzed community changes, like reducing chronic disease risk or targeting specific minority populations, and found that the coalition facilitated 321 community changes in a four-year period (Collie-Akers et al.). This organization has been successful thus far, but they

have had to discover and implement a variety of community changes in order to determine which ones were successful and which were not. If they just had to apply programs developed somewhere else, they could be even more effective. This organization is also sizeable—many other smaller community action groups cannot make as large a difference unless they can work together to enact pre-designed plans. Ultimately, spreading programs across the country will require cooperation, and local organizations are the best partners for large corporations.

Society as a whole needs to make a change to eliminate health disparities. If the next generation is suffering health disparities and poor health outcomes now, their futures will be infringed upon. Through funding and community involvement, society can begin to address disparities due to socioeconomic status and race that affect children beyond just health. Previous implementations have been successful, but must be more widespread. Since the cycle of poverty and poor health perpetuates itself, we must do everything possible to break it now, lest it be even harder to do so in the future.

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CHASE CROSBY
On Midpoints in the Middle Ages

While the centuries surrounding the turn of the first millennium in Europe are typically associated with ignorance, superstition, and the dismissal of scientific thought in the name of religion, many brilliant, forward-thinking minds of the Middle Ages— including those of the devoutly religious—often go overlooked. Among them, is that of a 14th-century man named Nicole Oresme, a French scholar who, according to Marshall Clagett (the author responsible for the English translation and biographical information found in this paper), appears for the first time in the records of the College of Navarre in Paris, France as a student of theology in 1348 [1, p. 4]. He would later be appointed Grand Master of his aforementioned alma mater, and eventually employed by King Charles V to translate various works of Aristotle into French. His time spent at the College would yield his most interesting and revolutionary contributions to mathematics, not the least of which was a cleverly detailed attack on astrology, a pseudoscience held to be true by many during his lifetime, and in fact, many still today [1, pp. 6-7].

However, in perhaps his most remarkable and influential work, *Tractus de configurationibus qualitatum et motuum*, or *Treatise on the configuration of qualities and motions*, Oresme develops what might be considered a basic method of mapping mathematical relationships—most notably those concerning motion—which bears some resemblance to the Cartesian method of graphing relationships on a two-dimensional plane invented nearly 300 years later. In explaining the usefulness of his drawings, he also provides the first geometric proof of what is today referred to as the "mean speed theorem," meanwhile expressing an apparent knowledge of some basic tenets of Calculus, another discipline that he predates by more than two centuries.

It is useful to elaborate now on some of the vocabulary found in *Tractus*—namely the words "quality," "intensity," and "subject"—with the help of Marshall Clagett's analysis in the commentary accompanying his translation of the work. As Clagett puts it, a "quality" is an entity that is "essentially permanent or enduring in time," and it may also be thought of as a characteristic which can be acquired successively, which in this context means continuously. "Intensity" would be the rate of change of the quality with respect to the "subject," sometimes called "space." In the case of motion, "intensity" would refer to velocity, and "subject" would refer to time. Oresme constructs two-dimensional figures to represent these "qualities," using a horizontal line segment to represent the "subject" on which perpendicular line segments are erected, which represent "intensities." In the words of Clagett:

> Thus the base line of such figures is the subject when we are talking about linear qualities or the time when we are talking about velocities, and the perpendiculars raised on the base line represent the intensities of the quality from point to point in the subject or represent the velocity from instant to instant in the motion. The whole figure, consisting of all the perpendiculars, represents the whole distribution of intensities in the quality, i.e., the quantity of the quality, or in the case of motion the so-called total velocity, dimensionally equivalent to the total space traversed in the given time [1, p. 15].

This whole figure thus represents the "configuration" of the quality or motion. An examination of Nicole Oresme's work will begin where Tractus begins, in the first chapter of the first of three parts in the book. When quoting Oresme, all text appearing inside of brackets is mine.

Every measurable thing except numbers ["multitudes of things," by the ancient Greek distinction, called today natural numbers greater than 1] is [has magnitude] imagined in the manner of continuous quantity [such as the length of a line segment]. Therefore, for the mensuration of [act of measuring] such a thing, it is necessary that points, lines, and surfaces, or their properties, be imagined. For in them (i.e., the geometrical entities), as the Philosopher [Aristotle] has it, measure or ratio is initially found, while in other things [non-geometrical entities] it [measure or ratio] is recognized by similarity as they are being referred by the intellect [in imagination] to them (i.e., to geometrical entities). Although indivisible points, or lines, are non-existent [A point with no breadth, and a line with length but no breadth cannot be constructed.], still it necessary to feign [model] them mathematically for the measures of things and for the understanding of their ratios.

Therefore, every intensity [rate of change of a quality with respect to its subject] which can be acquired successively [continuously] ought to be imagined by a straight line [segment] perpendicularly erected on some point of the space or subject [also represented by a line segment] of the intensible thing, e.g., a quality [characteristic which can acquire continuously more or less intensity].

[As seen below, given a line segment *AB* representing the "space or subject" of a quality, and a point *D* on *AB* representing a particular point in or on the subject, a perpendicular line segment *DC* is constructed to represent the quality's "intensity" (rate of change) at that particular point.]
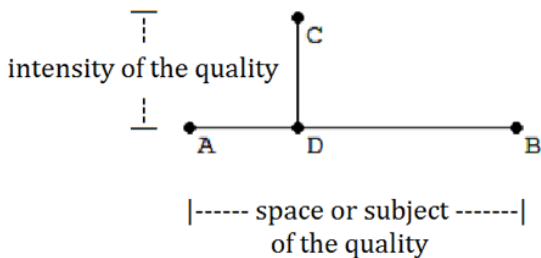
Figure 1

For whatever ratio is found to exist between intensity and intensity, in relating intensities of the same kind [as, for example, the intensity of motion—velocity—could not be usefully related in this context to the intensity of temperature within an object], a similar ratio is found to exist between [the length of] line [segment] and line [segment], and vice versa [That is, an intensity twice that of the object's at time D in Figure 1 would be represented by a line segment twice as long as DC.]. For just as one line [segment] is commensurable to another line [segment] and incommensurable to still another [Two line segments are said to be "commensurable" if the ratio of their lengths is a rational number, and "incommensurable" if it is irrational—a distinction important in Oresme's time.], so similarly in regard to intensities certain ones [line segments] are [can be] mutually commensurable and others incommensurable in any way because of their continuity. Therefore, the measure of intensities can be fittingly imagined as the measure of lines [line segments], since an intensity could be imagined as being infinitely decreased or infinitely increased in the same way as a line [segment's length].

In *Tractus*, Oresme uses his "figuration doctrine" to attempt to explain a variety of different phenomenon—from the astronomical to the psychological—falling within the broadly defined discipline of "natural philosophy" of which he was a student. For the purposes of this paper, it is most relevant, if not convenient, to focus on this doctrine as it relates to

motion, a topic to which his methods—in the tone of numerous sections of his work—also apply. Oresme tends to describe his mathematics in reference to general "linear qualities," and thereafter mention that the described methods can also be used to describe motion, as one will no doubt notice in the transcribed selections below. Henceforth, one might most effectively consider his propositions as they relate to the motion of an object—with "quality" referring to motion, "intensity" to velocity, and "subject," (occasionally "extension") as referring to time—as he tends to mention this application after the fact.

Oresme sets the stage for coming mathematical insights later in Chapter i of Part I (I.i), noting that, "The consideration of these lines [line segments] naturally helps and leads to the knowledge of any intensity, as will be more fully apparent in chapter four below." In I.ii and I.iii, he establishes more language common in the rest of this work, namely that "intensities" should be referred to as "longitudes," and the space or subject in which a quality exists, or "the extension of any extended quality," should be called "latitude." He goes on:

> The aforesaid extension is designated by a line [segment] drawn in the subject [as a horizontal line segment, or base], a line [segment] on which the line [segment representative] of intensity of the same quality is erected perpendicularly. [See Figure 2.]
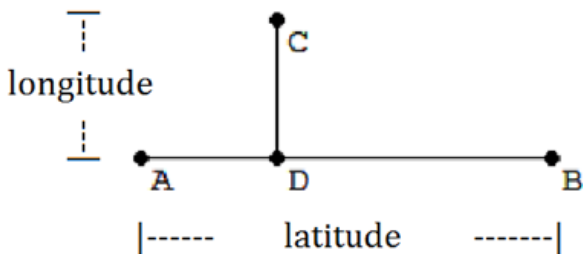

Figure 2

While the terms longitude and latitude are almost exclusively associated with cartography today, it is worth noting that in the time of Oresme, the word "longitude" actually refers to "length," and "latitude" to "breadth." However, either consideration of the words paints a familiar picture in the mind with regard to the mapping of relationships in modern mathematics—the line segment of latitude perhaps representing an "x-axis" and the line segments of longitude extending parallel to a "y-axis." However, Oresme does not specifically refer to his images (drawn or imagined) using such modern terminology.

In the next few chapters of Part I, Oresme elaborates on the function of his drawn latitudes and longitudes, demonstrating how the "plane figures" they form can be used to represent qualities and motions. While he covers a wide variety of cases, an examination of an excerpt from I.vi suffices to acquaint one with his methods, the implications of which—though described further and in greater detail in *Tractus*—are easily understood and will afterwards be briefly discussed:

<div align="center">Excerpt from Tractus I.vi *On the clarification of the figures*</div>

For example, let line [segment] *AB* [representative of the subject, say, time] be divided in [at] point *C* in any way such that the intensity in [velocity at] point *C* is double that in [at] point *A*; and in point *B* let it be triple that in point *C*. Therefore, by the first chapter [I.i] the line [segment] imagined as rising perpendicularly above point *C* and denoting the intensity [velocity] at that point is double [the length of] the line [segment] imagined as rising [perpendicularly] above point *A*, and the line [segment] imagined as rising [perpendicularly] above point *B* is three times [the length of] the line [segment] imagined as rising [perpendicularly] above point *C*. [See Figure 3 below.]
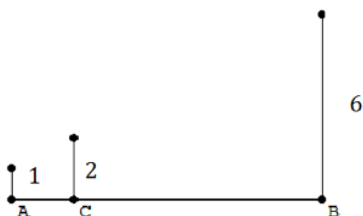
Figure 3

Therefore, this quality [motion] can be imagined only by the figure which at point *C* is twice as high as at point *A* or whose summit at point *C* is double [the "height" of] that at point A, and whose summit at point *B* is triple [the "height" of] that at point *C* [A figure can be formed by connecting the "summits" of the longitudinal lines at points *A, B,* and *C,* as seen in Figure 4 below. In accordance with Oresme's drawing, point *C* has been placed such that the resulting figure is a quadrangle, though, as he shortly hereafter notes, the three given ratios are insufficient to determine a precise figure.]
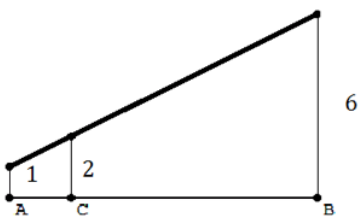

Figure 4

– with further stipulation however that the figure of this sort could be varied in altitude according to the ratio of intensities in the other points of [on] line [segment] *AB* [That is, as we do not know the ratio of velocities (and therefore longitudes) of other points in the span of time represented by *AB,* it is possible for the representative figure to take other forms.]. But from this, it is apparent that a quality of this sort cannot be designated

[represented] by a rectangle or by a semicircle; and similarly concerning an infinite number of figures.

It follows intuitively that a quality of equal intensity at all points on the line segment AB could be represented by a rectangle, as the ratio of the longitudes at any two points on AB would always equal 1. Such a figure is seen in Figure 5.

Figure 5

Oresme refers to this type of quality—that which exhibits a constant intensity—as "uniform," and he deems those qualities that exhibit an intensity varying on their subject line "difform." A quality represented by Figure 4 would be called "uniformly difform," as its intensity varies over the subject line *AB*, but the rate of change of its intensity from point *A* to point *B* is constant, as the line segment formed by the "summits" of every longitude on *AB* forms a straight-line segment. In reference to an object in motion, Figure 4 represents one that exhibits a constant acceleration. Qualities which exhibit neither of the above – for example, a quality represented by a semicircle with *AB* as a diameter [See Figure 6.]—are called "difformly difform."
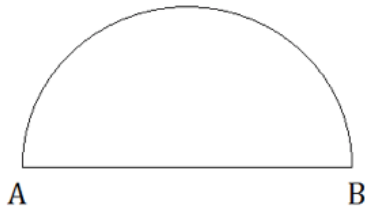
Figure 6

For the purpose of continuing our examination of Oresme's methods as they relate to mapping and measuring motion, we will skip ahead to Part III of *Tractus*, entitled *On the Acquisition and Measure of Qualities and Velocities*, in which many of his more memorable and lasting insights are recorded.

Excerpt from III.i *How the acquisition of a quality is to be imagined*

Succession in the acquisition of a quality can take place in two ways: (1) according to extension [in the subject], [and] (2) according to intensity, as was stated in the fourth chapter of the second part [It seems this is actually meant to be a reference to II.iii, where a nearly identical statement is made.]. And so extensive acquisition of a linear [continuously acquired] quality ought to be imagined by the motion of a point flowing over the subject line [segment] in such a way that the part traversed has received the quality and the part not yet traversed has not received the quality. An example of this occurs if point c were moved over line [segment] *AB* so that any part traversed by it would be white and any part not yet traversed would not yet be white [See Figure 7 below.].
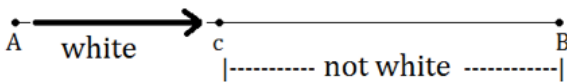

Figure 7

Thus, one of the two ways a quality can be acquired is by "extension" in the subject, represented above by the line segment *AB*. The further along *AB* point c moves, the more "whiteness" is acquired. The second means of acquiring a quality—through intensity, the vertical dimension in Oresme's drawings—is described slightly later on in the same chapter:

Excerpt from III.i *How the acquisition of a quality is to be imagined*

The intensive acquisition [acquisition by intensity] of punctual quality [quality at an indivisible *point* on the subject, or instant in time if referring to motion] is to be imagined by the motion of a point continually ascending [perpendicularly] over a subject point and by its motion describing [drawing] a perpendicular line [segment] imagined [as erected perpendicularly] on the same subject point. But the intensive acquisition of a linear quality [as it is acquired on a *divisible* subject, or *over* time] is to be imagined by the motion of a line [segment] perpendicularly ascending over the subject line [segment] and in its flux or ascent [across the subject line segment] leaving behind a surface by which the acquired quality is designated [represented]. For example, let *AB* be the subject line [segment]. I say, therefore, that the intension of [intensity at] point A is imagined by the motion, or by the perpendicular ascent, of point *C* [the line segment *AC*], [See Figure 8.] and the intension of line *AB* [the whole subject], or the [total] acquisition of the intensity, is imagined by the [surface created by the] ascent of line [segment] *CD* [across *AB*]. [If the quality in question were uniform, the imagined "motion" of *AC* across *AB* would yield the rectangular "surface" in Figure 9.]

Figure 8

Figure 9

Excerpt from III.vi *Further consideration of the same subject*

And just as we have spoken of the measure of linear quality, so we ought to speak of the measure of velocity, except that instead of extension [in the subject] the time of the duration [represented by horizontal *AB*] of the velocity is taken, and intensity according to degree [represented by vertical *AC*] is taken, and similarly for other successive entities [aside the measure of velocity]. For example, a uniform velocity taken for three days is equal to a velocity that is three times as intense which lasts for one day and similarly for pain, pleasure, and also for light, if it is imagined to be a successive entity.

Oresme's final statement in the selection above—while perhaps more intuitive when it comes to motion than to pain, pleasure, and light—is not groundbreaking in and of itself. However, an application of his figuration doctrine to a particular scenario regarding motion in the following chapter is. In his usual manner, Oresme describes the following proposition in terms of a general "linear quality," and afterwards declares that "one should speak of velocity in completely the same fashion as linear quality." Knowing this, the following selection will be explicated as it relates to the motion of an object over time.

Excerpt from III.vii *On the measure of difform qualities and velocities*

Every quality [motion], if it is uniformly difform [Recall that this would describe motion with constant acceleration.], is of the same quantity [say, "total velocity," or distance

traveled] as would be the quality of the same [type as] the previous [that is, motion] of equal subject [over an equal amount of time] that is uniform [demonstrates constant velocity] according to [equal to] the degree [measure of velocity] of [at] the middle point of the same subject [stretch of time]. I understand this to hold if the quality is linear.

Here we have a written proposition of what is today known as the "mean speed theorem," written nearly two centuries before the birth of Galileo, to whom the theorem is commonly credited. Later in the same chapter, Oresme goes on to provide a geometrical proof, using the figuration doctrine he developed in the first part of *Tractus*:

Hence let there be a quality [motion] imaginable by $\triangle ABC$, the quality being uniformly difform [exhibiting constant acceleration] and terminated at no degree [reaching a velocity of zero] in [at] point B [the end of the stretch of time containing the motion]. And let D be the middle point of the subject [time] line [segment]. The degree of this point, or its intensity [velocity], is imagined [represented] by [the length of] line [segment] DE. [See figure 10.]
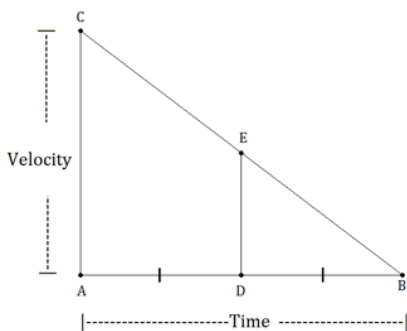

Figure 10

Therefore, the quality [motion] which would be uniform [have constant velocity] throughout the whole subject [over an equal length of time] at degree *DE* [equal to the velocity of the original motion at point *D*] is imaginable by rectangle *AFGB* [see Figure 11], as is evident by the tenth chapter of the first part [wherein Oresme shows that the motion of an object of constant velocity can be represented by a rectangle].
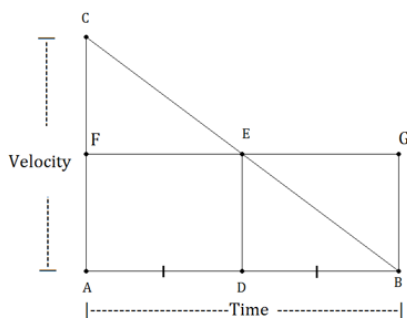

Figure 11

Therefore, it is evident by the 26th of I of Euclid [Euclid I-26, which states that two triangles which have two angles of equal measure and one side of equal length are congruent] that the two small [right] triangles *EFC* and *EGB* are equal [in area]. Therefore, the larger △*BAC*, which designates [represents] the uniformly difform quality, and the rectangle *AFGB,* which designates [represents] the quality uniform in the degree of the middle point, are equal [in area]. And this is what has been proposed. [End of proof.]

He concludes, later in III.vii:

And so it is clear to which uniform quality or velocity a quality or velocity uniformly difform is equated.

Thus, Nicole Oresme presents an elegant geometric proof of the mean speed theorem, which in modern terminology might read, "an object traveling with a constant acceleration travels the same distance as an object with a constant velocity equal to half of the initial (in our example) velocity of the object with acceleration." While other French scholars contributed to the development of this theorem, Oresme helped introduce, in the words of Clifford Truesdell, "the connection between geometry and the physical world that became a second characteristic habit of Western thought" [3, p. 35].

Oresme's perhaps unpolished demonstration of the idea that the area under a velocity curve describing an object's motion is equal to the distance traveled by the object is equally remarkable given the time period in which he resided. Unfortunately, his innovative idea of representing qualities and motions with geometric figures would suffer the same fate as those of many other mathematicians in Europe during the medieval period, and soon be lost [2, pp. 358-359]. It would be nearly 250 years before his techniques would reappear in the work of Galileo Galilei [2, p. 357]—the Italian mathematician acknowledged by many today as the "father of modern physics." However, in an apparent allusion to the future of this field of study, Nicole Oresme made a few interesting observations in the final paragraph of III.vii:

> Further, if a quality or velocity is difformly difform, and it is composed of uniform or uniformly difform parts, it can be measured by its parts, whose measure has been discussed before. Now, if the quality is difform in some other way, e.g. with the difformity designated by a curve, then it is necessary to have recourse to the mutual mensuration of the curved figures, or to these with rectilinear figures; and this is another kind of speculation. Therefore, what has been stated is sufficient.

This other "kind of speculation" might be that considered by the likes of Isaac Newton and Gottfried Leibniz some three centuries later.

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HALEY CRANE

Music Therapy and the Treatment of Children Diagnosed with Autism Spectrum Disorder

Introduction

The prevalence of autism spectrum disorder (ASD) has increased in recent years, calling for professionals to develop more effective therapies for treatment. Music therapists have been working with children with autism since the 1940s (Reschke-Hernández, 2011) and design music interventions to meet specific non-musical needs for their clients (American Music Therapy Association, 2015b). The purpose of this paper is to describe the characteristics of ASD, define music therapy, and outline how music therapy can address the needs of children with ASD.

What is Autism Spectrum Disorder?

The name itself has changed over the years, but currently autism spectrum disorder (ASD) is a neurodevelopmental disorder with a diagnosis encompassing mild to severe levels of social, communication, cognitive, and behavioral functioning (Reschke-Hernández, 2011 & American Psychiatric Association, 2013). Using information from 2010, the Centers for Disease Control and Prevention (2014) reported that autism occurs in approximately 1 in 68 children in the United States. Broken down into gender, autism is more common in males (1 in 42) than females (1 in 189). Elsabbagh et al. (2012) reviewed literature on the prevalence of autism worldwide (with the exception of developing countries), with estimates of 17 in every 10,000.

While there are many different theories surrounding the etiology of autism, the cause is still unknown. What is known, though, are general characteristics, specifically regarding social, communication, and behavior skills (American Psychiatric Association, b). The deficits in these

skills are associated with social misunderstandings, decreased joint attention (related to social skills), communication deficits, and behavior inhibition (American Psychiatric Association, 2013). Social deficits are one of the hallmark characteristics of ASD. Children with ASD tend to withdraw from peers and lack the ability to comprehend social cue, including eye contact and body language. They also tend to engage in *instrumental* rather than *expressive* relations—only engaging when they need or want something that requires another person (Siegel, 1996). Joint attention, the process of engaging with another person to share in the experience of something, is also generally impaired (Kalas, 2012). In other words, individuals with ASD may socially behave in ways that seem unusual, miss important information in the social environment, and misunderstand subtleties of language.

Communication and language deficits are also a primary deficit often seen with this population. According to Wan et al. (2010), verbal delays can range from a complete lack of speech to insufficient linguistic knowledge. Such deficits make forming relationships more difficult, since communication is a basis for forming and sustaining those relationships. Frustration can also occur when the child tries to communicate their needs and desires in both verbal and non-verbal ways. Behavioral patterns are sometimes the most easily recognizable symptoms of ASD, especially for those on the more severe end of the spectrum. Individuals with autism may display repetitive patterns such as "hand flapping, twirling, rocking, finger flicking, or stiffening and shuddering" starting in early childhood (Chez, 2008, p. 20). Children with autism have an unusual capacity for sustained attention (e.g. staring at a stimulus for an extended period of time), yet struggle with attending to stimuli on demand (Sanders et al., 2009). Therefore, there are often deficits in orienting attention to a task (disengaging, shifting, then re-engaging) and set shifting (changing thoughts or actions when a situation changes). It is important to note that the intelligence of individuals with autism can be very difficult to gauge due to the nature of social, communication, and behavioral challenges, and therefore, the level of severity is not always an indicator of intelligence.

How Can Music Therapy Address the Needs of Children with ASD?

Through the National Standards Project (2015), the National Autism Center has been researching the various practices used to treat autism and looking at which interventions are established, emerging, or unestablished. Along with Augmentative and Alternative Communication Devices and Social Communication Intervention, music therapy is considered an emerging approach for working with this population. Evidence of its effectiveness is largely qualitative, although recently more quantitative research with strong designs has emerged (e.g., Kalas, 2012; Kim et al., 2008; LaGasse, 2014). Accordingly, there is reasonable evidence that music therapy may benefit those diagnosed with autism.

What is Music Therapy?

According to the American Music Therapy Association (AMTA), music therapy is "the clinical and evidence-based use of music interventions to accomplish individualized goals within a therapeutic relationship by a credentialed professional who has completed an approved music therapy program." (2015b) Required training consists of a minimum of a bachelor's degree in music therapy, or the equivalent, that includes a minimum of 1200 hours of pre-internship to internship clinical training culminating in a final board-certification exam (American Music Therapy Association, 2015a, 2015b; Certification Board for Music Therapists, 2011). Once board-certified, music therapists work in settings such as hospitals, nursing homes, rehabilitation centers, schools, and in hospice care. Music therapists use music in a variety of ways. They use and manipulate musical elements to elicit specific responses, teach new skills, cue actions, and more while addressing non-musical goals (including physical, cognitive, emotional, social, quality of life) for many populations throughout their lifespan. Music therapy is not simply a recreational use of music; the music is intentional, responsive, and client-centered.

Music Therapy and Individuals with ASD

Kern and Davis (2013) surveyed over 300 music therapists who work with clients diagnosed with ASD to gather data on their assessment, goals, approaches, techniques, and more. The top three goal areas reported were communication skills (97.9%), social skills (90.6%), and emotional skills (43%). This set of goals lines up with the major deficits noticed in those clients diagnosed with ASD by the DSM-5 (American Psychiatric Association, 2013). The top four musical techniques utilized were singing (98.6%), instrument play (98.6%), movement (84%), and improvisation (75.3%). These techniques will be expanded upon and used in examples in the following sections.

Social Goals

Goals within a social domain may address interaction with peers (typically or non-typically developing), turn taking, or social behaviors such as appropriate eye contact. Kern et al. (2006) completed a study that addressed social interaction of children with ASD and their typically developing peers on the playground. Playgrounds are usually an intimidating time for children with ASD because of the lack of structure and predictability. By placing an outdoor music center in a playground, combined with individualized interventions led by a music therapist who addresses client-specific needs, positive peer interactions increased significantly. Music provided structure for those children with ASD, while a mutual attraction toward music placed peers next to each other for extended periods of time. The study also showed that the songs written for client-specific needs (turn taking, choice making, and appropriate body contact) were successful.

When desired behaviors are inputted into a musical context (e.g., songs), clients seem to understand and embed this behavior more easily. Pasiali (2004) also wrote songs for clients based on their specific needs, producing desired results. These songs were prescriptive therapeutic songs, similar to a musically adapted social story. A social story indicates

who, what, where, when, and why for a given situation, usually educating the audience on appropriate ways to respond in social situations. The only difference between a social story and a therapeutic song is the use of music as opposed to the use of images and a story being read aloud. The tunes of these songs are usually familiar with only the words changed, a technique called piggybacking. This technique is used regularly for a variety of goal domains.

LaGasse (2014) utilized the musical element rhythm, the timing aspect or "beat" of music, to provide anticipatory cues for turn taking. This rhythmic aspect helped prepare the client and assist him or her in completing the task. Various musical cues helped increase joint attention with peers, eye contact between peers, and responsive and initiative communication within a group setting.

Socially, music therapy can benefit clients in many other ways as well. Adamek and Darrow (2010) noted, "responding to others, taking turns, listening, sharing ideas, greeting others, and sharing equipment can all be practiced through music-making experiences" (p. 209). Music provides an unintimidating yet structured environment for these children to grow and progress.

Joint Attention Goals

Joint attention is a subtle social skill in which one party initiates communication via pointing or gazing (initiating joint attention), the other party accepts this invitation (responding joint attention), and they both share enjoyment in the situation (Kalas, 2012). For example, when a toddler's mother says, "Look! A bird!" a typically developing toddler will turn his attention to the bird, which generally leads to further social engagement between mother and child. This skill area is generally impaired in individuals with autism.

In order to address a variety of skills, including joint attention, Kim et al. (2008) used improvisation, an unstructured or loosely structured music making process. Half of each

music therapy session included undirected, client-led play followed by therapist-directed improvisation, utilizing modeling and turn taking exercises. Compared to non-musical play sessions, music therapy sessions significantly increased joint attention during and after the session.

Kalas (2012) has examined how the complexity of music affects joint attention. Focusing on responding joint attention (RJA), she compared simple versus complex music for preschool-aged children with severe and mild/moderate ASD diagnoses. Simple music was defined as a simple melody, few accompaniment chords, and a small melodic note range. This type of arrangement could be compared to "Mary Had a Little Lamb," sung and accompanied traditionally. Complex music was defined as a melody with differing note values, more chords, and an introduction and "outro" to the piece. This type of arrangement could be compared to a syncopated or "jazzy" version of "Mary Had a Little Lamb". Overall, music was effective in increasing joint attention; however, there was also a difference related to the complexity of the musical arrangement. Simple music was more effective in eliciting joint attention for children with a severe diagnosis of ASD, whereas complex music was more effective for children with a mild or moderate diagnosis of ASD. In combination, results of the studies by Kalas (2012) and Kim et al. (2008) indicate that music therapists can effectively utilize piggybacking or original songs to cue joint attention and vary the level of musical complexity to address the needs of children across the spectrum.

Communication Goals

Both receptive and expressive communication skills are commonly addressed during music therapy sessions and music is motivating enough for these children to respond verbally and non-verbally. For receptive communication, Adamek and Darrow (2010) found that music listening and instrument play can help with identifying different sounds, locating those sounds, and tracking them as they move. These skills are important for social and

communication skills because it is important to discern who is speaking, locate that person, and then follow that person if he or she moves.

Expressive communication is addressed in a few different ways. Similar to social goals, rhythm can be used to elicit these communicative responses and can influence speech patterns and pacing to elicit quicker and more fluid responses. Call-and-response songs, where the therapist sings something and the client copies, can be used to work on imitation and sentence structure. Purposefully written song lyrics can also assist in the knowledge and application of appropriate words and phrases, similar to social stories (Adamek & Darrow, 2010).

Musical improvisation is also commonly used to help with communication. Some children with ASD are nonverbal, so it is important to find ways for them to communicate nonverbally. Wigram and Gold (2005) note that music contains many elements that help make this kind of communication possible, including dynamics (changes in volume), tempo (pace), timbre (quality of sound), and form (verse-chorus or others). Within an improvisation intervention, music therapists frequently use the iso principle, in which the therapist "meets the client" where he or she is by imitating and reflecting their behavior, arousal level, communication, and improvisations, then uses the music to initiate change in a desired direction (Davis, 2003). By allowing the client to structure the music on his or her own, this method gives the client the opportunity to communicate his or her emotions and form a bond with the therapist. The client's musical expressions are also indicative of how he or she acts in everyday life. Therefore, a change in musical sound often expresses a change in their typical functioning (Pasiali, 2004). Other examples of effective interventions include language-based songs and movement (Whipple, 2004).

Behavior Goals

Disruption is one type of behavior that can be addressed through music therapy. Pasiali (2004) conducted three case studies for children with ASD who regularly displayed disruptive behaviors. One client had regular aberrant vocalizations, another had inappropriate TV etiquette (rewinding and fast forwarding many times), and the last one snuck snacks from the kitchen while no one was watching, causing problems in her diet and health. Pasiali used piggybacking to write therapeutic prescriptive songs specific to improving each behavior. Over a period of a few weeks, the family monitored the behavior outside the therapy session during baseline and treatment periods. The behavior of all three children decreased during each period, showing a generalized response outside of music therapy sessions.

In addition to teaching appropriate behaviors, behaviors can also be reinforced musically. An example is a group musical ensemble. For clients who exhibit an appropriate (and desired) behavior, the client may be rewarded with playing an instrument longer, choosing a song to listen to, or even performing for his or her peers (Pasiali 2004). This musical reinforcement helps with behaviors inside music therapy sessions, but also in other life scenarios.

Conclusion

Since its beginning, the profession of music therapy has developed significantly with the creation of national standards, evidence-based practice models, and an increase in the clientele served. An understanding of autism has also increased since it was initially reported in the 1940s. This includes more succinct diagnoses, national awareness, and research on effective treatments. Music therapy is emerging as a valid treatment option for children with autism and although there is still more research to be done, many studies demonstrate how effective and motivating music can be to help clients function across many domains. As more quantitative research is conducted in the field of music therapy for children with autism, music therapy may soon be recognized as an established treatment rather than an emerging one.

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JONATHAN BROWN
Political Ideology and the Judiciary: Conservatism in the Supreme Court

The dichotomy experienced today of the two most common political ideologies in the United States, liberalism and conservatism, has become influential and pervasive in virtually every facet of government bureaucracy, social institutions, and political thought. Although a relatively recent phenomenon by some standards, the role of liberalism and conservatism (and the relationship between both ideologies) has become a mainstay within the American political system, most notably within American political institutions and political thought. These two ideologies, together, dictate and greatly influence the outcomes of elections, the passage or failure of congressional policy, and the actions of the President himself. Additionally, these two ideologies (with conservatism being the focus of this paper) influence the processes and outcomes of the political and ostensibly apolitical aspects of the judiciary in the venue of the Supreme Court. All aspects of the Supreme Court are, today, subjugated to the influence of political ideology, most notably that of conservatism.

Political Ideology in the High Court

As has been the case in recent years, political ideology is at the forefront in analyzing any aspect of government and public policy. The gross and uncompromising opposition of liberal and conservative ideologies has come to characterize American politics today. This opposition can be found in the realm of the highest court—the Supreme Court. The role of ideology in the Supreme Court is twofold. First, ideology dictates and influences the many political aspects of the Court, including the presidential nomination of justices, Senate confirmation of judicial nominees, as well as the role of the politically appointed solicitor general within the Court. Secondly, political ideology is pervasive in the seemingly non-political (or apolitical) facets of the High Court, including the formation of the decisions and opinions (both aggregate and individual) of the justices of the Court. Even those features of the Supreme Court that

by design appear to be inherently politically disconnected and apolitical in nature (e.g. the opinions and decisions of the justices) are in fact affected by the influence and power of political ideology. The lifetime appointment of justices, the role of the High Court in regard to judicial review, and the constitutional guarantee against a reduction in salary, all ensure the judiciary a certain independence, with the purpose (at least theoretically) of protecting the justices from outside political influences, including political ideology (U.S. Const. art. III, § 1). However, despite these safeguards, political ideology has become as noteworthy in the judiciary as it is within the other branches of government, such as the office of the President and both congressional houses. Political ideology, and the influence of political ideology, can be seen throughout the institution of the Supreme Court in a myriad of ways.

Structure and Ideology

The Supreme Court, although expressly a part of the checks and balances system of government that allows considerable autonomy (as detailed in the Constitution), is inextricably political through the structure of the nomination process of Supreme Court justices as well as with the direct link between the executive and judicial branches through the role and influence of the solicitor general.

Appointing Justices

The process of becoming a justice of the Supreme Court today is characteristically, and by nature, political. Because of the political actors who are involved, the Supreme Court is impacted and influenced by the pervasive role of political ideology. The influence of political ideology is present all the way from the presidential nomination to the Senate confirmation of a justice. From the very beginning of the process, political ideology dictates whom the president will formally nominate. As appointments to the Court are seen as avenues for a long-lasting legacy (as per the lifetime judicial appointment of Supreme Court justices), presidents seek to nominate candidates who are not only relative in ideology to themselves,

but also those who are good candidates for confirmation by the Senate. Strauss (2009) asserts that the "Republican Party is…deeply committed to making sure that judicial appointments carry out its principles" and that, accordingly, presidents "pursue a political agenda" through the nomination of justices to the Supreme Court. Additionally, research by Hall (2012) illustrates how the "governing regimes…ensure that the Court promotes their interests by appointing like-minded justices."

In the next step of the process—Senate confirmation—political ideology is likewise salient. It is worth noting that while Senate confirmation hearings today are notoriously political in nature, this was not always the case. Judicial nominees did not regularly attend or appear at their own Senate confirmation hearings before 1955. Only after the nominees began to regularly attend and participate in their own hearings, did it become commonplace and, in a sense, unsurprising and expected (Rotunda, 2001). Similar to the presidential nomination, Senate confirmation is used to perpetuate the political ideology of the majority within the sphere of the federal judiciary (Hall, 2012). The nomination and appointment process of a justice is inherently, both in structure and in practice, greatly influenced by political ideology.

The Solicitor General

The solicitor general acts as a direct connection or link between the Supreme Court and the executive branch, asserting a certain amount of political influence within the supposedly apolitical judiciary. In their study of the role of the solicitor general in relation to the Supreme Court, Bailey, Kamoie, and Maltzman (2005) find that "the executive branch—via the solicitor general—influence[s] the Court." As the "chief litigator" for the executive branch, the solicitor general and the justices on the Court forge a relationship and become intimately linked (Bailey et al. 2005; Curry, Pacelle, & Marshall, 2008). With regard to political ideology, the solicitor general extends the sphere of influence within the Court expressly in terms of the political

ideology of the executive branch. As previously mentioned, the structure of the executive branch is recognizably political in nature and is therefore susceptible to the influence of political ideology. Indeed, most, if not all, political scholars today would readily acknowledge the expansive and significant role of political ideology throughout the Office of the President in particular, perhaps due to the "widespread and increasingly consequential" role of ideology within the American electorate (Carmines, Ensley, & Wagner, 2012). Thus, as the solicitor general acts to circumvent the Constitutional autonomy of the federal judiciary while establishing a direct path of influence from the executive to the Court, the Court experiences, and is thus influenced by, an infusion of political ideology.

Judicial Opinion and Ideology

In the same way that political ideology influences the Court through the structure of establishing justices on the Supreme Court bench as well as the unique and influential role of the solicitor general, the effect of political ideology can also be observed in the formation of the opinions and decisions set forth by the justices. Once past the initial structures of nomination and confirmation, the institution of the justices appears to be constitutionally apolitical in nature. After successful confirmation, the political ties forged throughout the process of becoming a justice of the Court seem to be broken as the justices are then insulated from the political arena through the constitutional protection from wage decreases, as well as the life-term appointments of the justices. However, as demonstrated, the nature of the Court does not necessarily become apolitical in nature nor does it "escape" the scope of ideological influence once the new term begins. The solicitor general, for example, provides an enduring link between the Court and the Executive, helping to promote the proliferation of political ideology into the Court.

The unavoidable influence of political ideology within the Supreme Court has consequently led to a trend of more ideologically-based individuals being selected for the

Supreme Court bench, resulting in decision-making largely based on, and heavily influenced by, ideology (Wetstein, Ostberg, Songer, & Johnson, 2009). The voting behavior and decision-making of the justices, especially in recent years, has empirically demonstrated the vast effect of political ideology, particularly in relation to the executive-judicial ideological relationship and ties. For instance, Sunstein, Schkade, and Ellman's 2004 study found that "the political [ideology] of the appointing president is a fairly good predictor of how the individual judges will vote." Today, Supreme Court justices are tied (either positively or negatively) to the president via political ideology. In Clark and Whittington's study of judicial ideology (as cited in Hall, 2012), the tendency is for justices to "invalidate laws enacted by ideologically distant coalitions" to that of the coalition that provided them with a seat on the bench. In short, the decisions and opinions by the Supreme Court are, in fact, influenced by political ideology because of the inherent and necessary linkage of the Court to the executive and legislative branches not only in terms of appointment of judges, but also in terms of the very enforcement of the Court's opinions and decisions.

Conservative Ideology in the United States Supreme Court

As detailed above, political ideology is present within the Supreme Court of the United States and is influential in all the structural and practical aspects of the Court. In the United States, the two major political ideologies are liberalism and conservatism, representing the left-to-right ideological spectrum. This pervasive effect is carried through to the principal ideologies that influence the judiciary. It is important to recognize that although there seem to be innate differences and distinctions that exist between political ideology and judicial ideology in the sphere of academia, at the very foundation they are one and the same with the same underlying themes and implications. In other words, judicial ideology is simply political ideology as applied to the judiciary, and likewise conservative judicial ideology is simply conservative political ideology as applied to the judiciary.

Judicial Ideology

Judicial ideology (as defined by Wetstein et al., 2009) is "judicial behavior that is animated by a consistent set of beliefs about the scope and purpose of government and its impact on the lives of individuals." Through this basic definition, one can easily see the components of political ideology within judicial ideology. For instance, the underlying aspect of a set of beliefs or a belief system that is moved towards action is present in this definition as a "behavior." Also, at the very core of judicial ideology, as in political ideology, there is a foundational set of beliefs that are specifically designed to be understood and applied by the general public.

Conservative Judicial Ideology

Fundamentally, conservative judicial ideology is one and the same with conservative political ideology. Modern conservative ideology is a classically liberal ideology that tends to favor individual rights, free enterprise, limited government, and federalism. It is beneficial to remember that when compared to the ideology at the other end of the spectrum (modern-day liberalism), conservatism appears to be more fluid and short-term oriented as a pragmatic ideology. In terms of conservatism within the specific judicial context, it is much the same as in the political sphere. Today's judicial conservatism has been characterized by the judicial principle of judicial activism. At the core of modern judicial activism, according to academic scholars, is a general inclination against deference to the other branches of government and, more broadly, "judges making rather than following the law" or "disallowing...policy choices made in the ordinary political process that the Constitution does not clearly disallow" (Chemerinksy, 2011; Graglia, 2003).

Judicial conservatism, much like purely political conservatism, is also always in flux–it is constantly developing and changing. Strauss (2009) concludes that today's judicial conservatism does not have a cohesive, standard, or accepted belief in the role of the court

system. Moreover, a phenomenon known as ideological drift persists within the Supreme Court bench; this is a pattern of ideological fluctuations by the individual justice (some studies illustrate consistent leftward movement) throughout their tenure as a Supreme Court Justice (Epstein, Martin, Quinn, & Segal, 2007).

Just as political conservatism today is different in many aspects from the conservatism championed in the 1980s by President Reagan, modern-day judicial conservatism is vastly different from the judicial conservatism of the past. This evolution of political ideology has led many scholars to conclude that today's perceived "conservative" Supreme Court is not actually conservative at all. For instance, contemporary judicial conservatism, as mentioned above, is characterized by judicial activism while, traditionally, conservatives have opposed judicial activism and favored judicial restraint (the judicial practice of deferring to the other branches of government when lacking clear unconstitutionality). For instance, much of the "liberal" judicial activism of the Warren Court of the mid-twentieth century was despised by the political conservatives of the time, while today the so-called "conservative" Roberts Court has been very active in the practice of judicial activism as opposed to judicial restraint. One potential cause of this recurring change in the Court's ideology is most likely due to the changing composition of the Court in terms of the individual justices themselves. As mentioned above, political ideology is perpetuated in the Court through the importance placed on it through the nomination process. Additionally, the enduring impact of the relationship forged between the executive and judiciary through the solicitor general leads to changes in ideology. These aspects all work together to create the overall ideology of the Court during any given period of time, as the individual ideologies of the justices become an important and integral aspect of the Court. This process leads to the aggregated importance of ideology on the Court and the ideological tendencies the Court is perceived to have.

Conservatism can also be evaluated within the Court through analysis of its decisions. For instance, the 2010 case of Citizens United v. Federal Election Commission was an

act of judicial activism, as practiced by today's judicial conservatives, which placed limits on the government and protected individual rights by asserting that corporations were guaranteed the rights given by the First Amendment (Chemerinsky, 2011). Another example of conservative ideology impacting Supreme Court decisions is the role of the principles of federalism and the seeming rightward shift during the tenure of the Rehnquist Court as it "struck down acts of Congress on the grounds that they exceeded Congress' powers under the Commerce Clause" (Strauss, 2009). Chemerinsky (2011) also notes that the well-known case McDonald v. City of Chicago effectively incorporated the Second Amendment to the States. This case in particular illustrates the general susceptibility of the Supreme Court to modern political ideology. The "right to bear arms" has not traditionally, or historically, been a feature of conservative ideology. However, the validity of the interpretation of the Second Amendment with regard to asserting the right to own a gun has become centered upon ideological lines, with liberals opposing it and conservatives supporting the "right." As Chemerinsky (2011) points out, McDonald was decided by the nine justices along purely ideological lines, with the five conservatives of the court upholding the Second Amendment right with regards to ownership of a gun, while the four liberals dissented. This example illustrates the power of ideology today within the Court as a newly formed (and not traditional) ideology invaded the Court and directly influenced the outcome of a specific case.

Conclusion

The Supreme Court of the United States, one of the most revered and esteemed of American institutions, is constitutionally designed to uphold the laws and statutes of the United States as well as to ensure that the other branches of government do not over-assert their constitutional authority. At the surface, the Supreme Court may appear to some as an inherently apolitical institution, isolated and outside the influence of politics and political ideology. However, this is simply not the case. Today's Supreme Court is receptive to and influenced by political ideology on a daily basis through the inherent political relationship

of the Court with the other branches of government in the process of appointing justices, as well as the immediate relationship of the Court with the executive through the solicitor general. Additionally, judicial ideology and political ideology are one and the same in theory and in practice. Judicial conservatism, like political conservatism, is an ideology that is always adapting and growing while demonstrating preference to classical liberal ideas in favoring individual rights and limiting government, although deviations do certainly exist. It is necessary today to take special care to examine and analyze the Supreme Court in terms of ideology due to the role of political (and judicial) ideology as a primary aspect of the Court. Contrary to the institution as it was originally established, today's ideology permeates the Supreme Court from the time the justices are appointed to the final decisions made at the end of each term.

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CALEB STOCKHAM

Caleb Stockham is an art history major. He chose UMKC because of its close relationship with the Nelson-Atkins Museum of Art, financial value, and location. Caleb plans to continue his education by earning a graduate degree. He would like to thank Dr. Maude Wahlman for prompting him to write this essay for her contemporary Native American art class. He would also like to thank Dr. Cristina Albu for helping him revise his essay. Finally, Caleb thanks Sonny Assu for inspiring him to write this paper and providing invaluable advice in the editing process.

ELIANA HUDSON

Eliana Hudson is a junior studying English with an emphasis in creative writing. She chose to attend UMKC because Kansas City is full of opportunities to explore urban areas and she wants to be a part of a community striving to make their city innovative in education reform. She is very interested in French Fry food blogs and reforming urban education. After graduation, she wants to travel and be an English teacher. Eliana would like to thank Dr. Henrietta Rix Wood and Dr. Rebecca M. Davis for an introspective and eye-opening class about public urban education. Without being able to do service learning in her community, she would not have had the opportunity to understand how much she wants to be a part of education reform.

LAYNEY VIETS

Layney Viets' primary major is in secondary education and she is also pursuing a secondary major in English. She was drawn to UMKC because of the School of Education's focus on urban education, which, she has discovered

during her student teaching, is an area in which she can effect real change. She hopes to find a job in the Kansas City, Kansas district after graduation, and then eventually return to school for a Master's degree in elementary education. Outside of being a student and a teacher, Layney loves to sing, especially with the UMKC Conservatory Choirs. She would like to thank Dr. Laurie Ellinghausen for her spirited examination of John Milton's life. Dr. Ellinghausen's class inspired her to take a broad look at John Milton's writing and investigate the patterns she saw taking shape. She would also like to acknowledge Dr. Tom Stroik for his invaluable instruction in the analysis of the linguistic features of Milton that inspired this paper. Her paper is part of a larger project she has been working on for years and will continue to develop in her teaching: exploring the power of language both to oppress and to liberate.

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Jonathan Reavis is a double major seeking a Bachelor's degree in history and philosophy. His research interests include religious history with special concentration on American apocalypticism and slave religion. His philosophical interests include existentialism and philosophy of religion. Outside of school, he works part-time for a non-profit social service called Reconciliation Services, located at 31st Street and Troost. He is married to his wife of four years, who teaches elementary art in the Kansas City area. While they do not have many definite plans, they both aspire to attend graduate school and continue their work in education and service to their community. He would like to offer a sincere thanks to Dr. Rebecca M. Davis for her dedication to rigorous scholarship in African American history and her deep commitment to UMKC students. Her encouragement and high standards for excellence have helped him to produce some of the best work of his academic career.

AUTUMN NEAL

Autumn Neal is a recent graduate majoring in history with a minor in classics. She is currently in the graduate history program here at UMKC. As an undergraduate, Autumn was in the Honors College, the treasurer for the History Club, and the treasurer of the Phi Alpha Theta Honors Society. She originally started her academic career in Texas, but moved to UMKC because of the diverse course offerings in the History and Classics Departments. She also liked the urban campus and cultural diversity. Autumn would like to thank Dr. Matthew Osborn in the history department for his guidance regarding Kansas City's cultural history and Stuart Hinds from Special Collections at Miller Nichols Library for his assistance in choosing a topic and his research guidance.

MARIA GENTRY

Maria Gentry is pursuing a BS/BA dual degree in biology and psychology with a minor in chemistry, with plans to attend medical school after graduation. She came to UMKC because she loved all the opportunities for personal and professional growth associated with the campus and being located in a big city. She believes that at UMKC one can truly shape one's collegiate experience by the things one chooses to take on. She has tried her best to try just about everything! When she's not studying or working, Maria loves to bake desserts, read books, and dance to whatever is on the radio. She would like to thank Drs. Theodore White and Gerald Wyckoff in the School of Biological Sciences for sparking her interest in this topic, and Lesley Wheeler for providing her the opportunity to explore this research further in class.

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Chase Crosby is a mathematics and statistics major at UMKC. He is a Kansas City-area native who has worked full-time for the non-profit organization Union Station Kansas City since 2010. In his free time he enjoys cycling and camping. Upon graduation he plans to pursue a career in the actuarial field. Chase would like to thank Dr. Richard Delaware for not only making him aware of this opportunity for publication, but also providing the support and resources necessary to pursue it. His guidance in and out of the classroom over the last two years has been invaluable.

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Haley Crane is a student in the Conservatory of Music studying music therapy. She chose to attend UMKC because of the reputation of the department and the city's appreciation for the arts. She expects to graduate in May 2016 and to complete her required internship. With a passion for adventure, she hopes this internship will not only provide her with a wonderful experience, but also place her in a new city to explore and with which to fall in love. Eventually, she would like to have a job as a music therapist serving children and adolescents with developmental disabilities. She would like to thank Dr. Robert Groene and Dr. Melita Belgrave for keeping her passion for music therapy alive during her education. She would also like to thank Alaine Reschke-Hernández for her advice and assistance in the research and writing process.

JONATHAN BROWN

Jonathan Brown is majoring in political science and minoring in economics. He chose UMKC because it was close to home, affordable, and allowed him to continue his job as a clerk at QuikTrip. He is glad that he chose UMKC because of the unique opportunity to study in the Departments of Political Science and Economics at a research university. He enjoys reading books, playing the piano, and running. After graduation, he plans on pursuing a law degree with an emphasis in either real estate/business or family/human rights. He would like to thank Professor Max Skidmore for the semester well-spent surveying current/past political ideologies, the development of ideology within the American context and the works/influence of thinkers like Henry David Thoreau, Adam Smith, John Locke, and David Hume.