



THE SCRIBLERIAN

Spring 2023 Edition

The Scriblerian is a publication sponsored by the SUU Writing Center. This online journal is the result of a competition organized by Writing Center tutors for ENGL 1010 and 2010, and General Education 1000 and 2000, students. The competition was planned and supervised by Co-Chairs Sydney Boren and Rebekah Story and members Ryker Stahle, Rene Cox, Emma Bergin, Chase Redd, Will Mello, John Jones, Ali Allen, Kylee Mauldin

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Argumentative- English 1010

1st Place Winner: "Little Women (2019)"

The room is dim and silent as Jo March stands in front of the publishing company's door. She's looking down, holding the folder filled with her precious work. After all, this is the moment. She truly could make money doing what she loved most: writing. Jo's future was before her. She steps through the doorway. With this, Greta Gerwig's breathtaking adaptation of the renowned novel, *Little Women*, begins. From her raw screenplays to the intricate details that may go unnoticed, Gerwig takes this notorious book and, somehow, elevates the touching story even more. The *Little Women* (2019) film stands as a cathartic piece of artwork due to its beautiful cinematography, precise wardrobe, thoughtful soundtrack, and impactful dialogue.

To begin, the cinematography of this movie is, easy to say, gorgeous. While some directors use the camera as a way to show the audience simply what is happening, Greta Gerwig truly utilizes her materials as an integral part of the story. She implements unique angles to symbolize characters, connections, and thoughts. A great scene to show this is after Jo March, the main protagonist of the story, has her writing accepted to be published. She runs through a crowd, the camera starting at her feet, then cutting to her head poking over people's shoulders, grinning. To me, this symbolizes Jo and who she is as a character. It's one of the audience's first impressions of her, after all. This particular cinematography shows how Jo March is often one step ahead of her peers. She has a driving force, a passion, an incredible ambition, and she cannot stand to rest and wait around. Her running through the packed crowd shows how she is willing to fight against obstacles, push through with resilience, and the fervor she has for her writing. There are countless other scenes that do just this, showing the audience the characters' personalities and so on, but this scene in particular is one that truly exemplifies the true purpose and intention that Greta Gerwig brings to each clip.

With the cinematography, there comes the exquisite wardrobe. From the meaningful fabric choices to the eye-catching silhouettes, the pieces of clothing in this film are more than just that. Like the camera angles, the costuming represents the characters, who they are, and what they stand for. For Meg March—the eldest of the four sisters—the wardrobe is incredibly notable. Meg's character is known for being a bit more materialistic than the others', caring about beauty, fashion, and wealth. The use of the clothing in this film is shown when Meg goes to a debutante ball. She originally arrives in a shabby dress: short-sleeved, dark purple, and lined with lace. In comparison to the other girls at the ball, the dress opposes the common fashion: long-sleeved, pastel-colored, and sleek. Her clothing truly shows her family's place in society. They don't have much money and are of lower class. However, one of the girls at the ball offers Meg one of her spare dresses. Meg accepts and goes to the ball wearing the new, pink, and flattering dress. This moment, the audience sees Meg begin to shift, putting on a facade to cater to her higher-class peers. She acts unlike herself. The use of the wardrobe honestly is what pushes the scene forward and makes it have the impact it does. Without it, the development in Meg March's character could have gone unnoticed.

In addition to the wardrobe, the film's soundtrack is also incredibly essential to the mood and success of this movie. Additionally, it aids in the same thing as the cinematography and wardrobe with symbolizing characters. Listening to the soundtrack truly immerses the audience in the movie and makes particular scenes hold the impact that they do. Beth March, for instance, is characterized to be the quiet, soft sister. She holds a delicate, innocent demeanor and heavily values music, particularly her beloved piano.

Throughout the film, these traits are emphasized by her siblings, parents, and family friends. So when she runs ill, the audience feels great sympathy. A scene is held prior to the moment before Beth's character dies of sickness. Jo and Beth's characters are lying next to each other, Beth asleep and Jo awake. In the last moments, Jo whispers to her sister, "Please fight. Don't go quietly. Fight. Please, please, just fight to the end and be loud, and don't just quietly go away, Beth" (01:27:24-01:27:43). The scene cuts, and Jo wakes up to Beth having passed. The scene is almost entirely silent. There is no music; Beth had gone quietly. It then shifts to her funeral scene; a soft, delicate piano plays, representing Beth's character. These moments in the film show the intricacy and attention to detail that Gerwig has for each character. She illustrates and brings life to the characters through the soundtrack. Without the soundtrack, I do not think the film would have had as heavy of an impact as it does.

Lastly, the impeccable dialogue of this movie is honestly my favorite part. The use of powerful writing makes moments where difficult and meaningful themes are addressed with grace. Each character holds a scene where they say something truly impactful, and I value that. These pieces of dialogue show what the characters stand for and believe. It shows who they are and not only drives the plot, but also deals with issues that many members of the audience can resonate with. Amy March does just this in one of my favorite scenes in cinematic history. She and Laurie—one of her childhood friends—are discussing her feelings toward her potential suitor. Laurie tells her she shouldn't worry about marrying rich, as long as she loves this suitor. With this, Amy replies, "I believe we have some power over who we love." Laurie answers, "I think the poets might disagree." With that, the conversation leads into the poignant line, "Well, I'm not a poet. I'm just a woman" (01:05:38-1:05:50). This line hit me incredibly hard the first time I heard it. It says so much with so little words. It shows how Amy feels like she is not an artist. It also shows how Amy feels lesser than because she is a woman and her rigid perspective about how people can control love. Additionally, it tackles the theme of being a woman during this time and the struggles of being seen as useless. With this scene alone, I feel like it shows how moving the dialogue of this movie truly is.

As Jo March looks through the window, her published red-bound book gripped in her hands, she watches as her novel is set on display. The world can read her story. She smiles, because with everything she's been through and achieved, she is still one of the many little women in her family. The screen goes black. To conclude, Greta Gerwig made an honest piece of artwork that should not go unrecognized. She created an impactful story with relatable characters and powerful themes, and outdid other renditions of the novel. Her amazing artistic work puts her ahead of the rest. That is why the film, *Little Women*, reigns supreme over others.

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2nd Place Winner: "The Effects of Bullying" by Savannah Miner

About 20 percent of kids nationwide will be bullied. Unfortunately, bullying peaks at the worst time it possibly could: middle school (Halliday 361). I will never forget being bullied. It was the last year of elementary school, right before jumping into the terrifying plunge of big 8th graders and smelly locker rooms. As an already non-confident girl going through puberty, being constantly harassed wasn't very helpful. I came home every single day with red eyes and a feeling that I would never be enough. I wasn't bullied for a long time, however, and was able to bounce back from those experiences. I put it in the past and moved on, but the feelings I had when I was bullied bubbled up again when I noticed my sister recently experiencing cyberbullying in middle school. I just remember one day talking to her and listening to her cry. It was one of the worst things you can experience as an older sibling, and it made me realize that bullying still is a problem, and it ultimately made me realize what being bullied had done to me. Especially with technological advancements and social media, bullying happens more often than one might think. All of us know it exists to some degree but perhaps don't know how real this problem is until someone close gets hurt from it. Although some people believe bullying in middle school is not as big of an issue as it was in the past, bullying is still happening in our middle schools and our community. Experiences shared by middle school students and the impact of bullying in their schools give proof that this topic is still an issue. The effects of bullying are catastrophic. Bullying can lead to psychological problems, depression, anxiety, and can even result in suicide. We can do something about this issue by understanding how bullying starts, why it happens, and what the effects are.

To resolve this issue, we must first understand what bullying is. In the article, "What is bullying?" The authors state that bullying is "unwanted aggressive behavior by a person or group against a targeted victim that has the intent to harm either physically or emotionally" (Kallman et al. 1). Bullying is aggressive behavior exhibited by using power over someone. Bullying happens in more forms than the ones that we expect or see in movies, like getting pinned against a wall or dunked in the trash can after school. Bullying can take physical forms but can also happen through technology, through words, and many other mediums. In a webpage also titled "What Is Bullying?", we see that there are 3 main categories that bullying fits into: verbal, social, and physical. Verbal bullying is bullying by using words, whether written or spoken. Some examples of this could be teasing, name-calling, taunting, threatening to harm, and making inappropriate sexual comments. Social bullying is "sometimes referred to as relational bullying, [as it] involves hurting someone's reputation or relationship" ("What Is Bullying | StopBullying.gov"). Examples of this could be: spreading rumors about someone, excluding people, telling people not to be someone's friend, and embarrassing someone in public. Physical bullying is just how it sounds: hurting someone. This can be described by acts of physical violence, stealing someone's things, or making obscene gestures ("What Is Bullying | StopBullying.gov"). Bullying does happen a lot at schools and on school property, but it also happens in a variety of places, especially online.

Cyberbullying is a form of bullying that also has a drastic effect on its victims. It is similar to the other forms of bullying that were talked about in the former paragraph, but it mostly takes form on social platforms such as Instagram, Facebook, Tik Tok, and Snapchat. It can also happen over text, email, or online gaming communities. Something that isn't fully considered when discussing the issue of cyberbullying is the long-term damage that it can inflict upon those being bullied. An example of this is tarnishing reputation. Posts, mean and embarrassing content, and harmful messages online are more accessible for others to view, which may come into play in the future because that information is now available for colleges, clubs, employers, and schools to see ("What Is Cyberbullying | StopBullying.gov"). In the article "What is Cyberbullying?", it is brought into light that digital forms of abuse are more

constant. Devices are always available, making it so that there is no relief from the attacks of accusers. It is also harder for those cyberbullying to be caught in what they are doing, allowing the behavior to go on and on. When it comes to cyberbullying, 16 percent of young adults experienced being bullied online ("What Is Cyberbullying | StopBullying.gov"). Along with traditional bullying, being bullied online is an escalating issue in our society.

But why do people do these terrible things to each other? In the article, "Middle Years Bullying: Theories and Solutions", author Riel Langlois gives a definition to help people understand what is happening when bullying is taking place. He says: "Bullying behaviors are ways the dominant individual or group operates to achieve and preserve advantages in 'reputation, reproduction... and social or material resources'" (Langlois 33). He goes on in the article to say that bullying is an adaptive behavior, meant to help the person feel dominant and in control of a situation. The people who bully are people who are less likely to have a supportive family, friend, or peer group. Studies have found that kids bully based on peer, family, and emotional factors ("Why Do People Bully? The Scientific Reasons"). All of these different factors have one common thread—to feel like they have some kind of grip and control of a situation. For example, some children have difficult family relationships, with not much they can do about it. When they do have power in a situation, they put that on their peers. Other emotional factors may be kids who have been bullied in the past, lack confidence, and/ or don't understand how to process social situations. In the article, "Why Do People Bully?", research was conducted with a group of 7,347 people. This research breaks down why people bully into multiple categories. These categories are stress and trauma, aggressive behaviors, low self-esteem, difficult home life, low access to education, and relationships. In this study, those who have experienced trauma in the last five years are more likely to be bullies. In order to process negative feelings that can come as a result of any of the above mentioned factors, bullies tend to deflect the negative emotions they are feeling onto someone else. In schools, bullies may also be those who feel like they don't fit in and whom the school hasn't properly addressed the issue of bullying. There are many reasons why a child might bully. All of them are a big problem, but how big of a problem is bullying itself?

Bullying can have a lot of affects in a child's life, including school performance and success. A lot of our students are bullied daily and over a long period of time. Unfortunately, in the study mentioned in "What is Bullying?", research was conducted that found that 10 percent of children were chronically bullied for a period of 6 months. 10 percent is a large number, and the consequences can be fatal. On average, "160,000 children miss school every day in the US due to fear of being bullied" (Oliveira et al. 1). These results are quite terrifying, but there is even more damage than what meets the eye. In the article "Bullying Effect on A Student's Performance", the question of how bullying impacts academics was explored. The findings were that the effects of bullying that last more than middle school can directly impact the salary of the individual in adult life and can also affect education and how it is received. In this study, scores of math students who claimed to have been bullied were taken, as well as those who have not suffered bullying. The results show that those who have suffered bullying have lower scores by 4.34%. So, there are obviously some huge consequences to this problem related to academics and the learning process of children.

In order to find more evidence of the mental effect bullying can take, research was conducted with students of all ages. In the article "The Impact of Bullying Victimization in Early Adolescence on Subsequent Psycho Social and Academic Outcomes Across the Adolescent Period: A Systematic Review", 28 studies were done observing the effects on bullying. The results are that both traditional and cyberbullying are associated with mental health problems, such as emotional problems, inattention, and peer problems. Traditional bullying also leads to thoughts of suicide. When it comes to depression, 8.2 percent of individuals who were bullied at 10 were depressed at 18, showing that bullying has long term

effects. Children bullied at a young age also had higher chances of developing health problems at 18. In the article, it touches on other victimization associations, such as “depression, anxiety-withdrawal, teacher-rated peer sociability, social self efficacy, and perceived prosocial behavior” (Halliday 361). Students also reported not feeling a sense of belonging. They became less positive over the course of time that the repeated harmful behavior continued. Another key finding is that body dissatisfaction was associated with bullying as well as weight misperception, causing body image issues. Self harm was also positively associated with bullying. People who had been bullied had higher findings of psychotic episodes. Findings specifically on middle school students show that 6th graders that were bullied were less popular than their peers. And, as mentioned earlier, it also included evidence that bullying peaks in middle school. From these studies and the statistics involved, we can see that bullying has an immediate effect and a long term effect on its victims.

Many different outcomes were mentioned here, but one that can be touched on more is that trauma can also take place. On the above mentioned website, there is also an article about trauma that bullying can cause. In the article, “Bullying and Trauma”, it states that everyone involved in the bullying process is affected. The bully, the victim, and the bystanders all experience ACE, also known as an adverse childhood experience. This trauma can change the child. A lot of children deal with trauma by suppressing their feelings and experiences, while others children may act out. In the article mentioned above, it says that trauma “can lead to numbness or loss of interest in activities. This study also found that children may experience intrusive thoughts, such as sudden flashbacks of their bullying experience” (“Bullying and Trauma | StopBullying.gov”). Bullying can cause multiple mental setbacks, such as re-living the horrible things that happened to an individual. Research suggests that those who have experienced a traumatic event are more likely to bully themselves, creating a vicious cycle. Children involved in bullying in any way can experience trauma in life (“Bullying and Trauma | StopBullying.gov”).

Bullying can harm many people in a tremendous amount of ways. The biggest loss and catastrophic event that can happen as a result of bullying is death by suicide. In the research study mentioned above, it was found that “bullying sufferers are between 2 to 9 times more likely to consider suicide than non-bullying sufferers” (Oliveira et al. 1). That is a tremendous spike, proving that bullying definitely increases the likelihood of adolescent suicide. The CDC put out a journal on bullying and suicide and their relationship. In the journal, the link between bullying and suicide is emphasized. Those who are more frequently bullied are more likely to inflict self-harm. Those who struggle with sexual/gender differences, disabilities, and those perceived to be weaker in general are more of a target than others (“The Relationship Between Bullying and Suicide: What We Know and What it Means for Schools”).

The thing that is important for us as a community, as students, as families, and as friends is to first of all recognize that bullying is a problem. It does affect the people around us, and it affects all people involved, not just the victim of the bullying behavior. Bullying is a repeated, harmful behavior that has a variety of different results, such as depression, anxiety, decreased academic level, future success in life, and trauma. It also can lead to suicide.

This is an issue that must be resolved now. If we don’t do more to stop this problem—including technological bullying—what could happen to our loved ones? We have a responsibility to stand up and do something about bullying, specifically in our middle schools, as this is where bullying peaks. Imagine what could be different if we were able to effectively speak to our children about bullying. Imagine the change that could take place in our schools. There would be less depression, anxiety, and fear. There would be more future opportunities and more academic and life success. In order to truly put an end to bullying, we need to give these children leadership opportunities, effective training and knowledge about bullying, and the effects of it. We also need to provide appropriate resources to all students.

When I think of this issue and all I have learned about what can happen to those who are bullied, I feel extreme sadness. I think of my little sister crying and what a sad place the world would be if she was gone. I hope that as you read this paper, you also thought of someone you love. There must be a change for them.

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Expressive- English 1010

1st Place Winner: "Broken Face" By Kayd Johanson

All I can think of is the sound of the bright fluorescent lights as I swing the stall door open. It's only a brief moment, but it feels like an eternity as I glance at myself in the reflection of the mirror over the sink. A pink dress that clings to my fat frame. Long hair spilling over my shoulders in waves. Messy, clumpy mascara stuck to my stubby eyelashes. Splotchy skin covered in pimples and scars. Utter horror and disgust sinks deep into my stomach, making me convulse and turn away from the bathroom as fast as I can. I emerge into the deserted hall, grueling to try and remove the image from my head. The feeling faded as soon as I wasn't looking anymore, the mental image replaced by an idealized version of myself I made up in my head, but the grotesque feeling still lingers. I mask it, bury it down, try to ignore the moment, and forget it entirely.

It always comes back. Whether it's glancing at myself in a window pane or trying to avoid making eye contact with myself as I'm forced to observe how I move in dance class, it returns over and over. I want to pretend that everything's fine, I have an urge to make sure that I feel like nothing is wrong and that I am perfectly happy and content. I forget a lot that I'm not happy, and I suppose that's what I'm aiming for, but then the self-hatred comes back like an ugly rabid animal to bite me and remind me of my cruel reality.

If everything goes well, this should be the last time that ever happens.

Down the hall I go, shoes hitting the floor in quick flurries as I head out into the school parking lot. I ignore the gaggles of rowdy students on the sidewalks and weave my way through the asphalt lot swamped with cars. My tall white jeep sits in the same spot it does every day, right in front of the auditorium doors. My brother and his friend were already waiting there for me, my brother leaning against the back wheel cover while his friend talked his ear off.

I twist my key in the driver door lock, and it opens with a thunk. I pulled myself into the dusty driver's seat and leaned across the black plastic center console, unlocking the door on the other side. My brother opens the door, grinning that mischievous grin of his as he replies to his friend. He pulls the front seat forward to let the friend climb into the back. I'm buzzing, I want them to hurry for once in my life.

Once they're in, I fire up the engine and wait for the cars to clear behind me. The parking lot's always flocked with cars right when school gets out, so it gave me time to chat with my brother or just think. My thoughts fall back onto a comment from a person I knew about this car. I had been excitedly telling an old friend group about the car I got to drive to school, and this person made a sadistic comment about me being a 'basic white girl' for driving it. The heavy feeling of self-loathing makes itself known on my shoulders. The girl thing. It's always the girl thing. It sends that horrible feeling of barbed wires wrapped tightly around my chest. It roils and quivers and makes me want to tear my body from my soul like a bird pecking free from its cage. I don't hang out with them anymore.

There are no longer cars behind me, so I back out and finally manage to get on the road home. I breathe. In and out, in and out. Just one more hour, one more hour and then maybe I would feel a bit better.

I spend that hour at home watching mindless YouTube entertainment at my desk in my room, turning my thoughts to cotton. My gaze flicks to the clock on my screen every couple of seconds, daring and dreading and every minute dragging. The wait is agonizing, each second feeling like days. Then the clock

hits 3:45. I'm out of my chair and powering off my computer, hurrying to the living room and grabbing my mom. Then we're off.

The car ride is silent at first. Sweat makes my thighs stick to the leather passenger seat, the radio bumbling the newest top hits that fade into the background. A scent of old food lingers. My mom speaks.

"This is going to be weird, isn't it?"

I shrug.

"I'm going to miss that long hair of yours." My mom laughs, it's tearful. I make some comment I can't remember. We fall quiet again.

We get to the place of her hairstylist. It's just a regular suburban house in a regular suburban neighborhood. It confuses me. My mom opens the back gate of the white plastic fence, leading through the house's small backyard with a high porch and to the basement door. The basement was typical, one side was filled with kids toys, but the other had a classic salon setup with one chair. I could feel the sticky hairspray in the air and smell the remnants of shampoo and hair dye. I could draw myself back to a time of watching my brothers getting their own haircuts, tucking my hair behind my ear and wishing it wasn't falling in my face.

The hairstylist greeted my mom, and I introduced myself to her. I sat down in the chair. I had been researching for weeks before this, so I showed her the picture I found of a pretty girl with the haircut I had chosen. She got to work, snipping and cutting away. Scissors cut through my hair like fine fabric, I didn't mourn. Lock after lock hit the hardwood floor, the orange glinting in the afternoon sun. Every hair that hits the floor is a paperweight falling off of my shoulders. The whir of the razor fills my ears and vibrates my skin as she cleans up the back of my head.

I didn't make eye contact with the reflection until the end.

When the hairdresser finishes, she takes the protective cover from my shoulders and brushes stray hairs from my neck. I can't stop staring.

The drive home goes by in a rush. As soon as my mom's in the driveway, I rush out the car door, into the house and to my room, changing into a comfortable hoodie and jeans. I've made up my mind about what to do next, but I hesitate at my bathroom door. Fear gnaws at me, the grotesque barbed wire feeling wraps around my chest and heart. I take a breath. I step into the open doorway. I flick on the lights.

My fat frame is still there. My stubby eyelashes, splotchy face, zits and scars, it's all there. I don't recoil. My hair is short, the sides cut down and the longer top of my hair brushed to one side. It's curly and beautiful and wonderful and I can't stop staring, I can't stop staring. I close the bathroom door behind me, getting up close to the mirror. The smile hurts, I didn't realize I was smiling. I can see faint freckles on my nose. My face shape is interesting and fun in a way I hadn't realized before. My ears are these adorable things on the side of my face, and my nose is straight with a cute little bump on the tip. I couldn't stop the tears that spilled from my grayish-blue eyes. It's my face.

My mom trusted me that day, and she said it was the best decision she had ever made. She had never seen more of me before. And that me was far better than anything I could've gotten from the broken face of before.

2nd Place Winner: "The Value of my Daily Habits" by Sofie Wycklendt

There are so many planners that are created for students, but I only grapple with one. During the back to school shopping sale at Target, almost all of the planners had been out of stock. But the "Casebound 9.875"x 7.875" Black Pindot Fabric - Sugar Paper Essentials" has changed my life. This is a crucial part of my everyday routine, and something that has contributed to who I am and what I do. It is safe to say that my planner is a unique part of what makes me a dedicated student and a driven person. Before I found this gem, I took every day as "what has already been done," rather than "what is left to do." This do-list follows me. It is there to remind me that while there is a home football game at Eccles Coliseum outside my window, my to-do list is closer in proximity. The football game would not cancel because my presence is not in the stands, but the boxes next to my priorities on my to-do list would remain neglected. This planner can isolate me, but nothing is more rewarding than taking charge of the activities that bring me so much joy. This planner brings me peace of mind as I check off everything that I need to do with 100% effort.

Any down time I had, I would think of any errands that I needed to do. I became known as "the busy kid," with everyone questioning how I am able to balance all of my responsibilities. My leadership roles in the Southern Utah University's Student Association, my duties as an Involvement Captain, and my commitment to the National Society of Collegiate Scholars have been timely but rewarding. Though my specific schedule has changed over time, the business has not. However, my planner has allowed me to balance the many roles that I play in my academic and personal life, as well as the ones yet to come.

While there are so many outcomes I can not control, I can control my schedule. So, I never succumbed to the stress of overcommitting, I thrived. At times, it became a struggle to balance it all, but I soon found the rhythm. But the rhythm was not what I wanted. So, I added another priority on the lined cardstock paper, and then another. It was quickly after the fact that I noticed the same highlighted boxes on a new page each day - the extracurriculars, the honors classes, my academics, and writing center sessions. But for now, these reminders must stay at the forefront of my concerns, because my daily structure and motivation is more than enough for me. So while it may seem like just a planner to others, this tangible object has become a distinct part of who I am.

Argumentative- English 2010

1st Place Winner: “The Negative Effects of Muting a Man’s Emotions Through Frank Wheeler” by Gracie Davies

“I don’t happen to fit the role of dumb, insensitive suburban husband!” states Frank Wheeler of Sam Mendes’ *Revolutionary Road* with force and frustration (Mendes 07:07). While in the car with his wife, April, Frank lets his emotions free. The couple disputes and swears against each other, doors slam and volume rises as Frank comes seconds away from beating his wife before deciding to strike the car instead. *Revolutionary Road* explores a young and unhappy suburban family who dreams of solving their differences in Paris. When coming to terms with the realities of the situation, such as unplanned pregnancy, Frank seems to find himself in an even more contentious and unpredictable lifestyle within the domestic space of his home. This way of life brings a sense of weakness and failure to Frank’s life, causing him to act irrationally. Jerome Tognoli provides an engaging lens to view Frank Wheeler and his actions inside and outside of his home in the article “The Flight from Domestic Space: Men’s Roles in the Household.” Overall, Tognoli claims that: “There is a separation of roles for many adult males and females in relationship to the home, resulting in an outside/inside dichotomy” (599). Tognoli explains further that men tend to venture into the world to assert their masculinity, are alienated from the home leading to loneliness and are put at odds for contention within this space due to their approach-avoidance conflicts with women (599). Frank Wheeler exemplifies Tognoli’s statements through his actions in and outside of the home. Frank searches for masculine respect and status through social events and work, seeks to fill the void of loneliness due to alienation from his home through sex and an unexpected new baby, and is constantly put at odds within his domestic space because of his push-pull relationship with April with their devising arguments and differing opinions. This way of life leads Frank to act in ways he regrets. He suffers feelings of guilt and other consequences by the end of the film when April has passed, which awakens him to make a change and reconnect with the domestic in his life. Through Frank Wheeler’s discomfort in domestic space, Mendes illustrates the negative and controlling effects that muting a man’s emotions can have on their actions, especially within marriage and family.

Tognoli’s claim that “Men’s venturing out into the world is a way of asserting masculinity” is apparent through Frank Wheeler’s experiences outside the home, with an affair and at work (599). Frank’s first acknowledgement to his insecure and negative feelings within domestic space is seen through another look into the opening quote. During their ride home after a disappointing performance done by April, the couple disagrees and fights one another. “I don’t happen to fit the role of dumb, insensitive suburban husband” Frank continues, “you’ve been trying to hang that one on me ever since we moved out here, and I’m damned if I’ll wear it” (Mendes 07:07). This quote showcases the weak, powerless feelings of Frank within the domestic. By stating, “I’m damned if I’ll wear it,” Frank shows his knowledge to his boring and unfulfilling future if he settles in the domestic suburbs. He feels like a failure here, he must gain his masculinity elsewhere. One place Frank strives to assert masculinity is work. He takes a new and vulnerable coworker, Maureen, out to lunch. He says to her, “you’re lucky you met me, I think I can show you the ropes” (Mendes 15:02). Through this quote, Frank shows his power. He continues to use this masculine authority as he woos the young girl with jokes, stories and manipulation. They end up having an affair, she falls into a trance with Frank and he has reached his goal. Frank continues to assert his power and masculinity within his friends at work. The group of men go out to lunch, and the others criticize Frank for this unrealistic decision of moving to Europe. He shows his knowledge and higher power with the quote, “I don’t think it’s possible to discover anything on the fifteenth floor of the Knox

building, and I don't think any of you do either" (Mendes 33:34). Not only is Frank proving his own masculinity with this quote but he is belittling the masculinity of his fellow coworkers, helping him to feel even greater. This boost in confidence adds masculinity to Frank's view of himself. However, Frank's focus on these worldly experiences do begin to cause a separation between Frank and his life at home.

Frank's worldly adventures cause a separation from the home, forcing him to search for closeness through Maureen and April, confirming Tognoli's claim that "being on the outside can be an alienating experience," leading to loneliness (599). This is seen through Frank's words to Maureen after their affair. Frank kisses Maureen goodbye and leaves her with the statement "you were swell" (Mendes 24:27). This small statement shows exactly what Frank needed from this affair. Due to the alienation from his family, Frank needed someone to fill the absence of closeness in his life. He needed Maureen to take the place of April, to fulfill his sexual and emotional needs. She did exactly what Frank wanted, she was "swell." Frank continues to battle these feelings of isolation through sex with April. When April reminds Frank of the excitement she had their first time making love, the couple's previous contention had not been resolved. They avoid the situation and hope that moving to Paris will fix their problems. However, once he hears April's words Frank gives exactly what she wants, and they have sex almost instantly on the kitchen counter. As soon as she wants it, Frank uses sex as an attempt to solve his feelings of separation and loneliness, and recreate his bond with April. Relating to this example, Frank tries again to reach out to April for help to battle his loneliness and salvage their relationship after deciding to not move to Paris. During this silent and contentious conversation, Frank states "we've got to be helping each other out as much as we can right now" (Mendes 1:20:16). This is Frank's call for help after he realizes how his actions have caused an alienation from the family. He now wants that support and closeness, to fix the issue and solve his lonely feelings. However, this distance that Frank has from the home is a huge factor to the arguments between him and April, and may even contribute to the disadvantage that he faces.

Frank's distance from the home becomes one of the factors to the fights and arguments between him and April, where evidence can be seen supporting Tognoli's claim that the "approach-avoidance conflict" between men and women in domesticity "must put men at odds with the home space and creates a tension or apprehension when inside it" (599). Frank and April's approach-avoidance relationship is seen back when Frank begins questioning their decision to move to Europe. While at the beach, April leaves the conversation with Shep and Milly when Frank upsets her. Frank follows and tries to initiate beneficial communication, which leads to another argument. The couple bickers, going back and forth with bluntly stated opinions. Frank decides he has put in enough effort and walks away from the situation. This scene shows evidence to Tognoli's claim through the way it seems as if the couple is in a dance with this approach-avoidance conflict. Chasing and backing away from one another, until Frank surrenders. Later in the day, the argument continues as Frank and April are packing up the living room. Frank constantly defends himself to April, proving his work and effort, reminding her of his abilities and asking for reassurance that she recognizes him. Frank's statements: "I support you, don't I?" and "I have the backbone not to run away from my responsibilities" present Frank proving himself to April (Mendes 1:2:43-53). These statements show Frank's disadvantage within the home through the effort and fight he has to put up to gain respect and authority for these decisions. Another instance of April denying Frank's effort, putting him at a disadvantage and creating contention is when he admits to having an affair. In this scene Frank comes clean, hoping to work things out with April. He desires to fix their issues and be honest. April immediately shuts him down by asking, "why did you tell me about it?" (Mendes 1:21:15). She questions the point of his motives, if he was trying to make her jealous or manipulate her into loving and sleeping with him again. April immediately turns Frank's actions against him even when he is trying to do the right thing.

Frank Wheeler's actions, motives and role that he plays within his marriage can be outlined and confirmed through Jerome Tognoli's statements that men venture out and into the world to assert their masculinity, are alienated from the home leading to loneliness and are put at odds for contention within their homes due to the approach-avoidance conflict men have with women (599). Frank felt small and unheard within his home, forcing him to find his masculinity through sources of the outside world. He felt alone and separated from his family as well as afraid and put at a disadvantage with his wife. These challenges encountered by Frank throughout the film caused him to act in ways he later regrets. However when this realization comes, it is much too late. Frank sits on the park bench, watching his children run and play as they no longer have a mother. The camera comes closer to Frank's wandering and depressed gaze, the regret is seen in his eyes as his mind thinks back to how different things could have been. How different these obstacles could have been handled, and how it took the death of his wife for him to finally make changes in his life. Through Frank Wheeler, Sam Mendes illustrates the negative influences of ignoring a man's emotions within the home. Such influenced actions may take something as tragic as death to awaken themselves to their regrets and realign with a happier life.

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2nd Place Winner: “A Rhetorical Analysis of Denzel Curry’s TA1300” by Liam Case

On July 27, 2018, Denzel Curry released his critically acclaimed album, *TA1300* (TABOO). Beginning his rap career on SoundCloud, Curry is now a mainstream artist. It was listed at #28 on the Billboard 200 Album Chart. This album discusses heavy topics not typically discussed in modern Hip hop culture hence the name, *TA1300*. This album is the result of a thorough self-reflection on Curry’s childhood and his rise to fame. He separated the album into three acts, Light: The Beginning, Gray: The Middle, and Dark: The End. Each act was released one day after another in the order listed, completing the album on July 27 with the release of Dark: The End. Delivered through rhetorical appeals, Curry uses his artistic creativity and personal experiences to criticize the lack of discourse regarding relevant social and systemic issues.

The first act, Light, serves as an introduction to taboo and painful topics by starting the album off with pathos, the appeal to emotion. Influenced by money, attractive women, and social status, Curry claims he “fell into an unhealthy state of mind as he conformed to his new role in society, resulting in deep self-reflection of his morals” (Curry et al.). The first song “TABOO | TA1300” shines a light on one of the darkest subjects throughout the whole album, molestation. Curry was a victim of this heinous act and wanted to bring attention to the issue. The song is about how Curry provides emotional support to a girl he calls “Taboo” who had her innocence ripped away as a child and the guilt he feels for being intimate with her. These lyrics speak for themselves, “I knew you wasn’t normal ever since the age of nine / I heard you were molested when you hit the age of five. So, in a sense I sensed that all your innocence had died” (Curry, 1:50). The woman in this song is thought by many to be a metaphor for Curry himself and his desire to have someone to depend on. Metaphors like this are how he primarily uses pathos throughout the album to heavily influence the emotional interpretation of the listener. Pathos is also utilized in the chorus, which sets the tone for the rest of the album, “Welcome to the darker side of TA13BOO / All I’ve got is permanent scars and tattoos / Take another step in the path that you choose / Make a bad choice in your path then you lose” (Curry, 0:43). The next song of the first act gives a deeper look into the emotional side of Curry.

“13LACK 13ALLOONS | BLACK BALLOONS”, is less upfront and more lyrically metaphorical than the previous song. As previously mentioned, these metaphors are vital to the emotional interpretation of the reader by taking otherwise unrelated topics and finding a connection through Curry’s pure creativity. In the first verse, he discusses his view on choosing to stay alive. The same girl referred to as, “Taboo”, is mentioned again briefly, yet it provides context for the rest of the verse. The lyrics, “Taboo and I are in the same boat” (Curry, 0:33), strengthen the notion that Curry is using her as a metaphor for his traumatic past. However, the next lines show that he is not going to let the trauma define him. This is also why he’s only using metaphors, to not be associated with being labeled a victim. “Sky is the limit, I could die in a minute” (Curry, 0:38), is essentially Curry expressing that he’s taken advantage of his situation and is choosing to stay alive to give his suicidal ideation the middle finger. His choice to metaphorically represent those suicidal thoughts, pain, and everything negative with black balloons is textbook pathos. All those dark emotions are contained in one balloon because, “when it pops, it all goes away” (Curry et al.).

Jumping to the third act, Dark: The End, Curry continues the appeal to pathos through the song, “THE 13LACKEST 13ALLOON | THE BLACKEST BALLOON”. As a nod to the title of the previous song, “13LACK 13ALLOONS | BLACK BALLOONS”, this song builds on the metaphor of black balloons. Since Curry uses black balloons to represent the accumulation of his darkest thoughts into a single, densely packed balloon, it can be inferred that the “blackest balloon” would be a metaphor for one of the darkest points

in his life. Evidence for this can be found in the lyrics, “Ooh, ooh, feel like a horror movie / Ooh, Ooh, why my brother callin’ to me?” (Curry, 0:13). The lyrics by themselves may seem lackluster, but they are quite the contrary. Curry’s older brother, Treon Johnson, was tasered and pepper sprayed to death by Hialeah police on February 27, 2014 (Bickham). This act of police brutality was so traumatic for Curry that it felt “like a horror movie”, causing him to still hear his brother’s voice pleading for help to this day. Losing a loved one to a senseless act of violence, particularly by those sworn to protect us, is a trauma that many socioeconomically disadvantaged individuals unfortunately share. This shared trauma from systemic racism and the social minimization of its lasting effects plays a role in the glorification of artists abusing substances. It is also important to touch on the music video for “13LACK 13ALLOONS | BLACK BALLOONS”. It takes the viewer on a surrealist trip of luxury and fame following Curry’s signing with a record label while black balloons float above him throughout the video. The scene depicting the signing of the record label is followed by him getting his face covered in cocaine, making it appear white. This is why this song in particular strongly appeals to pathos, while also setting up the themes of systemic oppression and addiction in the songs “CLOUT CO13BA1N | CLOUT COBAIN” and “PERCZ | PERCS”.

While Curry appeals to pathos in nearly every song, the use of ethos becomes apparent in the second act, *Gray: The Middle*. Specifically with the last song of the act, “CLOUT CO13A1N | CLOUT COBAIN”. The topics Curry touches on in this song regard his moral views on suicide, systemic racism, the desensitization of youth, and the addiction issues common with rappers caused by the mental health crisis. The lyrics, “I just wanna feel myself, you want me to kill myself” (Curry, 0:13), are a look into Curry’s personal experience as a rapper in the industry. He expresses his desire to just be confident in himself and his abilities without having to kill himself “for others’ entertainment” (Curry et al.). Specifically, with his white audience and the power they possess when it comes to his income. If he discusses taboo topics with them, he risks losing their appeal. This also applies to his peers and colleagues, many of whom committed suicide or overdosed by numbing the pain with substances and materialistic behaviors. In contrast, Curry treats fame much differently than most popular artists. He instead is more honest in how he portrays himself, like how he doesn’t wear expensive jewelry, have flashy tattoos, or flaunts his success in provocative ways. Experiencing the reality of the music industry first-hand as a person who grew up relatively disadvantaged gives credibility to Curry’s character. The insider perspective of the effects of materialism and substance abuse is where Curry draws from ethos to provide context to his lyrics.

Moving on from ethos to the album’s use of logos, the song “PERCZ | PERCS” provides more information about the underlying issues within the music industry to express Curry’s perspective on conforming to societal pressures. The logical way that he communicates these ideas can be seen in the lyrics, “On me, industry niggas the worst, actin’ like they from the dirt / On Tree, I do not fuck with the percs, I barely fuck with the Earth” (Curry, 1:03). Not only does he criticize those who portray themselves as coming from underprivileged backgrounds yet are silent towards social issues, but he also expresses his views on the abuse of opioids, like Percocet. To further understand the appeal to logic in the album as a whole, the music videos Curry published on YouTube provide additional layers of symbolism and logical artistic expression. As previously mentioned in the analysis of the “13LACK 13ALLOONS | BLACK BALLOONS” music video, the use of cocaine is a deliberate choice by Curry that is made clear in the video for both “PERCZ | PERCS” and “CLOUT CO13A1N | CLOUT COBAIN”. It’s used as a numbing agent while also serving as white face makeup. In “CLOUT CO13A1N | CLOUT COBAIN”, it serves as a reverse of minstrelsy, a form of “entertainment” lasting from the mid-1800s up into the 1950s (*Defending Freedom*). In these minstrel shows, white men would typically cover their faces with black makeup to perform caricatures of black men failing to do menial tasks. Curry is now wearing white makeup to satisfy the expectations of his white audience, limiting his potential and causing him to perform inauthentically. In “PERCZ | PERCS”,

the cocaine is no longer present on Curry's face, this is how he shows that he condemns drug use. Many of his peers use mind-numbing drugs to distract themselves from the pain and suffering surrounding them (Curry et al.). By shedding the cocaine face makeup, he condemns the use of drugs to avoid problems and suffering.

Denzel Curry's *TA1300* serves as an expression of his experience living as an artist, as someone who is neurodivergent, and as a black man in America. As such, the topics he feels passionate about are considered taboo to discuss in society, particularly for someone of Curry's success, fame, and ethnicity. This is where he drew inspiration for this album, he knows the majority of people who listen to it won't look for deeper meaning because the topics aren't necessarily obvious. This juxtaposition of an album sounds like typical mainstream rap, yet it is a critique of what is usually glorified in rap culture. Specifically, substance abuse, materialism, and unauthentic performances to please the masses. Accomplished through Curry's artistic creativity and personal experiences, *TA1300* heavily utilizes pathos, ethos, and logos to communicate these controversial topics in a way that caters to the listener's emotions, builds Curry's credibility as an artist, and logically makes connections to relevant social issues.

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Expressive- English 2010

1st Place Winner: "A Backyard Full of Memories" by Nia Diondra Bingham

From the earliest time I can remember, I've had a big backyard to enjoy. A large rectangular yard framed with a white fence, a trampoline bathed in sunlight, and grass shaded by our neighbor's overgrown trees. When I was young, I'd run through sprinklers, play in the grass, and jump on the trampoline. Then I was met with the unfortunate reality that more was expected of me than simply frolicking outside, I was supposed to go to school and learn how to be a contributing member of society. So the time spent in my backyard lessened.

I was five years old, and I stepped out into my backyard on the first day of summer. The weight of my first year of schooling lifted off my shoulders as I felt a cool breeze kiss my face. No longer was I expected to sit at a desk, be still, and focus, I was now able to run, jump, and move freely about in the sunshine again. I crossed my wooden deck and descended the stairs, a clumsy puppy by the name of Buster behind me. Buster is a small blonde poodle; a bundle of fluff and energy who follows as my feet hit the grey concrete first as I reach the bottom of the stairs; it's warm under my bare feet. But I continue from the comforting warmth of the concrete to my original destination of the lawn. The cool grass that covers the lawn tickles my feet and Buster's nose as we begin to move through it. I choose amongst the myriad of dog toys that litter the lawn and begin to play with my furry companion. We do laps around the backyard chasing each other and fighting with various toys. Buster is endlessly energetic with boundless limits. I tired after a while though and soon we found ourselves laying amongst the colorful dog toys on the lawn.

As I lay in the grass, looking at the fluffy blonde dog next to me I think, "This is freedom." And to me it was. It was my first time experiencing the sweet relief that can only be felt after a year of school and its obligations. I have many more days like this with Buster in my backyard, many more first days of summer like this even, but the time we spend playing becomes less frequent and the time spent lying on the grass becomes longer as Buster begins to reach those seemingly boundless limits. Until one year, on the first day of summer, I will step out into my backyard. The weight of my first year of college will lift off my shoulders. I will cross my old, wooden deck, descend the wobbly stairs, cross the warm concrete and reach the lawn where I will feel the familiar prickle of fresh, cool summer grass. But no longer is that grass littered with dog toys and no longer am I followed by my blonde companion. I lay in the grass and think "This is freedom." And to me it is, but it doesn't taste as sweet when I see the bright green grass beside me where my blonde buddy should be. The comfort my backyard brings me, may still be there; I can still experience lying in the summer grass and feel the satisfaction of having many warm days ahead not laden with the responsibilities of school, a brief time where I am once again allowed to frolic outside like a child. However, the absence of my friend is felt, and I can feel how time has washed over my special place.

Another companion I spent many summers, and the time in between, in my backyard with was my best friend, Sydney. We met in the late spring months of our first-grade year and have spent as much time together as we can since then.

I was ten years old when I dragged Sydney out of my house and into my backyard to play in the autumn rain. We raced across the yard, wet grass and soggy leaves sticking to our feet and legs as we clambered onto my trampoline. Here we bounced, splashed, and giggled as the rain continued to pour. Soon we collapsed on the trampoline and simply watched the sky together. Wet hair sticks to our faces, droplets of water run down our arms and legs, leaving shivers in their wake, but there we lay: happy and cold.

Eventually, when the cold becomes too much to bear or we hear the warning sign of thunder, we make our way inside where my parents regard us with a simple shake of their heads and a loving, “Crazy girls.”

Years pass, and I am fifteen when I lay inside on the floor watching the rain fall with Sydney. “I think rain may be my favorite weather,” I declare as I gesture outside.

“Really? I’d much rather have the sun,” Sydney replies, “Grey days make me sad.”

I nod in understanding, “I still like the rain,” I say, “The sound is comforting, it feels refreshing, and the smell after is my favorite; there’s nothing like it.”

“I guess you're right,” Sydney agrees as she rolls over to watch the rain with me, “I may not like the grey sky, but the actual rain is nice.”

“Ya...” I replied, “What if we ran out into the rain right now?”

Sydney turns her attention to me and raises her eyebrows, “Really?” she questions.

I ponder it for a moment, I want to say yes. I want to leap from the floor, throw off my shoes and run through the wet grass. I want to feel blades of grass stick to my legs, lay on the wet canvas of the trampoline, experience the splatter of rain on my face, and smell the wet earth. However, the feeling of my fuzzy socks and the soft carpet under my head root me in place. So instead, I say: “No, not really,” and sigh softly.

Sydney smiles faintly, as if she had somehow read my mind and felt the same. “Do you want to watch a movie then?” she asks.

“Okay,” I respond as I climb to my feet.

So, we watch our movie, forget the rain, and forget the ‘crazy girls’ who once loved to run through it.

I am now eighteen. When I step into my backyard, I am filled with memories. Memories of a time my backyard was more to me than a patch of grass and an old trampoline. Memories of when I ran with Buster and danced with Sydney. I feel the passage of time like syrup in my veins, sweet but heavy. As I look back at what used to be my enchanted place to escape to, I’m reminded of how important it is to treasure my time here. So, I make new memories, because I must.

I may no longer race Buster around the yard, but a few years before he passed a much younger furry friend joined us in my backyard: a small brown poodle named Chip. Now this ball of fluff and energy races me around the yard. A yard that is once again littered with bright plastic toys, now deflated soccer balls that Chip has taken a liking to. He is endlessly energetic with boundless limits.

Sydney and I no longer dance in the rain on my trampoline, but we camp on it. My dad assembled a tent for us, and we spent a summer night listening to the patter of rain on our tent and watching movies on my laptop. “Are you sure you don’t want to spend the night inside?” my dad asks when he pokes his head one last time for the night.

“Nope!” we reply with matching smiles on our faces.

“Crazy girls,” he says with a chuckle as he shakes his head with a smile.

I will continue to make more memories in my backyard. It’s been a place of peace and joy for years. And as time has passed and I’ve changed, I’ve learned my backyard can change with me. We may both age,

but the happiness I feel from it doesn't have to be lost to time. Going forward, I will continue to enjoy the time I have in my backyard, remember the joy it has brought me and let it bring me more.

2nd Place Winner: "Maria" by Juan Rivera

One of the biggest trials in my life came in the fall of 2017. At that time in my life, I was living in my home country, Puerto Rico. In September of that year, it was announced that Hurricane Irma was expected to make landfall on the 6th of that month. When I heard the news that it was coming, I was nervous, not knowing what to expect. As a family we prepared for the storm by buying supplies, gas for our generator, and plywood to protect the house windows. On September 5th, Hurricane Irma made a slight shift north of the island, barely brushing the top of Puerto Rico. It brought some wind and rain, and unfortunately, left us with no power. It was better than what I expected. Little did I know, this was only the beginning of a nightmare. Just a week after Hurricane Irma made its approach to Puerto Rico, we received another warning; Hurricane Maria developed into one of the biggest storms in history, with record breaking sustained winds at 175 mph and wind gusts just over 200. This monster was coming straight for us. After a week of preparing, we were set to receive the horror that this storm brought along. On September 20th, just two weeks after Irma had skimmed the island, Maria made landfall in Puerto Rico. The storm was moving at 5 mph across the island, entering from the southeast end of the island and exiting through the northwest, meaning we were in this for the long run. More than 14 hours of sustained wind and rain. Some cities received anywhere from 15-20 inches of rainfall, in some places more. It was a dark night, there was no power. All we had was our flashlights and the constant flashing of lightning that helped us see around our house as we tried to keep most of the water from coming through our windows. As the hours passed and the wind howled at night, it was hard to understand what was happening, not knowing what was going on outside. When noon came on September 21st, the storm had finally passed. As I got ready to go outside, I felt troubled, I did not know what to expect. I knew the storm was bad, but I didn't expect the aftermath to be worse. I walked out of my house and saw nothing but destruction. It was the beginning of a new life.

Hurricane Maria came at a very unfortunate time in my life. Before all of this happened, I felt like I was at my peak in life. About to graduate from high school, looking into scholarship opportunities to play collegiate tennis, and some other personal goals that I was very much looking forward to accomplishing. But after Maria hit, everything stopped, every single one of my plans was put on hold. My last semester as a senior in high school was canceled due to the destruction of part of the school. From there, the next months were dedicated to rebuilding the community and helping those who were in need. Thankfully, all my family members were safe, all our belongings were okay, however, we went on to live off a generator for power, a gas stove designed for camping, canned food for over two months, just over a month without running water, and no phone service. As miserable as all of this sounds, there was so much to learn from it and little did I know that life was about to get better than it ever was.

Late December, when I first got phone service back, I received a very unexpected message from an old friend living in the United States. In that message, I received the invitation to move with him to St. George, Utah to finish my last semester of my senior year and prepare to accomplish some of the personal goals I mentioned earlier. What at first, I thought was a joke, turned into real life. In two weeks, I packed my stuff and moved on my own to St. George. I moved to a different culture, with a different language, and with a family I barely knew. I took this as my biggest challenge in life, I had to come into this new school during a second semester, make new friends, get good grades, and graduate. All in a new language! I had never in my life taken classes in English prior to that semester, with exceptions of my basic English classes back home. I set goals for myself with the purpose of getting the most out of this opportunity. More importantly, I knew that if I wanted to succeed in school and make friends, I had to step out of my comfort zone. I graduated high school in May of 2018 with the best GPA I ever had. Not

only that but I was able to accomplish a lot of the personal goals I had set for myself, like making friends, getting accepted into college and many others. All this because of hard work, dedication, and knowing my priorities, showing that no matter what the circumstances were, there was always an opportunity to become 1% better every day. I met some incredible people during my time as a highschooler. One of them being my eternal best friend, my wife Ashley.

Now, Utah is home. There was a time in my life in which I thought I was stuck, and my future was ruined. Even though that was just a thought of a silly teenager, at the time it seemed real. Now, life couldn't be better. I know that Hurricane Maria had to happen to teach me some of the most important lessons in my life, and as much as I hated this storm, today I'm grateful for it. Utah has given me many opportunities in life; a stable job, further education, friends that I now consider family, and a happy marriage. Life is designed to make goals and achieve them. Just as I have been able to accomplish those mentioned at the beginning, I have new goals I'd like to accomplish.

Expository- English 2010

1st Place Winner: “WWII: Controlling Food Supply Through the Women” by Madison Pilger

On November 11, 1918, World War I ended with an armistice between Germany and the Allies. A major factor forcing Germany to sign the armistice was the Allied blockade of German goods. As a result of the blockade, food imports were not arriving in Germany, and many citizens died from starvation and disease. Due to the lack of food, not only were civilians dying, but they also struggled to feed the German soldiers. In this war, the lack of food led to German defeat. In World War II, the German government relied heavily on the control of women to prevent a repeat of World War I and maintain a stable food supply throughout the war, demonstrating that food plays a major role in the longevity of wars.

During World War II, it was common for the government to increase rations on food and rely on propaganda to avoid resistance from the public. In the article, “The Wages of Collaboration: The German Food Crisis 1939-1945 and the Supplies from Denmark,” an economic historian explains that the announcements of new ration reductions led to more disappointment among the public than any other war-time announcement (Lund). This detail by Lund makes sense because in a time where people are suffering from limited food, the last thing people want to hear is that they’re being granted even less food! One strategy employed by the government to curb public disappointment was propaganda. Lisa Pine, a German historian, details in her article that the Nazis used propaganda to make citizens believe it was their moral duty to accept the rations and alter their diets accordingly (“Stomach”). For example, when coffee was in low supply, the head propagandist for the Nazi party said, “In times when coffee is scarce, a decent person simply drinks less or stops drinking it altogether” (Pine; “Stomach”). There were many instances where statements like this were published by government officials. They pushed the fact that food supply depends on the goodness of the public and coerced cooperation through the promotion of patriotism.

Although propaganda was used to curb dietary choices of the entire population, there were many aspects of propaganda designed specifically for women. After all, it was typically the housewives that did all the cooking for their families. That being said, women were the key to bringing government-designed ration policies into homes across the country. And how did they do so? Well, propaganda. In 1936 Rudolf Hess, the lead politician of the Nazi party, gave a speech mirroring most propaganda themes that could be found in newspapers and posters plastered all over the country. He declared that “hardworking and efficient housewives know what they have to do in the service of [the] great German family....They simply do their shopping in accordance with the interest of the great German family!” (Pine; “Stomach”). The government made it the women's responsibility to adapt to the rations and make do for their families. If not, it was the fault of the housewife for not working hard enough. In addition to providing meals for their families, women were expected to also consider the well-being of the entire nation when purchasing goods. Hess continued in his speech, claiming that good women don’t overbuy products in short supply—they buy what is in high supply and make meals in a way that is pleasant in both taste and appearance for their families (Pine; “Stomach”). Propaganda like this brought the fear of shame to many German women. Because of this fear, most women accepted rations without complaint and did everything they could to meet the nutritional needs of their families, which was rarely achievable. Through the pressure of propaganda, the government gained control of women’s cooking habits to deter over-purchasing and avoid running out of high demand foods.

In addition to propaganda, the government created an education campaign designed to assist housewives when adjusting to new rations. This was because what and how much women cooked had a major effect on the country's food supply. The campaign against waste utilized a variety of techniques to teach women how to shop for food and cook meals in accordance with the published rations (Pine; "Home Front"). A major aspect of the campaign was advice centers. Run by a Nazi women's organization, advice centers held cookery courses to teach women how to make meals with substitute products. They also taught women how to preserve food and provided a variety of books and films on nutrition. This education campaign was not small. In 1938 alone, over 1.8 million women attended the cookery courses and many more stopped by the advice centers to ask questions and learn helpful tips (Pine; "Stomach"). Another important aspect of the education campaign was weekly menus posted by government organizations. They were created based on the availability of particular foods in that given time period to encourage women to purchase and make meals out of the more abundant foods. These menus were made readily available for all women as they were "printed in newspapers and magazines, publicized on radio programs, posted in factory floors and marketplaces, and inserted in female workers' pay envelopes" (Pine; "Home Front"). Through these menus, the government indirectly controlled what meals women cooked and influenced what products were being purchased from stores at higher volumes. By publishing menus with particular foods, the government was also able to avert women from purchasing food in low supply.

As the war progressed, even with the education campaign, it became increasingly difficult for women to fulfill the dietary needs of their families. The government would announce stricter rations and depend on the housewives to make those rations work. A political scientist analyzing the war explained, "In the last phases of the war, the ration coupons afforded their recipients no more than about 1000 calories a day, or less than half the needs of the average adult" (Mayer). Eventually, it got to a point where the allotted rationed amounts just weren't enough, and women had to take measures into their own hands. Pine explained, "One measure taken by urban women was to hoard their non-perishable items to barter for food: exchanging soap or children's toys for dairy products or vegetables directly from the farmers" ("Stomach"). Referred to as hamstering trips, women would leave the cities by train in search for food because the government sanctioned rations weren't enough to survive.

In addition to bartering, another tactic employed by women to add to their rations was growing their own vegetables in gardens (referred to as war gardens). Despite being told by the German government that they had to donate any excess vegetables to the state, most women turned to the black market. Through the black market, women were able to make profit on the extra vegetables they grew. The government attempted to limit black market transactions by threatening prosecution. Individuals with one black market offense could be sent to prison and those with two or more offenses would be sent to concentration camps (Pine; "Home Front"). Despite these potential charges, women continued to turn to the black market. Although this seems like a failed attempt by the government to gain additional control of women and food during the war, it wasn't much of a failure! The government rarely pursued black market prosecutions because, if they did, it would reveal the abundance of public officials that purchase excess food from black market vendors (Pine; "Stomach"). That being said, the government sacrificed complete control over black market operations to uphold the reputation of the government while officials secretly benefited from black market transactions.

Throughout World War II, women were consistently taken advantage of and used as pawns in fulfilling the Nazi agenda. After facing defeat in World War I, German officials came to the realization that the length of participation in war depends on food supply just as much as it depends on the size of one's weapon arsenal. That being said, when World War II came around, the German government prioritized

maintaining a sufficient supply of food throughout the war. However, the government was incapable of achieving this alone. One of the most important war-time strategies enacted by the German government was gaining control over the women. Because the housewives did the shopping and cooking for their families, if the government could control their decisions, they would be able to control the flow and consumption of food across the nation. Through propaganda, education programs, and turning a blind eye on the black market, the government was able to control food supply through the women. Although there wasn't an abundance of food for the German people, the supply of food was much more stable than it was in World War I, and Germany's participation in the war wasn't cut short due to a lack of food.

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Quantitative- General Education 1000

1st Place Winner: “Harsh Parenting has Negative Effects on a Child’s Development and Future Mental Health” by Clare Perkins

The brain of a child is malleable and sensitive, as it is still developing. The parenting the child receives is arguably the most influential form of guidance in these early stages of growth. This should be acknowledged, encouraging parents to focus their parenting in a way that will best benefit the best interest of the child. Parents should take into account the effect they have in the development of their child and the influence they have in their child’s future mental health. Parenting styles significantly affect a child’s self-concept, negative perfectionism tendencies, and emotional self-efficacy and leads to mental health challenges in later years of development.

The self sabotaging and mentally taxing tendencies that come as a result of maloriented parenting can be observed in early childhood. Parenting plays an essential role in the development of a child's behavioral problems. When parents do not accept and understand their children, they are prone to mental illness such as mood disorders and neurosis (Feng, 2021). Studies show that the positive dimensions of parenting are not related to conduct issues in children such as obstinance, non compliance, and aggression, while the harsher or more negative dimensions of parenting such as limited monitoring and physical punishments directly correlate with these conduct and behavioral problems. According to Sangawi (2018), children who have positive relationships with their parents score significantly higher in measures of self-concept than the scores of the children subject to a relationship between the parents' use of negative punishments and the child’s behavioral problems mediated by their vulnerable self-concept. Children with poor self-concept have lower self-esteem and develop a tendency to internalize problems resulting in anxiety, withdrawal, or excessive protestation. This impacts their long term behavioral and psychological well-being and therefore, parents should implement more positive and interactive parenting.

Some developed tendencies may appear to be proficient or beneficial but are, in reality, very detrimental to mental health. This sentiment alludes to the development of perfectionism and excessive altruistic behavior, otherwise known as people pleasing behavior. Harsh parenting, excessive protection, and neglect can result in negative perfectionism and excessive altruism (Feng, 2021). Negative perfectionism is the tendency to become increasingly anxious or depressed when unrealistic standards or goals are not met, and excessive altruism is the tendency to become overly anxious or depressed when someone does not approve of something related to the individual (Feng, 2021). Because perfectionism is a structure of personality, and the development of personality is subject to parenting styles, it is important to acknowledge the relationship between these parenting styles and multidimensional perfectionism (Yıldız, 2020). Whereas positive perfectionism, a characteristic more oriented toward cleanliness and organization, correlates with well regulated mental health. To improve overall mental health and to ensure positive perfectionism and altruistic tendencies, parents should practice positive parenting styles such as emotional warmth and reliable involvement towards their child throughout childhood (Feng, 2021).

The repercussions of poor parenting can cause complications to appear as the child matures into adolescence and early adulthood. Studies done on the mental health and parent-child relationships of college students show a direct correlation between the parenting style they primarily received during childhood and some of the issues they now face as adults. Parenting styles that prioritize punishment

that is avoidant of discussion do not give children the opportunity to express and familiarize themselves with their emotions (Asici 2021). Repetition of this damages emotional development. Simple tactics that demand compliance used on young children damage their emotional compasses, greatly impacting their ability to perceive, regulate, and recognize their emotions in later years, like college. College induces an important stage of maturity as young adults are faced with a series of opportunities for psychological growth. Many face some mental health problems as they navigate developmental issues such as living independently for the first time, balancing work, study, and social lives. According to Hong, M (2021), having the ability to regulate one's emotions during tumultuous experiences, such as attending college, can directly relate to their happiness based on the results of how they respond to their surroundings. The more emotional involvement parents have with their child, the higher their development of self-efficacy will be and that, in turn, contributes to higher levels of happiness.

It is clear that when parents do not adequately interact with their children, they put the present and future well-being of their child in jeopardy. The role of a parent is a very crucial one. It should be taken seriously and handled carefully. To maintain the best interest for the child, parents should know that things that may seem small now have a real and imminent effect on their child's development and future mental state. By implementing methods of positive parenting, the emotional self-efficacy and self-concept will be properly developed and their levels of happiness will be increased in later years.

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Argumentative- General Education 2000

1st Place Winner: “Hope for Hotaru” by Erin Atkinson

“The Fire-fly’s Lovers,” along with other Japanese fairy tales, was recorded by William Elliot Griffis in 1870. However, the book itself was not published until much later. During his five years in the country, he made a great effort in organizing schools as a superintendent and a professor in the Imperial University of Tokyo. He was a very inspirational leader to young people, an inestimable service, a great delight to American children, and he always faithfully revealed the spirit of old Japan through his stories. As for the story itself, there is a small cast of characters, such as Propp’s desired princess Hotaru and her father Hi-ō who is giving away her hand in marriage. Along with these two, there is a prince named Hi-marō – the only insect able to fulfill her request. Within the story, the most prevalent of Propp’s functions are: a difficult task is proposed to the hero, the task is resolved, and the hero is married and ascends the throne. The task being to retrieve fire for the firefly palace, something most insects have proven incredibly difficult. Despite the prince’s birthright, his union with the princess is necessary for the conclusion. Additionally, one must mention that the symbolism behind fireflies, or ‘hotaru,’ is particularly revered in Japan, and it creates a greater cultural impact on the story’s character choice. Griffis effectively teaches the phenomenon of bugs flying towards open flame in “The Fire-fly’s Lovers,” along with offering a greater perspective behind the cultural history in which it was written.

The immense desire each species of insect feels adds to the effect of their sacrifice: flying into flames. It is said that Hotaru is so lovely and bright a “crowd of suitors followed [her]” (Griffis 4). Hi-ō kept her hidden away, until she was of age – when her light grew as bright as a mellow gold. Contrary to other folktales, he allows her to marry whomever it is she yearns for. Despite the many suitors that fall upon the ground she walks on, she remains complacent and offers them the impossible task of obtaining fire. Specific characters, such as Golden Beetle, scarlet Dragon-fly, and brilliant Hawk-Moth, continue to sacrifice themselves in vain, just for the small hope of winning her hand. Although, their confidence is often cut short when they approach the hot flames, whether it be within the castle town, such as inside a candle wick, incense sticks, lanterns, or furnaces, or out in nature, such as fish scales on the seashore or bits of glowing wood in a rotten tree stump. Some may manage to live, but most “lay dead, black and cold [the] next morning” (Griffis 8). This aids to the knowledge of bugs dying in many different locations, as long as there is a source of scorching light. The story then becomes much more realistic and relatable to any reader that may come across it. One might even question if Hotaru was a cruel princess, considering none of her suitors returned alive. Whether she was to blame, insects continue to travel the world throughout the generations in search of the special fire. Even though her fellow fireflies are the only ones ever capable of fulfilling her insurmountable desire, each insect is cruelly offered to the god of death.

These deaths can be correlated with classism, especially considering the only successful insect was another royal firefly. This story was written during the Meiji Restoration Era (1868-1912), in which the previous political economy was felled and replaced with a new emperor. As Narayan, with a masters in modern South Asian studies, wrote in 2016, “The decades to come witness Japan grow at an unprecedented rate,” and this “came at the cost of Japanese society’s underclasses” (1). The high demand of labor was fulfilled by women, whose local official parents decided to sell them off to work where conditions were far from favorable and wages even worse. Average working hours were sometimes up to 14 hours a day, and they were forced to live in dormitories riddled with diseases. The countryside experienced a tuberculosis epidemic up until the 1920s. Many lost hope and committed

suicide, similar to the multitude of insects which lost their lives for the sake of Hotaru's upper class privilege. The reasoning behind over-worked and disease related deaths correlates to her many sacrificial suitors. Though her biggest worshippers might have represented higher officials, the hundreds of thousands of others were often sold to suffer in brothels or factories. Their families owing to poverty, famine, and crop failure. Part of them were aware they were being sent to hell, but others were too young to realize what they were stepping into. Regardless, they all went for glory, for support, or for pride. Some women recounted their time as a service to Japan, whose general sentiment was progression "(as the West had), and for this they were ready to sacrifice anything" (Narayan 1). The uneducated women were forced to be docile and obedient, while the upper class reaped the hefty reward on their graves. From the beginning, the very thought of lower insects trying to appease the mighty firefly was preposterous.

Rather than simply appeasing the upper class, fireflies carry significant symbolic importance as well. Their artistic representation is worth mentioning, as well as their relation to love in poetry. According to "Fireflies in Japanese Art," "countless Japanese woodblock prints of the Edo Period (1602-1867) capture the delight of children and adults practicing the popular hobby of 'hotaru-gari' (firefly hunting) near streams." However, their numbers have rapidly decreased in recent years due to pollution. When Griffis first visited the country in the 1870s, firefly tourism was blooming. Many people living in the cities would flock to the country to admire their beauty. Eventually they became the height of society, representing fashion and good money. Because of this pedestal, the role of firefly princess Hotaru becomes more than honorable. Whereas Americans might be shocked by this attitude, their idea of bigger is better proven by the tall tale "Babe the Blue Ox." Characters are often represented with the strongest animals they can find. However, the rich history of fireflies and their praise-worthy nature in Japan accurately explains their use in this folklore.

In addition, there is a pattern of seasonal interest in fireflies – when they are most visibly abundant. Insect life and flowering plants in nature are often represented through haikus, which praise such things as synonymous with summer, even going as far as being recognized by the general public as an indicator for the season. Kenta Takada, who studied ecological entomology, points out that the "Japanese traditionally appreciate insects for their beauty and vulnerability" (425). Also, there are various fireworks festivals held and more than 10,000 fireworks are launched. This time of bounty would only exponentially increase the deaths that occur in honor of the Firefly princess, which shows their sacrifice has greater purpose, and it is a metaphor for appreciating life. The fundamental concept, called "Mono no Aware," defines true beauty as being found in that which does not last and includes the gentle sadness felt as it fades. The seasonal and natural importance is like the flickering light of a dying flame that is still bright enough to guide insects to the land of the dead.

Along those lines, the eerie light of fireflies is thought to be the lost souls of soldiers who died in war and could not move on. This idea is well represented in Studio Ghibli's "Grave of the Fireflies" where two children experience the devastation of famine amidst WWII. The siblings die with no one left to mourn them. Moreover, the fireflies themselves carry two deeper connotations; they appear during events that signify joy, but "they also gesture to the fires that burned Japan and for the lives lost in war" (Golberg 41). This contradictory image represents the shortness of life and a time that could never come to pass, coinciding with "The Fire-fly's Lovers" when each insect sacrificed itself for the sake of finding the fleeting flames of nature's beauty. The story esteems this romance as Griffis writes, "This is the reason why young ladies catch and imprison the Fire-Flies to watch the war of insect-love, in the hope that they may have human lovers who will dare as much" (11). Instead of merely being bugs, the fireflies are

respected and seen as a chance to accomplish one's deepest desires. The art, nature, and life symbolized by fireflies allows for a believable and entertaining conclusion to this story.

Not only does this story effectively use character roles to explain the natural phenomenon of bugs flying to fire, but it also sheds light onto the historical and cultural impacts of the time period. There is a lot of metaphorical meaning to be found there, such as the undermining of the lower class for the sake of industrialization and the hope for a better life. Although one could always argue whether the role of the princess is that of a hero for herself or a villain to her many victims, one must not forget the story's simple and romantic ending. Perhaps it is an attempt to teach the listener not to let life flicker by. "The Fire-fly's Lovers" uses cultural symbolism and characterization to helpfully describe the phenomenon of bugs' suicidal nature, and it leads the reader towards analyzing the historical views of its origin.

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2nd Place Winner: “The King of Cats” by Maya Williams

A staple of households around the world, cats have captivated people’s attention with their strange, enigmatic energy. Lovers and haters of the animal alike tend to joke that cats seem to be judging them, but what if that was actually the case? An Irish fairy tale by the name of “The King of the Cats” explores this idea. While “The King of the Cats” most certainly contains elements that would make it a revenge story, that is not the main lesson of the story. Instead, “The King of the Cats” is about reaping what you sow, with the Cat serving as the judge of one’s actions.

As this is an Irish tale, it’s important to consider the significance and symbolism of cats in Ireland and the world. As with the rest of the world, cats are somewhat of an enigma to the Irish. These creatures walk a fine line between the fantastical and reality. A great amount of respect was shown towards cats, but not necessarily out of love; cats were often feared. They were viewed both as evil themselves, as well as with being a symbol of evil or bad luck. Some even believed that they had connections to the Devil or to the fairies, depending on the region. Another note worth mentioning is the connection between cats and witches that is so often portrayed in stories; “... the witch does not kidnap, but may work radical and evil alteration in the victim,” (Read). The idea of cats as a symbol of evil may actually stem from their connection to witches, or vice versa. The depiction of the cat in “The King of the Cats” may also be linked to this idea, as the cat not only causes harm, but also has magical connections. In the same vein, “cats in these stories are depicted as nocturnal characters, secretive, mysterious; half animal, half divine. This puts them in a superior position towards humans,” (Nikolajeva). There is a strong tie between cats and fantastical power. Often, cats are depicted in positions of power due to this, and as such, are owed respect. Cats aren’t always inherently evil in Irish folklore, though. Just as they walk the line between fantasy and reality, they also walk the line between good and bad. They exist in a gray area of sorts and while they are seen interacting within human society, they often follow fairy law, as can be seen in “The King of the Cats”.

According to scholars, such as Eoghan Rua Ó Néill, “The King of the Cats” is a story that can serve two functions: entertainment, or a warning about revenge. While both of these stand true, there is also a third moral or function of this story; that is, it’s a story about the price of deeds, good and bad. In other words, it’s about reaping what you sow. In the first iteration of the story, the one considered by many a revenge story, a man cuts off the head of the King of the Cats, and a cat later returns and kills the man. While it is revenge on the cat’s part, the man also got his misdeeds paid back in full, turning the tide back on himself. In the second iteration of the story, a woman lets in a family of cold and hungry cats in the night, allowing them to find solace in her home. After the cats depart with a warning for the woman, she also finds a piece of silver left behind; a gift for her good deeds. At first glance, this version holds no similarities to the first in regards to the moral; they are two very different stories that happen to involve mystical cats. Upon further inspection, both stories share a common thread: someone gets what they had shown to others. The man had shown wickedness to the cat and received wickedness in turn. Meanwhile, the woman showed kindness to the cats and the cats repaid her with their own kindness.

After observing both iterations of the story, it is important to note that the Cat serves two different roles under Propp’s *Dramatis Personae*. In the first version, the Cat is the hero, killing the villainous man who had killed the King of the Cats. Meanwhile, in the second version, the Cat is instead the helper, providing great aid to the woman that saved it. In a more symbolic sense, though, the Cat serves as the judge of one’s actions. In both iterations of the story, the Cat not only witnesses the deeds done, but is also the one to pay those deeds back in full, be it kindness or wickedness. It waits to see the true nature of a

person, and then it makes its judgment on them. While it certainly can be argued with the first story that it was merely revenge as no choice was given to the man, the same cannot be said for the second story. The Cat in the second story gave the woman a choice. It asked for her help and left the rest in the woman's hands. After being let in by the woman, it is clear that the Cat is still observing her closely and judging her actions. Whether or not the woman let the Cat in wasn't the only test presented, though. The advice the Cat gave to the woman serves as a second test. Oftentimes, when given advice, people will take offense to it or simply brush it off. Many don't appreciate being told what to do, especially not by something they may deem as lesser, such as a cat. Despite this, the woman graciously took the Cat's advice, successfully passing the second test and earning a great reward from that Cat for her kindness and understanding. It is due to this and the fact that both stories are presented together that justify the reasoning behind the Cat as a judge. Had the stories stood separate, it would be easy to justify countless different meanings, but that is not the case here. Instead, both stories are bound together, with the Cat serving both evil and good, depending on what it was shown and what is deserved. Maria Tartar explains that "The idea of personal transformation emerges logically from a genre that draws ceaselessly on shape-shifting and metamorphosis" (Tatar, 60). If we were to look at the Cat through the lens of a judge, then this certainly is more than an entertainment or revenge story. It's no longer a warning to do good, or else be punished, nor is it a silly story about fantastical cats visiting a woman. It becomes a story about good and bad deeds, about the price and payment for the actions one commits. It becomes a story that encourages the reader or listener to change their ways.

Ultimately, folk and fairy tales can be interpreted in countless different ways. While it is nearly impossible to know the true reasoning behind tales such as this, which started out as oral tradition, they can easily be interpreted to fit a society or stage of life as needed. In regards to "The King of the Cats," being interpreted as a tale of judgment and karma better serves today's society than a tale of revenge. While revenge certainly would have been more applicable in Ireland in days past, that is no longer something society tends to focus on or worry about to such high degrees. Instead, it focuses on doing good and eventually, that good will come back to you. Or vice versa, if you commit terrible deeds, those things will eventually catch up to you. Of course, the circulation of these deeds isn't determined by fate or some other unknown entity, but by the Cats of the stories. Sitting in a position of mystical power, the Cats are given the seat of judgment upon the actions of man.

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