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Editors' Introduction

Dear Readers,

Welcome to the 26th Volume of the *Micronesian Educator*. This edition gathers various articles, essays, and reviews that we hope you will find enjoyable and intellectually stimulating.

This edition of *Micronesian Educator* contains six **research papers**, many of which look at the different roles of students – as students studying outside of their home island, as future teachers, as researchers, as art connoisseurs or even artists, and as first-generation, ethnically diverse collegiate mentees learning basic academic skills and practices while critically evaluating traditional American concepts such as freedom and justice.

The research papers found in section one include: (1) "Identified Strengths of Chamorro College Students Attending US Mainland Colleges and Universities" by Dr. **KristiAnna S. Whitman**; (2) "Commentary: Teacher Retention and Attrition and University of Guam Teacher Candidates" by Dr. **Mary Jane Miller**; (3) "Developing Undergraduate Pre-Service K-12 Teachers into Autonomous Researchers: A Case Study on Guam" by Dr. **Evelyn Doman**; (4) "Facilitating the Learning of the Art of Chinese Painting and Calligraphy at Chao Shao-an Gallery in Hong Kong" by Drs. **Ying Chen**, **Dickson Chiu**, and **Kevin Ho**; (5) "First Generation Students, Freedom, Equality and Justice in American Education: Applied to the Advising, Tutoring and Mentoring (ATM) Processes" by Dr. **James Sellmann**; and (6) "Break / Brake? Mouse / Mousse? Lose/Loose? Spelling Problems, the (His)Story of English, and Teaching Strategies for Teachers" by Dr. **Clarisa Quan** and Dr. **Catherine Stoicovy**.

Section One contains an article by Dr. **KristiAnna Whitman** who explored the self-identified strengths of Chamorro students attending colleges and universities in the US mainland. By using narrative inquiry, Dr. Whitman interviewed eleven Chamorro students attending US undergraduate institutions and found a range of strengths that they bring to the academic table including commitment, respect, adaptability, and sociability.

The second research paper, by Dr. **Mary Jane Miller**, looked at our local students here on Guam in a teacher-preparation program. In a vivid commentary based on her experiences with pre-service teachers on Guam, she considered the factors that draw these students into teaching. And vice versa, she pondered the reasons that might potentially drive educators away from teaching. By comparing what teacher candidates at the University of Guam (UOG) stated as reasons why they were drawn to teaching as a career or reasons why they might potentially exit the field to what research reports by professional teachers say, Dr. Miller keenly noted the commonalities and differences.

Like Dr. Miller's paper, our third paper also detailed the experiences of pre-service teachers at the University of Guam. However, instead of seeing the students through the lens of a teacher, the third paper by Dr. **Evelyn Doman** discussed the potential of undergraduate pre-service teachers to develop into autonomous researchers through their participation in a one-semester research project. Using the Research Skill Development (RSD) framework (Willison & O'Regan, 2007) as the main conceptual model, Dr. Doman detailed nine student participants who self-rated their abilities to undertake research prior, during, and after an assigned research project. Results revealed that the procedures used to enhance students' skills to engage in research were effective and that students felt more confident in performing research at the completion of their projects.

The fourth research paper by Drs. **Ying Chen**, **Dickson Chiu**, and **Kevin Ho** investigated how Chao Shao-an Gallery at the Hong Kong Heritage Museum promoted Chinese painting, calligraphy, and fine art, and encouraged visitors to learn these arts in order to fulfill its art education mission. Through examining the special exhibition entitled "Porcelain and Painting," the authors interviewed visitors of this exhibition and collected their opinions related to their perception of the exhibition after their visit.

The fifth research paper, by **James Sellmann**, questions the cogency and pertinence of inculcating first-year college students with American concepts such as freedom, justice, and individualism. He argues that many students are

international and would more aptly benefit from practices of equal access and basic psychosocial orientation on campus. If anything, traditional American concepts tend to pose something of an epistemological quandary to culturally diverse students new to campus, and whose own cultures define such concepts in radically different ways. Hence mentors and teachers need to reconsider their practices of enculturing new students in academia.

The sixth research paper, by **Clarisa Quan** and **Catherine Stoicovy**, looks at the spelling of English words. The two authors show how learners advance through a sequential process of knowledge about word features, and they assert that students should receive spelling instruction according to their developmental level. In this paper, the authors discuss the developmental stages of spelling, provide examples of students' invented spellings, discuss explanations or reasons for a number of student difficulties, and present some teaching suggestions for helping students overcome the difficulties.

Section Two contains three **critical essays**. Those without wealth and power, the bereft, pose a peculiar challenge to the political economies of major powers. A longstanding humanitarian crisis for unaccompanied children without food or shelter in far-flung places like Yemen has been "brought closer to home" in the migrant caravan approaching the U.S. border under surveillance by armed soldiers of the American military. Guam is home to many of our readers, and here too there are homeless children. These factors, and the death of a seven-year-old Mayan girl while in the custody of the U.S. Border Patrol, have stirred up the critical imagination of **C. S. Schreiner**, who reflects on the radical otherness of the waif from the dual perspective of philosophy and literature in his essay "Song of the Waif: Heterology of the Bereft." **Christina Lee's** essay "The Sunken Place: An Analysis of Contemporary Rap Music Aesthetics and the Individuation of the Black American Collective" interrogates rap music aesthetics and its culture industry from the viewpoint of Bernard Stiegler's theory of symbolic misery and the attention economy. **Monica Aquino**, likewise informed by Bernard Stiegler's theory of symbolic misery, takes a close look at the inner workings of the internet phenomena of fandom and FanFiction.

Section Three contains six **book reviews**. All of them pertain to issues that impact the lives of educators and students such as language and self-determination, race and ethnicity, feminism, technology, social welfare and decadent subcultures. Our reviewers do not see book reviewing as a lesser responsibility in the world of scholarly publishing, but as a critical mode of engagement with cutting-edge issues in education today. While critique operates under the gold standard of objectivity in book reviewing, professional expertise obligates one to take a position with regard to the book under review that both expresses one's viewpoint and confirms its practical limits. In this volume of *Micronesian Educator…***Paulette Coulter**, a film maker, professional writer, and instructor of English at UOG, scrutinizes the vocational and existential challenges to academic women showcased in *Women Who Make a Fuss: Unfaithful Daughters of Virginia Woolf*, by Isabelle Stengers, Vinciane Despret, and the [Feminist] Collective. **John Currie**, a poet and professional educator from Rochester, NY, insightfully reviews Marilynne Robinson's recent volume of essays, *What Are We Doing Here?* **Chris Cabrera**, a recent graduate of the MA Program in English at UOG who is now pursuing doctoral studies in Japan, offers a critical assessment of Ryu Murakami's *Tokyo Decadence: 15 Stories.* **Verna Zafra**, herself a Guam-born poet and English instructor, offers her critical appreciation of Guam-born Meta Sarmiento*'s* chapbook of poems*, Tie Your Shoes, Kid.* **Chris Garcia**, chairperson of the Division of English and Applied Linguistics at UOG, thoughtfully reviews *Research, Write, Create: Connecting Scholarship and Digital Media.* Finally, **Diane Thurber**, who writes, directs, and performs in plays while teaching English at UOG, reviews *Teaching College: The Ultimate Guide to Lecturing, Presenting, and Engaging Students.*

We sincerely hope you will enjoy this volume! Please look out for the *Call for Papers* for Volume 27 of *Micronesian Educator*, and share your essay, research article, or book review with us.

Best,

Dr. Evelyn Doman
Dr. Christopher Schreiner

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Section 1: Research Articles

Identified Strengths of Chamorro College Students Attending US Mainland Colleges and Universities
KristiAnna S. Whitman, Ph.D.
University of Guam

Abstract

This paper explores the identified strengths of Chamorro students attending colleges and universities in the US mainland. Narrative inquiry and analysis were utilized with eleven participants who self-identified as Chamorro and were attending undergraduate institutions in the continental United States. The interviewed students identified the following strengths as Chamorro students: commitment, respect, adaptability, and sociability. Identified challenges included: feeling behind academically, speaking in class, loneliness, and creating new friendships. Implications for this study are in the educational preparation of Chamorro students who are attending mainland schools or making the transition to higher education.

Background

Guam is an unincorporated territory of the United States and located in the western Pacific (Twaddle, Roberto, & Quintanilla, 2002/2003). Approximately 180,000 people live on the island, which is 30 miles long and 12 miles (at its widest) wide. The indigenous people of Guam are Chamorros. Over 65,000 individuals claim indigenous roots on the island and the island's remaining population is comprised of a diverse mix of Filipinos, Micronesians from other islands, Caucasians, Koreans, and Chinese (Twaddle, Roberto, & Quintanilla, 2002/2003).

Today, approximately 148,000 Chamorros reside in the mainland United States (U. S. Census Bureau, 2010). Following World War II, many Chamorros joined the U.S. Armed Forces and migrated to the mainland. Other reasons for outmigration include the relocation of large companies that were once stationed on Guam, or other employment opportunities. This movement from Guam supports what Pier (1998) described as the Chamorro "sense of adventure" (p. 26). Additionally, Pier (1998) commented that Chamorros typically assimilate well to their new environments across the mainland, and around the world. She posited that this adaptability is grounded in their historic need to assimilate as oppressors overtook the island.

Every year, Chamorro graduates from Guam's local high schools leave the island to attend colleges and universities across the United States mainland. Various reasons for their election to attend college off-island exist. Some of the most common reasons include lack of intended major at the local university, perceived value of off-island education, and a desire for a new challenge or adventure (Barringer, Gardner, & Levin, 1993). While it is a common practice for Chamorros to attend higher education institutions in the mainland, there is little known about this unique group of college students.

Statement of the Problem

Fourteen percent of Pacific Islanders in the United States graduate from college, while nationally, the average graduation rate is 28%; this means Pacific Islanders are half as likely as the rest of the U. S. population to complete college (UCLA, 2006). Even with such a large discrepancy in numbers, there is minimal research conducted on Pacific Islanders and their educational needs (Teranishi, 2010). Various reasons can be hypothesized for this dearth in research, including the lack of emphasis on Asian and Pacific Islander groups, aggregation of Asian Americans and Pacific Islanders in data, and the limited number of Pacific Islanders in higher education to conduct and support this research (Hune, 2002; Teranishi, 2010). In an unpublished study done by a UCLA graduate student in 2006, it was found that of over 2,000 research articles published between 1996 and 2006, only 13 articles focused on Asian Americans and Pacific Islanders (Teranishi, 2010).

Historically, Pacific Islanders have been "lumped" with the Asian American population, leaving limited available research focused specifically on the unique Pacific Islander groups (Sandhu, Kaur, & Tewari, 1999; Teranishi, 2010).

Asian Americans as a homogenous group is a misnomer and information that is reported based on this large group can be misleading. The large group of Asian Americans and Pacific Islanders represents over 60 ethnic groups that speak over 100 unique languages (Institute of Medicine, 2002). The lumping together of these groups in research often results in the group's misrepresentation.

Chamorros in the United States

Pacific Islanders consists of a variety of ethnic groups, with diverse historical and political relationships with the United States. The Office of Management and Budget defines Pacific Islanders (and Native Hawaiians) as those "having origins in any of the original peoples of Hawaii, Guam, Samoa, or other Pacific Islands" (Glasier, Jones, & Hixson, 2012, Slide 5). Chamorros (or Guamanians) are the indigenous people of the island of Guam and are the third largest Pacific Islander group in the United States. The highest concentrations of Chamorros are in California, Washington, and Texas, respectively (Glasier et al., 2012, Slide 35). Many of those who migrate to the United States leave their native island of Guam for the purpose of attending mainland colleges or universities (Barringer, Gardner, & Levin, 1993). Only one local university exists on the island, which also happens to be the only major university in the Micronesian region (Twaddle, Lee, Mansfield, Sablan, & Mendiola, 2004). While the number of Chamorros in the mainland may seem small compared with the total United States population, this number marks rapid growth for a minority group in the United States. There has been a 60% increase in the Chamorros in the mainland United States over a ten-year period (Hixson, Heppler, & Ouk Kim, 2012).

Chamorro students are particularly unique because of the island's political status with the United States. As United States citizens, they are afforded the same rights of other students, but their culture of origin differs significantly from the culture of their college peers. Vakalahi (2011) described the centrality of family and collectivism of Pacific Islander cultures, as well as inclusiveness, reciprocity, respect for family, and interdependency, as central values of cultures of the Pacific. Additionally, Chamorros have historically experienced issues of colonization and oppression. This historical marginalization may lead to "mistrust of foreign systems" (Vakalahi, Godinet, & Fong, 2006, p. 322).

Need for the Study

For the last 10 years, scholars have stressed the importance of disaggregating data of Asians and Pacific Islanders (Sandhu, Pal Kaur, & Tewari, 1999; Teranishi, 2010). Across disciplines: nursing (Esperat, Inouye, Gonzalez, Owen, & Du Feng, 2004), social work (Mokuau, Garlock-Tuiali'i, & Lee, 2008), and education (Teranishi, 2010), researchers agree that Asian Americans and Pacific Islanders are far too diverse to be categorized and studied as a large group. Still, an informal search utilizing the terms "Counseling" and "Pacific Islanders" in PsycINFO resulted in less than 100 results, and only 3 of these results either specifically focused on a Pacific Islander group, or separated Pacific Islanders from Asian Americans in its data collection (April, 2012; K. Santos).

This research was conducted to explore the experiences of Chamorro students attending colleges in the U.S. mainland. More specifically, the research was focused to understand the strengths and challenges that Chamorro college students' experience. Information about this group can assist high school counselors as they prepare their students for upcoming transitions in migrating to the United States. College counselors can gain a better understanding of the experiences of an otherwise marginalized population of students. Counselors can utilize this information to seek more effective interventions in working with this group.

Method

Participants

Eleven self-identified Chamorro college students participated in this study. Participants included seven males and four females attending colleges and universities in California, Washington, Oregon, and Nevada. Four participants were attending private, not-for-profit nationally ranked top-25 universities, four participants were attending private not-for-profit regional universities, one participant was attending a regional public college, and two participants were attending 2-year public colleges (Carnegie Foundation for the Advancement of Teaching, 2013, U.S. News and World Report, 2013). Two participants enlisted in the military and served prior to attending college.

Four participants were in their first year of college, three identified as being in their second year, three were in their third year, and one participant identified as being in the last year of college. One participant graduated from Guam's Public-School System and the other ten participants graduated from private high schools on Guam. Participants identified pseudonyms to protect confidentiality.

Table 1
Participants' Ethnic Identification and College Year

Participant Pseudonym	Ethnic Self-Identification	Year in College
Muñeka	Filipino	First-year
Tåno	Filipino	First-year
Rai	Chamorro	Senior
Sabåna	Chamorro/Filipino	Junior
Magåhet	Chamorro/Japanese/Filipino	Sophomore
Maga'låhi	Chamorro	First-year
Kepuha	Caucasian/Nepalese	First-year
Ha'åni	Chamorro	Junior
Matua	Chamorro	Sophomore
Gådao	Japanese/Chamorro	Sophomore/Junior
Tåsi	Chamorro	Junior

Researcher

The researcher was a self-identified female, a Chamorro doctoral student in counselor education and supervision. The experience of leaving Guam to attend college was one that was personal to the researcher, having left Guam following high school graduation to attend school in the mid-west. Throughout the data collection and analysis process, the researcher was aware of her own experiences as a Chamorro attending colleges and universities in the mainland.

Theoretical Lens and Framework

 A narrative framework was utilized throughout this research process. Narrative research involves collecting the stories of selected individuals and chronologically organizing their stories to develop meaning (Creswell, 2007). Like a novel, a narrative consists of a beginning, middle, end, and a clear plot. A plot takes individual events and organizes them into a story (Polkinghorne, 1988). Analyzing narratives allows for the systematic study of personal experiences and meaning making (Riessman, 2002). In this research, narrative refers to a "story" (Polkinghorne, 1998, p. 13), more specifically, "such as the 'story' of one's life, or the story composed of historical episodes" (p. 14). Narrative approaches have "the capacity to recognize people's strengths and engage people in active, meaning-making dialogues" (Fraser, 2004, p. 181).

Methods of Recruitment

The primary strategy for recruiting participants was to utilize key informants. Key informants are knowledgeable participants, or those who might be able to reach individuals of interest (Patton, 2002).   Several key informants were identified based on their access to networks of college students. Following the approval of the University's Institutional Review Board, a call for participation was emailed to the researcher's personal email contacts. The recruitment letter was also sent to Guam's high school counselors. The call for participation was also disseminated to student organizations at colleges and universities that historically recruit Chamorros.

The researcher then corresponded with potential participants by phone or email and coordinated interview times and dates with them. An informed consent was provided, and potential participants were given options of in-person (if feasible), phone, or Skype (2012) free online/video calling interview.

Data Sources

In narrative methodology, researchers collect data to create stories of their experience. Clandinin and Connelly (2000) described these collected stories, or raw data, as field texts. Individual interviews with participants were conducted to elicit stories of the college experience. Patton's (2002) general interview guide approach was utilized to guide questions based on a predetermined set of questions, while also providing flexibility throughout the interview process. Participants were also invited to provide an artifact of their choice to the interview to share. Rowsell (2011) shared that artifacts provide another source for meaning making.

Data Collection Procedures

Interview Methods

The primary method of data collection was the individual interview. The interviews were semi-structured and corresponded with three main points of contact, including an initial contact, main interview, and follow-up. Initial contact involved the researcher providing general information about the research goals and process and obtaining participant informed consent. If the potential participant continued to show interest and was willing, the interview was scheduled. The main interview followed a semi-structured format. The location of the interview was determined based on the participant's needs: In-person, telephone, and Skype (2012) free online/video calling interviews were offered. All interviews were digitally recorded to allow for transcription. Following the interview, the participant was given the option of receiving a copy of their interview transcript. The follow-up contact took place at the participant's convenience (in-person, telephone, electronic). This contact provided a way for the participant to confirm or clarify the transcription.

Seidman (1991) suggested multiple points of contact with participants, rather than the traditional single participant interview. Connecting with participants over time allows them to provide more in-depth accounts, which are necessary for producing rich descriptions of the experiences. Polkinghorne (2005) described the challenges with relying on "one-shot" interviews that "skims the surface of experiences" (p. 139). For these reasons, he suggested structuring the research process with several points of contact. These multiple points of contact also allowed time for the participant to reflect on experiences and the researcher to process information and formulate questions necessary for future clarification.

Data Analysis

Fraser (2004) emphasized that narrative research is not meant to abide by a close formula. The challenge and the benefits of narrative research are in its flexibility. With this said, it was important to develop a plan for analyzing the narrative data. Fraser (2004) provided guidelines for entering into the data analysis phase, acknowledging that these guidelines can be altered and tailored to fit the needs of the study. The following process was adapted based on Fraser's (2004) narrative research guidelines.

Listening to narratives

The first phase of the analysis occurred during the actual narrative interview. As the researcher, or listener, was engaging in the interview, observations about any body language or tone were recorded. The researcher utilized a journal to take brief notes during the interview. Because the interviews were transcribed, it was most important in this first phase to focus on the experience of the interview. Polkinghorne (2005) reminds of the "need to attend to establishing a trusting, open relationship with the participant and to focus on the meaning of the participant's life experiences rather than on the accuracy of his or her recall" (p. 142).

Transcribing the Interviews and Interpreting Transcripts

The next phase of the data analysis included transcribing the narrative interviews and interpreting the transcripts. Transcribing the qualitative data allowed analysis of the narratives line by line (Fraser, 2004; Polkinghorne, 2005). Wells (2011) described the transcription phase as an often-overlooked phase of the analysis. The transcription

phase is also an interpretive act. The researcher decides how much information to include, the utility of utterances, and the level of detail included in the transcripts (Riessman, 2008; Wells, 2011).

Scanning Domains of Experience

As previously mentioned, one of the main reasons for selecting narrative methodology to frame this research was in its utility in contextualizing multiple spheres of life and identity. Fraser (2004) emphasized the attendance to four spheres that are interconnected, including the intrapersonal, interpersonal, cultural, and structural aspects of stories.

Looking for Commonalities and Differences among Participants

In this phase, the researcher clustered themes across participants to make comparing stories more manageable. At this point in the data analysis, I was primarily looking for any "patterns, narrative threads, tensions, and themes either within or across an individual's experience and in the social setting" (Clandinin & Connelly, 2000, p. 132). These themes and patterns build the overall story of the Chamorro student experience in mainland institutions of higher education.

Linking the Personal Narratives with Current Discourses

In this phase of analysis, specific attention was given to any relationships between the narratives and current discourses. The following questions were asked during this phase:

What relationship do the stories have to current discourses?
Do the stories support or negate any relevant discourses?

Trustworthiness

Throughout the data collection and analysis, it was vital to ensure the overall research quality of this project. Qualitative researchers typically describe this overall quality as its trustworthiness (Lincoln and Guba, 1985). Lincoln and Guba (1985) outlined four tenets that are vital in establishing trustworthiness in qualitative research: credibility, transferability, dependability, and confirmability. While these tenets were established almost 30 years ago, they continue to be recognized in qualitative research as guidelines for maintaining research quality (Patton, 2002).

Credibility

Credibility is essentially the confidence in the 'truth' of the research findings. According to Patton (2002), credibility is equally reliant on two areas- the rigorous methods for fieldwork and the credibility of the researcher. Techniques utilized in establishing credibility included triangulation and member checking.

Triangulation. Triangulation involves the use of various research methods and data sources to corroborate research findings (Creswell, 2007). In this research, multiple points of contact were scheduled with participants, which allowed for a corroboration of participant stories. At the same time, as Riessman (2002) described, I was less interested in the "verification of the 'facts' of lives" (p. 704) and more interested in the meaning individuals ascribe to experiences. Thus, these multiple points of contact did not necessarily provide a space for the researcher to validate the participant's story; rather, it allowed the participant more opportunities to make meaning of their experiences. Additionally, multiple methods of data collection and the use of triangulation methods provided the significant breadth in information that helps in achieving rich stories.

Member Checking. Member checking allowed opportunities for participants to share in the analysis of the collected data. Member checks allowed participants to evaluate the research findings and provide personal insight on the interpretations (Creswell, 2007). Perceived by Lincoln and Guba (1985) as the most crucial and critical

technique for establishing credibility. In this research project, participants were offered the chance to read and clarify their stories and transcriptions as a member check.

Transferability

Transferability involves illustrating that the findings in the research have applicability to other contexts. In positivist research traditions, researchers seek generalizability from samples to populations. As previously stated, qualitative research traditions are not interested in generalizations. At the same time, it is useful to know that the findings in one research project can be applied or relatable to other contexts. The use of thick descriptions in research results is one way of establishing transferability. While this research project was context specific, themes and findings that emerge from data analysis might be helpful in establishing themes in other populations.

By engaging in the interview process, participants were given the opportunity to share their stories and narratives. In analysis, it was the researcher's role to take pieces of these narratives and achieve rich descriptions of their experiences. By generating detailed results driven by the words of the participants, I ensured that this study has some transferability and relevance to similar research areas of interest.

Dependability

Dependability involves illustrating that the results are consistent and could be repeated should the researcher decide to conduct a similar project, or should someone else attempt to engage in a similar project. External audits were conducted to ensure dependability in this study.

External audits involve consultation by a person (or persons) who is not directly involved in the research. The role of the external auditor is to look at both the process and the product of the accounts to ensure that findings and interpretations are supported by the collected data (Creswell, 2007). After removing identifiers from the transcriptions, the research transcripts of this study were provided to an external auditor to be reviewed. This external auditor was familiar with qualitative research and the Chamorro culture.

Confirmability

Confirmability describes the degree to which the results of the research are shaped by the participants, and not the bias of the researcher. Confirmability can be achieved by triangulation, which has been described previously, as well as researcher reflexivity.

Reflexivity. Throughout the research process, the researcher kept journals of emotions and experiences during the interview. In one journal note, it was documented:

> As I transcribe the interviews, I think about the idea of Chamorro students as advocates of the Chamorro culture. As they interact with 'others' or maintain relationships with those 'like them,' they forge an identity that promotes the awareness of the Chamorro culture. Whether it is in maintaining rituals, acting with respect, or through nonverbal gestures, they are committed to promoting the awareness of the Chamorro culture and advocating for the people. [K. Santos, 2/9/13]

Results

Participant strengths

Participants described their strengths in the following categories: commitment, respect, adaptability, and sociability.

Commitment. The participant narratives generated multiple responses of commitment and an ability to persevere. Rai described his ability to get through a situation, despite not liking it, because it will help you in the future. He described his displeasure for school, but his commitment to completing it because it will help him acquire a job in the future [Rai, Story 15]. Rai emphasized his displeasure for school by stating, "I hate school. I

hate school." Later he described that although he "hates" school, he can maintain his commitment to completing school due to his desire to reap its benefits [Rai, Story 15].

Gådao described that although he has been challenged during his time in the mainland, he believes his commitment to meeting personal goals motivates him to stay committed. Gådao stated:

> I feel like I have a drive to…like once I commit to things…a lot of people just give up and go back home but uhh, I told myself that I'm not going to do that…it was already in my head that I wasn't gonna go back home until I accomplish something out here. [Gådao, Story, 16, lines 132-135]

Tåsi shared that one of her strengths is the confidence in knowing that she is committed to fulfilling a specific purpose and this motivates her to finish school. She shared:

> I'm going to school because I'm going to get a fulfilling career and that's going to require this degree in order for me to get this fulfilling career and when I do get that career, I'm going to move back home and it's always that drive to bring what I've learned here and sharing that at home. [Tåsi, Story 17, line 117]

> **Respect.** Respect was a theme that was illustrated throughout participant narratives. In Muñeka's narrative, she described that one of the strengths that assisted her in college was that her family emphasized respect. She stated that her family,

> …reflected the same values that…were promoted in the larger community…like speaking to people with respect…being an overall nice person…I feel like that kind of helped me in some areas here…I'm able to talk to my teachers…and it kind of helped me get the friends I have now. [Muñeka, Story 18, lines 124-132]

Maga'låhi also described his ability and respect for older people as strength. He stated, "working with people who are like older people, I feel like I did a lot of that on Guam…I feel like I can interact with professors…I have a good way of talking with them" [Maga'låhi, Story 14, lines 188-191].

> **Adaptability.** Another strength that emerged in participant narratives was in the students' adaptive nature. Tåno explained that the diversity that exists on Guam promotes this adaptive nature. He explained,

> …Coming from a really diverse environment…I guess like other people who are used to being in non-diverse surroundings, it's a little bit of a shock to them, but it wasn't really a shock here to see like 10 nationalities all in one class. [Tåno, Story 17, lines 71-72]

Ha'åni described how her adaptability made it easier for her to experience study abroad. She shared, "…I feel like being from Guam made it easier to do that because since I had to move here, the whole going Europe wasn't that scary to me" [Ha'åni, Story 40, lines 258-259].

Additionally, many of the participants described the laidback and easy-going personalities that appear to be inherent in the Chamorro people.

> **Sociability.** Most of the participants described their social nature as a major strength in college. Kepuha shared,

> I think I'm good at making new friends…Once I start, I guess break out of my little, I don't say shyness because I'm not shy, but once I like take the first step in trying to make friends, I'm definitely very approachable and very adaptable to different kinds of people… [Kepuha, Story 11, lines 82-84]

Matua echoed Kepuha's statements by stating:

I feel like I'm pretty outgoing I guess and it's easier for me to open up with people and talk to them and stuff. I'm not really shy…as far as meeting new people…it's not really that big of a deal to me. [Matua, Story 22, lines 132-133]

Other participants emphasized their ability to talk with others. Gådao shared, "I feel like I'm kind of a social person I guess…if someone talks to me, I talk back and I'm friendly and all that" [Gådao, Story 14, lines 121-123]. Tåsi expressed that one of her greatest strengths is that she is "a very social person. I like talking to people…I'm not shy" [Tåsi, Story 15, line 112].

Participant Challenges

The following were the themes that emerged amongst participants regarding their greatest challenges: Feeling behind academically, speaking in class, loneliness, and creating new friendships.

Feeling behind academically. Many of the participant narratives were centralized around academic inadequacy. Tåno shared, "the education that high schoolers back on Guam receive doesn't really compare to the education high schoolers in the states receive" [Tåno, Story 2, line 6].

Sabåna expressed that although she attended a private, college preparatory school on Guam, she still did not feel prepared for college. She expressed, "I feel like the education didn't really prepare me for what I came into in college" [Sabåna, Story, 7, line 49].

Maga'låhi emphatically stated, "the biggest problem is preparation." He continued,

I personally feel that the education system on Guam is not adequate enough to umm, prepare a student for the rigor of colleges out here…I know I can't say that for the whole island, more just my high school…but I think for the most part, it's just preparation is the biggest thing [challenge]." [Maga'låhi, Story 8, lines 113-123]

Speaking in class. Some of the academic inadequacy participants described also made some of the participants unsure about their ability to contribute to meaningful class discussions and inhibited their participation in classes. Muñeka shared,

It's an automatic thought to view everyone that I'm not familiar with in this place as being a lot more intelligent and…opinionated, and so that kind of scares me sometimes…I kind of observe it in the classroom setting where people are able to like, pitch their ideas without, with like total ease, and I have to be really deliberate. [Muñeka, Story 14, lines 100-104]

Magåhet's feelings regarding participating in class discussions were like Muñeka's. He stated,
I was always really, really hesitant to speak up- and I still kind of am to this day, just because like when I hear other people they're just so eloquent and they speak really good English, like they know like the proper etiquette for like classroom discussion and bouncing off ideas off of each other and giving someone else credit for like whatever insight they offered, and so like, just because- I felt like my high school experience was too much memorization and not enough like critical thinking. [Magåhet, Story 22, lines 171-177]

Ha'åni shared similar sentiments about feeling unable to speak in class discussion. She expressed,
I was kind of scared to speak because the people who spoke sounded really smart and I felt like, I don't know, back home, you know everybody so it was really comfortable…So in the beginning, it was hard for to speak up or state my opinions and even now sometimes it is… [Ha'åni, Story 14, lines 83-86]

Loneliness. The physical distance from Guam, away from family and friends, was evident in participants' descriptions of the loneliness the experienced. Kepuha stated, "I miss having a social life…I definitely try to explore

to keep my mind off of that loneliness" [Kepuha, Story 7 & 8, lines 60, 68]. Matua explained, "…In my first year, it was kind of the difficulty of missing home and I guess it really was just a transition like takes some getting used to…" [Matua, Story 20, line 113-114].

Gådao shared, "when I first moved out here, it was very lonely…" [Gådao, Story 2, line 23]. Gådao continued,

> Dealing with the loneliness of not having family and friends out here is probably one of the most difficult things. I say that's probably the biggest thing for us to worry about because that's usually what sends people back home. And that's one of the main reasons, because it gets lonely out here, you know. And, some people just don't want to feel lonely, especially when they know that going back home, it's just one plane away…and you have all those friends again to surround you. [Gådao, Story 12, lines 108-111]

Creating new friendships. Interestingly, although sociability was described in participants as an asset and loneliness often was described as a challenge, the ability to forge new friendships was also described as a challenge for participants. Kepuha shared,

> I don't think I want to replace my friends yet so I think that's kind of one of the reasons why I haven't started to go out and look out for new friends. I'm still clinging to my old friends you know…[Kepuha, Story 13, lines 97-99]

Across participants, it was recognized that there was a comparison between the social relationships and friendships that were forged on Guam and the new relationships that were being created in college. Matua shared,
> I just don't feel that same connection with people in the schools out here in the states…for the most part, I haven't really met tons of people I would like to, that I would be friends with out here, I guess. [Matua, Story 9, lines 207-210]

Linking personal narratives with current discourses

Participant narratives were aligned with previous research. Pier (1998) generated a list of the strengths that contribute to the resilience of the Chamorro people in the face of historical trauma. Additionally, she shared the stressors that impact the Chamorro people due to their history. Pier identified the strengths of the Chamorro people as the following: extroversion, generosity, passion for life, and the extended family. Additionally, she identified the importance of reciprocity, the lack of recognition, and the importance of the family as stressors in the Chamorro people. The emergent themes identified in this research were compared with Pier's findings. Similar findings were found in the theme of extroversion. Participants in this research study described their strength in making friends, meeting people, and socializing. Participants described their ability to communicate with others. Additionally, many of the participants shared that their friendliness served as strength in their transition to college.

Pier (1998) described the passion for life that is present in the Chamorro people. She explained this theme as devotion to whatever it is that you are doing. In this research, participants illustrated this passion for life in their desire to explore new places, create new experiences, and share their cultural background. Sabåna described the "hunger" she yearned for and her inability to return home until she reaped all the benefits living in the mainland had to offer. Muñeka explained that leaving the island offered her the opportunity to experience new things. Gådao shared that he always knew he needed to leave the island, to grow and deepen his life experiences.

The strengths identified by the participants in this study are also congruent with those identified in Pier's (1998) exploratory study of Chamorros, which was detailed in the last chapter. In the last phase of the data analysis, the emergent themes were linked with Pier's (1998) work. This study extended Pier's (1998) findings and confirmed some of the resiliency factors she explored. Chamorro students exhibited adaptability and sociability, which

assisted them in their move from Guam to the mainland. These findings are analogous to Pier's (1998) findings that Chamorros, despite their historical trauma, survive and thrive.

Challenges. Participant responses generated the following challenges in their progress in college: Feeling behind academically, speaking in class, loneliness, and creating new friendships.

The challenges participants described academically were congruent with previous research with minorities. Yeh (04/05) described that Pacific Islander students, specifically those growing up on the islands, may have attended schools with less rigorous curriculums than those in the mainland. There may also be challenges in moving from teacher-centered classrooms where they are expected to be obedient and respectful toward their teacher, to a student-centered classroom where student participation is intrinsic to the learning process and sharing opinions is important for critical thinking.

These findings were also congruent to previous research with underrepresented minority college students. Padilla, Treviño, Gonzalez, & Treviño (1997) described that the different environments between the home and school create difficulty in transitioning for students from minority groups. Additionally, many of these students have few role models to support them. Yeh (04/05) echoed this idea by emphasizing that many students from underrepresented minority groups are also first-generation students whose families may be unable to connect with their educational experiences.

Another challenge participants in this study expressed was in their loneliness. Yeh (04/05) also highlighted the challenge in dealing with the distance from home Pacific Islanders experienced. Participants highlighted that loneliness is a primary reason student leave college in the mainland. The distance from families and friends is challenging and flights to Guam are both time-consuming and costly (approximately $1500 round-trip, duration approximately 15 hours from the west coast).

Discussion

Implications for Counseling Practice

 This study particularly provides insights into the guidance school counselors can provide their students. Many of the students recognized their high school counselors as significant influences in their preparation for college. High school counselors can additionally assist transitioning students by preparing them for ways to mitigate some of the challenges they might experience in college. Some suggestions include connecting them with an older mentor at, or around, the university they are attending; generating coping strategies for dealing with loneliness; and providing them with resources they might access if the challenges become insurmountable. One participant described accessing counseling services while in college. Perhaps sharing these resources to students prior to them leaving the island will instill the idea that these resources are available and accessible.

This study also provides implications for college counselors working with Chamorro students.   Knowledge of the strengths and challenges Chamorro students in mainland colleges are experiencing can help colleges develop proactive transition plans for this population. A common theme across participants was the idea of loneliness and inferiority. Students coming from Guam have been raised in communities where they know everyone around them and leaving the island for college is oftentimes the first time they are truly around strangers, thousands of miles from their families. This can cause significant emotional strain on the student. Recognizing these challenges is one implication for counseling practice. Additionally, Chamorro students have oftentimes built support systems and close networks of friends on Guam. These networks do not always follow them to their mainland colleges. Recognizing this strain acknowledging and understanding the role the family plays culturally can have impact on the counseling process. Participants identified that their peers who opted to leave mainland schools and return to Guam did so mostly due to feelings of loneliness.

This study also has implications for the use of creative techniques in counseling practice. Although the purpose of the narrative interview in this study was not intended to be a therapeutic intervention, many of the participants commented that they were "excited" or "eager" to tell their story. One participant expressed, "it's about time someone studied this." Following the interviews, participants expressed their gratitude in being given the

opportunity to share their stories. The narrative interview might be an additional training tool for working counselors, especially those working with marginalized populations. Rosenthal (2003) described that the narrative interview "can trigger processes of change in interviewees" (p. 915). Additional creative interventions with this population include utilizing the multiracial genogram and writing narrative essays to describe cultural identity and its impact (Thomas & Schwarzbaum, 2011).

Other Educational Implications

Participants identified their challenge in speaking in class. The humility and modesty that is apparent in the Chamorro culture conflicted with the American higher education classroom. One suggestion would be to prepare students for these challenges by simulating classroom debates or encouraging more student-centered classrooms, where discussion is central to the learning experience.

The participants in this research also described their experiences in applying to college and the challenges they experienced in navigating the college application process.   Increased programs to assist students in the college application process are necessary. Additionally, every participant described their family's impact on their educational expectations. Incorporating the family in discussions of higher education is imperative in a culture that so highly values family.

Participants also described the experience of recruitment and decision-making in the college application process. Participants expressed that there were limited recruitment efforts from mainland colleges, which limited their understanding and exposure to mainland colleges. Most of the students shared that their decisions were based on the perspectives of alumni and students who would return to Guam to share their experiences. For higher education systems, this means increased efforts to recruit Guam's students.

Majority of the participants expressed interest in this research project and its purpose. One participant was specifically interested in understanding the research methodology that was utilized in this project, and a couple of participants asked to stay in contact following the research project. The desire participants illustrated to connect to the research and connect to opportunities implies the need to promote more formalized mentorship opportunities for underrepresented groups, particularly Chamorro students.

Recommendations for Future Research

Similar narrative studies can be conducted with other groups to understand their unique experiences. More empirical research with groups that have been historically "lumped" will allow for a greater understanding of these groups and allow for the development of programs and policies that might improve their educational situations.

Additional research can be conducted specifically on coping strategies for dealing with Chamorro migration. Some of the participants mentioned utilizing faith and spirituality as a form of coping with the experience of being away in college. Some participants described membership or development of culturally-based organizations to promote awareness of their culture and celebrate their heritage. An understanding of how students utilize these resources and supports would be helpful in extending the resources available for Chamorro college students.

Advances in technology have allowed researchers to reach populations that might have been more challenging to reach in the past. In this research, Skype (2012) technology allowed me to reach participants across the nation, without necessitating a large research budget. Like in Hanna's (2012) research note, the Skype interviews allowed for interaction between the researcher and the participant. Additionally, interviews were easy to schedule which allowed for the ease of data collection. This was especially helpful in working with students' busy schedules. Additional studies utilizing Skype technology (or similar forms of technology) to link multiple perspectives and cultures are recommended.

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Commentary: Teacher Retention and Attrition and
University of Guam Teacher Candidates
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Abstract
No one goes into the teaching profession because they believe that, ultimately, it will make them rich. There are many reasons why people choose teaching as a profession, but high pay is not one of them. What, then, are the factors that entice so many people to become educators? This paper is a commentary on why teachers are drawn to the teaching profession and what factors have the potential to drive educators away from teaching. It compares what teacher candidates at University of Guam (UOG) state as reasons why they are drawn to teaching as a career to what research reports professional teachers say. Likewise, it compares factors that UOG teacher candidates say are reasons that could potentially discourage them from continuing in the teaching profession. The conclusion comments on noted differences.

Background
A recent post on social media suggests that universities should offer courses that truly prepare future teachers for all the types of work they are likely to encounter in public schools. They suggest the following five courses should be taught in teacher education classes:
1. Copier Repair 101
2. Introduction to Quick Eating (lunch)
3. Preparation for Crazy Things Parents Will Say or Do
4. Car Rider Duty Essentials
5. Philosophy of Unfinished Homework Excuses (Mansfield, 2018).

The post is humorous, generating at least a smile on the face of any educator who reads it. Yet, it also points out a deeper truth. We teach students how to make lesson plans, how to organize a classroom and manage behaviors. We demonstrate methods of engaging students and allow teacher candidates to practice good teaching strategies multiple times. We adhere to national standards and promote professionalism among all teacher candidates. Our students leave their education programs armed with a depth of research-based teaching strategies and they are academically strong in their content areas. Yet, teachers are struggling, especially those new to the profession. They work hard to please multiple "masters." Many even leave the profession for other opportunities. Perhaps the types of small lessons indicated by the above list of "suggested courses" indicate how impossible it would be to identify and include everything teacher candidates need to know in order to survive and succeed as a professional educator.

What attracts people to the teaching profession?
A look at literature reviewing factors that attract people to the teaching profession shows that there is a notable consistency of responses over time and across studies. The question most asked in these studies was, "Why become a teacher?" There were some differences among lists generated by the various studies, of course, but the factors most commonly mentioned were quite similar throughout.
Marsh reports on a recent study which consisted of 858 participants who responded to the question of why they chose the teaching profession. The top five reasons cited among participants for entering the teaching profession were:
1. **The desire to work with young people and to make a difference in their lives**
   In addition to Marsh, every study reviewed included a desire to work with young people among the top reasons as to why teaching was a desirable profession (Erikson, 2015; Lewis, 2015; Goodwin, 2018; Alexander, 1994). Erikson asks, "Why work with stressed out adults when you can fill your days surrounded by fun, enthusiastic, honest and genuinely curious youngsters?" (2015, p.1)

   Of the 858 who responded to Marsh's study, just over 80% said they wanted to teach because they enjoyed working with young people. This was followed by 75% of teachers who said they wanted to make a difference. Surprisingly, some of the commonly believed assumptions about why people become

teachers, such as the appeal of multiple holidays, were actually less popular choices and only 10% of the participants said they chose teaching because of its family friendly schedule that would be especially appealing for those with children (Marsh, 2015).

A study by Alexander touches on teachers' desire to make a difference in the lives of children. He combines a group of factors having to do with selfless concerns and the desire to help and promote the well-being of others into a single category that he terms "altruism." In his study he states that, when asked why they became educators, most teachers responded with factors related to altruism (Alexander, 1994).

The desire to make a difference and to help students succeed rates very high among reasons educators are attracted to the teaching profession. This continues to be true in more recent studies as is supported by Erikson who says, "The majority of teachers enter the education profession because they want to make a difference in the world and their communities" (2015, p.2).

2. **The variety in the job**
No two days in the life of a teacher are ever exactly the same. In fact, no two class periods are ever identical, even when teaching the same lesson plan. Teachers say that they enjoy the daily variety, but in particular, they are excited by those "light bulb moments" when their students grasp a new, important, or especially complex lesson. Teaching is a challenging, stimulating job and it is almost impossible for a good teacher to be bored. Teachers are constantly occupied with creative ways to engage and communicate with students. They have to be sharp and intelligent to effectively work with the clever minds of students and to solve a multitude of problems each day that they may not have faced before (Lewis, 2015).

Goodwin says that, as a teacher, you get to determine what you will do each day and how you will do it. Teachers create lesson plans that stimulate curiosity among students, teach required content, and employ interesting methods which work for the educator as well as the students. In education, there is always a beginning and an end to each school year and teachers get a new group of students every year – sometimes every semester. A teacher is constantly challenged to think on his/her toes and must be able to frequently adapt to new personalities and different ability levels. A good teacher is not bored (Goodwin, 2018).

3. **Teaching is fun**
Not all the duties of a teacher are fun, but sharing knowledge with young people, that is, teaching itself, is fun. Teachers can incorporate their own hobbies, skills, and interests into lesson design. They can utilize their creativity to make lessons interesting and different. Personal skills and experiences can enrich daily lessons and the teacher's enthusiasm is unquestionably contagious among the students. A major influence on why teachers choose to become educators is the gratification and pleasure that it provides in sharing something you love with young people and watching the understanding and appreciation bloom in young minds. According to Lewis, there's no denying the immense satisfaction teachers experience (2015). For people who are willing to put in the work and find joy in the journey, teaching can be a lot of fun (Goodwin, 2015).

In Marsh's paper, about 32% of respondents said they had chosen the education profession because of the pleasure derived from teaching. The ability to be creative and autonomous in the classroom was a draw to the teaching profession (2015). Goodwin adds that working with children is rewarding and enjoyable (2018).

4. **To inspire students and mentor new and future teachers**
Teachers are aware that no matter what challenges they face in the classroom, their work truly does have ramifications in the lives of their students. A teacher by both word and action can have a major impact on the current lives as well as the futures of the students in their classrooms. Other than parents, teachers

may have the biggest influence on a child's life. Educators teach by example as much as through lesson plans, and some will follow.

Alexander determined that teacher beliefs about teaching had a strong influence on the effectiveness of instruction on learner outcomes. Teachers' beliefs effect their ability to inspire their students. Those who constructively inspire, not only promote a positive classroom environment, but gain higher student achievement and generate a sense of satisfaction among teachers and students (2014).

Marsh reports that 37% of teacher candidates were inspired by former teachers themselves. Forty-two percent of these candidates also said that mentoring and collaboration with currently teaching professionals was stimulating and beneficial (2015). Teachers, especially those who have been inspired by a former educator, often express a desire to inspire young people themselves.

5. **Love of the subject/content**
   Teachers are often drawn to the education profession by a love of their content area and the pleasure derived from sharing it with new learners.   A quote on the home page of a university website states that "There are few who can use their passion in their job. Teachers get to do this every day, with the opportunity to instill this enthusiasm in their pupils." (University of Strathclyde, 2018)

   Love of the subject was a highly-ranked reason why many chose the teaching profession (Marsh, 2015). Coe and his co-investigators completed a study of over 200 pieces of research in 2014. They were looking for common factors that generate great teaching. The study determined that the two most important elements of great teaching were the quality of instruction and how well teachers knew their subject (Coe, Aloisi, Higgins, Major, 2014). Teachers who love their subject are typically well-informed on that subject. Love of the subject content is contagious and students are both perceptive and receptive.

What is notable among the many lists of what people love about teaching or why they become teachers is the similarity between them, often in slightly different orders and often with different wording, but overall quite similar. Even a 1994 study by Alexander says that research as far back as 1975 shows that factors that attract people to the teaching profession include:

1. Working with people/young people
2. Being of service
3. Desire for continued involvement in an educational setting
4. Material benefits and security
5. Time compatibility especially for mothers with school age children (Alexander, 1994)

Other studies report similar findings but with additional reasons. These studies include energizing environments, job security, inspiring others, good for working mothers, autonomy in the classroom, giving back to the community, international opportunities and lifelong learning (Goodwin, 2018; Alexander, 1994).
It is interesting to note that a dependable salary, even if not a high one, was not among the top five items cited by most studies as reasons for entering the teaching profession. Alexander says that when asked why one did <u>not</u> consider entering the teaching profession, however, low salary was often mentioned (1994).

What do University of Guam teacher candidates report as factors that have attracted them to a career as a teacher?
In discussions with teacher candidates in UOG education classes and statements in their essay assignments, students have given a number of reasons why they wish to become teachers. All of the students in the discussions had performed observations and participation in public and private school classrooms and had observed currently working teaching professionals in action. Most had been involved with practicum experiences and so had tasted what professional teaching would be like. When the teacher candidates discussed the reasons why they want to become teachers, many reasons were similar to, but not identical to, what the research showed were common to those of working professionals regarding their career choice.

1. **Satisfaction and fulfillment/ pleasure derived from student success**

   Comments from UOG teacher candidates were most often related to satisfaction derived from helping students learn, seeing children succeed and the personal pleasure they that is gained when students progress and achieve. Teacher candidates said they believe teaching is a very fulfilling profession. Several students commented extensively on feelings of satisfaction.

   - When I did my practicum lesson in math there was this one kid who had a really hard time understanding what to do. I spent extra time helping him and when he finally understood it he got the biggest smile on his face. That's what teaching is all about.

   - I know it's a lot of work but I think I will really like teaching. I think I will be happy as a teacher because I really like helping kids learn new things.

   - It's the greatest feeling when you've spent a lot of time planning a special lesson for the class, and you see the kids really get interested in what they're doing. They're all talking but it's about the lesson and there aren't any real behavior problems because the kids are so busy doing the lesson. It's so cool when they work hard and then tell you it was fun.

2. **Make a difference/ Give back to the community**

   Many teacher candidates said by becoming a teacher they hope to make a difference in the lives of children and that they see teaching as an opportunity to give back to the community that helped them succeed. They felt that the impact of a teacher can be a strong force in encouraging life success among young people. This agrees with what research studies showed were the top choices stated by working professionals for becoming a teacher. Sample comments from UOG teacher candidates include these.

   - Teaching is one of the most important jobs ever. Teachers are working with the children who will be doctors and lawyers in the future and maybe even governor of the island.

   - I'm looking forward to when one of my future students comes back years later and tells me that they learned something in my class that they thought was helpful all through the years.

   - I really love science and I think there's not a lot of elementary teachers that don't like it as much as I do. There's a lot of science that affects Guam like the environment and oceans and weather and it can all be interesting if the teacher makes it fun. I want to get kids very interested in the environment and protecting the reef because that is very important for the island.

3. **Want to inspire/positively influence young people**

   Reasons for becoming educators stated by UOG teacher candidates again align with those of teaching professionals in the hope to inspire young people and to positively influence their futures. Sample comments from the UOG teacher candidates include:

   - One of the reasons why I always wanted to be a teacher was because of my fourth grade teacher. She was a great inspiration and I still talk about her all these years later. I hope I can inspire some of my students to want to be teachers, too.

   - Some kids spend more time with their teacher than they do with their parents. If I'm going to spend so much time with my students I hope I can help them to believe in themselves. Sometimes the best lesson isn't doing the math, it's believing that they <u>can</u> do the math.

4. **Love kids/want to work with young people**

This was the top choice in many of the survey outcomes of professional teachers. Although the desire to work with kids was prominent in discussions and writings from UOG teacher candidates, it was less frequently mentioned than other reasons. Comments from students include:

- Teaching all the different kids who are at all different levels will be a big challenge, but that's part of what makes it interesting to me.

- I would not want a job where I just sit and type all day when I could work with kids and teach them things they need for their future.

- I love the creative minds of young children. They always amaze me.

- Ever since I was a child I wanted to be a teacher and work with young children.

5. **Family friendly schedule**
   If there is anyone who enters the teaching profession solely because they expect an easy daily schedule, plenty of vacation, and a relaxing lifestyle, they will be greatly disappointed (Lewis, 2018). Still, having a family friendly schedule is generally a positive aspect of teaching. It factored into the responses of working teachers in a number of research studies and was a frequently mentioned reason given by UOG teacher candidates. Teacher candidates seem quite aware of the benefits of working with a family friendly school schedule. Student comments included these:

- My boy will be starting kinder next year and it will work out that when I'm a teacher my work schedule will be the same as his school schedule.

- Teacher salaries aren't real high and I can't afford day care so it's a good thing my work schedule will be about the same as my kids' school schedule.

- I don't have kids yet, and the school schedule isn't the main reason why I chose teaching, but it's nice to know that when I do have kids I'll have pretty much the same days off that they do.

According comments made by University of Guam Teacher Candidates in discussions and essay assignments, they express a positive outlook regarding their professional futures. Comments from both currently working professionals in the literature and from teacher candidates in a UOG program show dedication and commitment to the teaching profession. They indicate a real desire to educate for the future, to inspire children to succeed, and a belief that teaching will be a satisfying and rewarding career.
However, even with many positive factors that recommend teaching, some research studies indicate that many teachers are leaving the profession and that much of the exodus occurs among the ranks of new teachers rather than among those simply retiring. There have been numerous studies on factors that negatively impact teaching and issues that contribute to educators leaving the teaching profession.

Fulton notes that nearly four out every ten teachers leave teaching after just a single year (Fulton, 2018). McFeeley writes, "A recent survey by Gallup indicated that about 48% of teachers in the United States say they are actively looking for a different job or at least watching for other employment opportunities (2015, p.2). Strauss adds that about 90% of the annual teacher vacancies occur as a result of teachers leaving the profession (2017). Lambert's work agrees with this statistic. He says that current data supports the fact that over the next five years about half of today's teachers will leave the profession (2018).
Teachers leaving the profession is particularly worrisome when considering that so many of those leaving are new teachers. McFeely writes that at the beginning of the 2017-18 school year, almost all U.S. states had a shortage of teachers in major subject areas (2018). Furthermore, although today's education workforce consists of many young teachers, it also happens that beginners tend to leave the profession at higher rates than those who have been practicing longer (Strauss, 2017).

Between the requirement to meet the academic needs of all students, mandatory data collection, managing student behaviors in class, preparing students for those all-important end-of-school-level tests (such as SAT10), pleasing administrators and parents and performing duties related to extra assignments, teaching can be a very demanding and stressful occupation. A number of interesting studies have been conducted to determine factors most likely to negatively impact teachers and potentially cause them to leave, or at least consider leaving, the teaching profession.

The pressures and stresses of teaching are most often enumerated within studies of why teachers leave the profession. The reasons given for leaving rarely include such items as, "I don't like teaching students," or "I am tired of my content area." People are drawn to the profession because they like to teach and they like their content areas. In addition, teacher candidates are trained to succeed; they generally leave the university halls excited to begin a career as an educator. So what happens? After spending time and money to gain teacher certification, why do teachers then decide to leave the profession?
Research studies provide many and varied reasons that teachers state have an effect on their professional disenchantment and for leaving a profession they once loved. Outcomes of these studies are not identical, but some factors do appear consistently and frequently. The most commonly cited reasons for leaving the classroom are given below.

Why do teachers leave:

1. **Challenging Working conditions/ heavy work load**
   One of the reasons that most often appears on the list of why teachers leave the profession is that working conditions have become difficult and very stressful. Poor working conditions include such things as lack of support from school administrators, lack of needed supplies or dealing with difficult students or co-workers. In particular, teachers said they felt overburdened when they were assigned additional responsibilities such as academic committees, community service projects, and sponsors for student organizations on top of the usual mandatory duties such as before school and after school duty or lunch and recess duty (Marsh, 2015).

   The demands of data collection and testing have also taken a toll (Walker, 2014). In addition typical teaching responsibilities there may be accreditation reports, book selection committees, IEP meetings for special needs students, faculty meetings, grade level meetings, content area meetings, and heavy demands for data collection and student progress reports and more.

   The increasing range of duties and responsibilities that teachers are routinely assigned makes it difficult to have time for what the profession is all about: Teaching and inspiring young minds. Teachers say they often feel that the rewards of teaching are becoming overshadowed by all the extra demands. "They are stressed by the range of things they're required to teach and the snowball effect that emerges from increased requirements" (Seven Reasons, 2018, p.1).

   Strauss reports that a recent survey by the Organization for Economic Co-operation and Development (OECD) shows that educators in the United States teach the greatest number of hours per week of all countries surveyed and that they have among the lowest number of hours for planning. Furthermore, the survey said that U.S. teachers have above-average class sizes and they teach more low-income students than teachers in most of the higher-achieving countries surveyed (Strauss, 2017).

   A 2017 survey of nearly 5,000 teachers conducted by the American Federation of Teachers (AFT) found that nearly two-thirds of teachers feel their jobs are always or often stressful. That is about double the rates of stress experienced by the general U.S. workforce (Mulvahill, 2018) and Marsh writes that 76% of educators who are no longer teaching blamed a heavy work load as an important factor in their decision to leave the classroom (2018).

Of particular concern when considering the impact of an excessive workload on beginning teachers are the outcomes of a study done by the Association of Teachers and Lecturers (ATL) union on teacher attrition. The ATL union surveyed its teacher trainees and newly qualified teacher members and found that of those who have considered resigning, 73% stated the heavy workload as the primary reason (Hodge, 2015).

2. **Lack of respect/lack of support**
Lack of respect was the second most popular reason given for teachers who are thinking about quitting. A number of teachers report feeling negative effects from what seems to be a general lack of respect for the education profession. But the lack of respect for teachers in particular isn't confined to "the public." Mulvahill cites a recent report from Penn State University and the non-profit Robert Wood Johnson Foundation, in which teachers rate the lowest of all the professions surveyed in feeling that their opinions count at work (2018). Teachers often stated that their voices are not heard. This aligns with the OECD report mentioned earlier which found that in addition to heavier than average workloads, two-thirds of teachers felt undervalued (Hodge,2015).

In addition, many teachers report that they feel they are micro-managed by administrators and parents. They state feeling frustration and anger that administrators tend to bow too easily to the demands of parents and others at the expense of teachers (Mulvahill, 2018).

3. **Testing and data collection/ No longer looking out for kids best interests**
There has been a great deal written on the impact of mandatory testing and data collection not only on students, but on teaching and education in general and on teacher morale. According to one report, "Standardized testing has become a national sport" (p.1). The report further states that too much class time is spent on preparing students pass the mandated tests, but that teachers do so, usually at the behest of the administrator, because the stakes are high for both the teachers and their schools. The report suggests that the obsession with testing is a problem (Seven Reasons, 2018).

The burden placed on teachers as a result of high-stakes standardized testing and the emphasis on data collection is definitely a issue among teachers who are leaving the profession. According to an National Education Association (NEA) survey of classroom teachers, 72% replied that they felt either "moderate" or "extreme" pressure to increase test scores from both school and district administrators. Some teachers were extremely frustrated with testing and data collection and some even called it a "punitive and abusive test-and-punish system (Walker, 2014). Some teachers report being told to teach only what is on the test (Mulvahill, 2018).

Lambert writes that one of the primary contributors to job-related teacher stress is the excessive amount of testing and data collection that some districts demand. He calls this a state of "testing overload" and says it is not only detrimental to student morale, but is counter-productive for effective teaching (2018.) Too much time and emphasis on testing, however, tends to lower teacher satisfaction with the job and nearly half of National Education Association (NEA) member teachers who were surveyed said that they have considered quitting because of standardized testing (Walker, 2014).

4. **In the end, family takes priority/ personal reasons**
This was the fourth most frequently cited reason cited for leaving teaching. Even when teachers have stated one of the reasons above for leaving the teaching profession, they often add the needs of family along with it. Too much work can affect health and home life. Too much stress can affect health and home life, too. A number of teachers stated that leaving the profession was part of a plan for taking better care of their families and homes. Some choose to homeschool. Some look for part time jobs or work from their homes (Mulvahill, 2018). About a third of teachers who leave the profession cite personal reasons, including pregnancy and child care, as extremely or very important in their decision (Podolsky, 2016).

Along with the report by Strauss that U.S. educators teach more hours per week than most other countries (2017), Fulton adds that the impact of job-related stress on personal health and its consequent effect on the teacher's family can be significant (Fulton, 2017). Marsh concurs and reports that 79% of new teachers felt they didn't have a good balance between work and home life. Almost half of these teachers said that they work an average of 6 to 10 hours over the weekend and most (81%) said they have no time for hobbies or relaxation. The teachers quite universally agreed that an improvement in work-life balance would involve "less unnecessary paperwork" (Marsh, 2018).

5. **Dissatisfaction with compensation/ Better career opportunities**

Teachers are aware going into the field that educators are not among the highly paid elite. However, as extra duties and additional demands are added to the daily tasks involved with high quality teaching, the amount of work a typical teacher is required to do compared to the amount of compensation received can become far enough out of balance that the teacher feels compelled to look for other professional options. Beginning teachers generally earn about 20% less income than individuals with college degrees in other fields, and in some cases this wage gap widens to 30% for mid-career educators (McFeeley). Strauss's report is even bleaker and says that the average U.S. teacher is paid 30% less than other college graduates and that their income has actually declined in relation to other professional fields since the early 1990s. She adds that, "While salaries vary significantly across and within states, a recent report showed that, in more than 30 states, the average teacher heading a family of four would qualify for several forms of government assistance" (Strauss, 2017, p.2).
Pay or benefits were not at the top of reasons why teachers say they leave the profession, but it was often among the most frequently mentioned in the literature. Thirteen percent of teachers who chose to leave teaching mentioned compensation as a contributing factor. Low pay can make an education career less appealing, especially for individuals carrying large student loan repayments (McFeeley, 2018).

McFeely reports results of a Gallup survey which showed that almost half of teachers (48%) in the U.S. say they are actively looking for a different job now or at least keeping watch for potential opportunities. About 60% of the teachers in the study gave responses related to better career options as a reason for leaving. Almost every state in the U. S. had shortages of teachers in major subject areas at the beginning of the 2017-2018 academic year (McFeely, 2018).

An educator who is happy and who feels the joy of success in his or her classroom is most likely to remain in the profession in spite of the lower salary level, as long as the income is enough to pay bills and sustain a reasonable standard of living. It is surprising that new teacher recruits who have just completed at least four years of university study and practice, and who may be repaying student loans for some time to come, would suggest they might not stay in their chosen field. However, a recent survey by the Association of Teachers and Lecturers found that about 25% of young recruits said they were not sure that five years from now they would still be teaching (Hodge, 2015). What do University of Guam students see as factors that could potentially become serious enough to cause them to leave their chosen profession?

What do teacher candidates at UOG say are reasons that concern them about becoming a teacher and which could someday contribute to a decision to leave the teaching profession?

In discussions with teacher candidates in UOG education classes, students reported a number of factors that concern them about the teaching profession. These are factors that have the potential to affect future decisions about remaining in the teaching profession. All of the students in the classes had performed observations and participation in public and private school classrooms and had observed currently working teaching professionals in action. Most had been involved with practicum experiences and so had tasted what professional teaching would be like.
When gathering observations and critiques from teacher candidates regarding reasons they are drawn to the teaching profession, 172 responses were noted. However, when discussing factors that could potentially drive

them to leave teaching, only 93 comments were noted. Although the top choices are still similar to what the working professionals stated, there were more differences between the professionals and the teacher candidates among the negatives than there were among the positives. Comments from teacher candidates at UOG regarding factors that could potentially encourage them to leave teaching were most often related to concerns about stress and work-life balance, managing student behaviors, and some unease about funding or finances.

1. **Stress and work-life balance**
    Comments from students about concerns they have regarding their future teaching roles generally did not separate stress from work-life balance. When discussing items that may eventually discourage them from continuing as a teacher, the teacher candidates often linked stress and work load with disruptions to their personal lives. These are representative comments from teacher candidates.

- I already know that I am going to love being a teacher, but I'm getting married in June and my family has to come first. I think that teaching will be a positive thing for me and my family and I will be able to find time for family while doing a good job as a teacher. But if I ever have to choose just one, I'll choose family.

- I have put a lot of time and money into becoming a teacher and I would not leave teaching for anything small, but if my family, or my church obligations, or my health is really suffering a lot, then I'd have to consider it. I really don't think this would happen.

- I'm sort of a perfectionist and that makes me kind of a high-stress type person, especially if things don't go right. The reason I can think of that would make the amount of work force me to quit teaching is if it gives me so much stress and pressure that I can't stay healthy and be happy.

- I've heard from some of my friends how much work it is, but I think I am ready to handle it. If I can't do the work without stressing out then maybe I'd have to do something different, but every job is stressful sometimes. All I can do is try my best and pray.

- My classes prepare me very well on how to be a great teacher. I don't think classes can teach each person how to handle stress and arrange their lives so that there is a time for work and a time for self and family. Each person has to do that when they get there. It's just something we have to handle no matter what job we have.

On the other hand:
- I've been going to college full time for more than four years already. I have a job in a hotel and a son to raise. It's always been a lot of work and stress for me and I don't think teaching will be more stress than what I have now. I hope it will be less.

- I know there is work and stress in teaching and my family comes first, but I think that if I work hard and keep up with all the students' work this will help me balance out the time I need for myself and to feel like I have done a good job.

2. **Student behaviors**

Although inability to manage student behaviors did appear on some lists of why working teachers leave the profession, it was not among the most frequent responses given. Hodge writes that 25% of teachers surveyed said difficult student behaviors contributed to why they had considered leaving the teacher profession (2015). Teacher candidates at UOG most often commented that a poor work-life balance and excessive stress are factors that could cause them to consider leaving their profession in the future, but they have great concerns about managing student behaviors as well. Most seem to recognize the importance of effective classroom management to successful teaching but they generally believe they will rise to the challenge. This is a sample of student observations regarding classroom management.

- Managing student behaviors worries me a lot, but I haven't done student teaching yet. I have learned some good strategies in my classes and practicum experiences and I will learn more when I student teach. I have to be able to handle the kids or I won't be able to teach them anything. That would be pretty depressing.

- Some kids today don't seem to mind even their parents. They want instant gratification and some are glued to their devices. I don't expect to have a big problem with kids behaving, but I can see why a teacher would leave if they do.

- My practicum teacher told me I need to be more firm with the students. It's something I will definitely work on because I think my life would be pretty miserable if I have to face naughty, misbehaving students every single day.

- When I was teaching my lesson the kids wouldn't stop talking. I was really embarrassed and I'm just a student. If I have too much trouble handling the kids I think I would at least think about leaving teaching or moving into another area of education.

- I know somebody who left teaching partly because she was so unhappy with the kids so it could happen to anybody.

On the other hand, some have said:
- I think I will be ready when the time comes. I worried about it a lot before my first practicum lesson but it all went ok there. I hope I will be one of the lucky people who don't have behavior problems in my classroom.

- I am the oldest of five brothers and sisters. I have had to be responsible for them and their behavior most of my life. I know I have a lot to learn, but I think I will be able to handle the kids in my class.

- When I did my observations I saw that there is a big difference in classrooms where teachers can control the students and where they can't. I learned some things I will never do in my own classroom and some things that seem to work.

3. **Funding and finance**
   There was great diversity in comments during discussions about money and school finances. Some teacher candidates were worried about funding that would keep buildings well maintained, clean and safe. Others wondered if there'd be enough textbooks and equipment in their classrooms. Still others expressed concerns about whether their salaries will keep up with the amount of money they will need to spend to buy materials needed for their lessons. Although UOG teacher candidates have concerns about funding and finances and admit that if things are bad enough they'd quit teaching over financial issues, in general this appears far less important to them than the first two factors. Sample student comments include these.

- Money could be just a part of a big picture. If there's too many duties and committees and pressure to teach everything to the kids but no books and materials to do it with, that would drive anybody away.

- My mom was a teacher for many years and she was always buying things for her classroom and supplies for the kids. I have to pay my bills and feed my family and I don't think I can spend a lot of money on supplies like my mom did. I don't know that lack of materials and supplies would make me quit teaching, but I can see that it could be frustrating.

- When I graduate I'll have student loans to repay. For now, it looks like my teacher salary should be enough to pay the loans and cover living expenses. If the legislature does something to change this then I would have no choice but to look for a different job.

On the other hand:

- I can't see myself running away and abandoning students to unsafe building conditions that I am afraid to live with myself, even if conditions are horrible. I know I couldn't pay for building repairs but I think I'd do something to try to improve things for everyone or maybe take photos and send to the newspaper.

- Teachers don't earn a big pay check but the job is stable and the income reliable. Of course, I'd have to quit if they don't pay me but that doesn't happen.

What can be done to help teacher candidates cope with the stresses that can negatively impact young teachers?
As a school of education we train quality candidates for professional teaching. We can advocate for students but we cannot change district policies, increase available budgets or alter legislative mandates. Students also have opportunities to practice classroom management. However, perhaps it would be beneficial to students to include within our lessons strategies that help bolster the teacher candidates' ability to deal with stressful circumstances and difficult daily routines. The candidates already take general classes that bolster knowledge about maintaining good health and proper nutrition which is a vital component of a teacher's wellbeing. Another possibility may be to include within our instruction a few basic principles from positive psychology. **Positive Psychology** is the scientific study of strengths that enable individuals to be happy and fulfilled in their daily lives. It emphasizes traits, thinking patterns, behaviors, and experiences that are focus on positives and can help to strengthen mental resilience (What is Positive Psychology, 2017). Positive psychology attempts to eliminate or downplay negative ideas and promote a positive outlook on daily life (Hogan, 2005).

Perhaps helping our teacher candidates to focus on positive aspects of their situations and to build mental resilience would help them to better deal with the stress and daily work load of teaching. The potential impact of positive thinking may best be summarized in a quote from Lewis.

> Teaching is more than just a job. It's a calling. It's an ever-surprising mix of grueling hard work and ecstatic successes, both big and small. The most effective teachers are in it for more than just a paycheck. They keep their energy levels up by focusing on why they got into teaching in the first place. (Lewis, 2018, p.1)

Conclusion
In general, teacher candidates at University of Guam seem to have a very positive outlook when considering their future profession. They express many positive reasons for becoming teachers and most of these reasons align with those of currently employed educators. Their most frequently expressed reasons for wanting to be a teacher are the satisfaction derived from student success, to make a difference in the lives of their students, to inspire or influence young people, the desire to work with young people, and the family friendly schedule that teaching offers.

They acknowledge, however, that factors may arise that could cause negative feelings or too much stress and potentially contribute to them leaving the profession. The concerns of teacher candidates at UOG looking forward to their lives as educators say that factors that could contribute to them leaving the teaching profession include those that create so much stress that it interferes with personal or family life, managing student behaviors, and distantly, concerns about educational funding and financial obligations. Most of the candidates express that they feel well-prepared to handle the challenges of teaching or will rise to the occasion when needed.

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Developing Undergraduate Pre-Service K-12 Teachers into Autonomous Researchers:
A Case Study on Guam
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Abstract

This study evaluates the process in which undergraduate pre-service K-12 teachers develop into autonomous researchers through their participation in a one-semester research project. Using the Research Skill Development (RSD) framework (Willison & O'Regan, 2007) as the main conceptual model, nine student participants self-rated their abilities to undertake research prior, during, and after an assigned research project. Through sequential interviews and observations, the researcher was able to measure students' levels of autonomy in meeting research project objectives on a continuum of a scale from level 1 to level 5. Results reveal that the procedures used to enhance students' skills to engage in research were effective and that students felt more confident in performing research at the completion of their projects. As all of the participants were pre-service teachers, students showed interest in developing their research skills so as to investigate problems that might occur in their future school placements.

Background

In 1998, the Boyer Commission on Educating Undergraduates in the Research University stated undergraduate student research as one of the main initiatives of four-year universities (Boyer, 1998). Defying the need for universities to define themselves as either teaching institutions or research institutions, the findings of the Boyer Commission said that it was crucial for universities to be both. Following the recommendations from the Boyer Commission, universities integrated increased numbers of research opportunities for their undergraduate students, correlating this increased participation in research at the undergraduate level with success in research at the post-graduate levels (Bauer & Bennett, 2003; Gonzalez-Espada & Zaras, 2006; Lopatto, 2004). The findings of the Commission had university officials concede to the obvious need to develop undergraduate students into researchers to allow them to better tackle graduate school if they continue their studies and to prepare them for real-life expectations in the work place where problem-solving skills are valued. This is true of all majors at all universities, not just those studying at major research institutions.

Along the same lines, introducing research to pre-service teachers in undergraduate programs encourages pre-service teachers to think about and revise their own teaching practices, attitudes, and beliefs, as well as develops them into better researchers and makes them more likely to investigate problems in their own classrooms through action research projects, if not formal research (Munthe & Rogne, 2015; Taylor, 2017) . This paper is developed on the premise that when students are given explicit instruction about how to undertake research and are guided at every step, they are more likely to engage in meaningful research and come to realize the natural connection between research and teaching.

For purposes of this study, a distinction should be made as to the type of research under investigation. Here, research is meant to be empirical research, not library research to uncover facts that others have already stated. When assigning research, it should be more than just a normal homework assignment; it should engage pre-service teachers in producing knowledge that is currently not found in written texts, generate new ways of seeing what are generally perceived as familiar topics, and seek to establish new relationships with people involved in research. Because undergraduate students often lack the skills take on such research, scaffolding and modeling of research procedures need to be engrained into the lecturers of the classroom.

The goal of the current study was to measure if students could feel comfortable undertaking research projects on their own if guided properly by the researcher-teacher. As students became more familiar with the expectations involved in research, it was hypothesized that they could become more autonomous. The underlining feature of autonomous learners is that they can take responsibility for their own learning, identify their own needs, find

resources to help overcome their weaknesses, and evaluate their own learning process (Benson, 2001; Palfreyman & Smith, 2003). This ultimately involves more choice for learners, as they wean themselves away from the teacher "teaching" them towards the goal of the teacher "guiding" them. Autonomy is important for a number of reasons, including, but not limited to, preparing students for life-long learning, providing students with skills to seek knowledge themselves, making students more responsible for their own learning, and meeting the technological demands of the 21century (Lamb & Reinders, 2006, 2008; Benson, 2007). For pre-service teachers, autonomy is crucial if they are to take control over their own classrooms, and alongside that, becoming autonomous researchers is necessary if they are to investigate classroom problems that occur during their employment.

Literature Review

A review of the literature on undergraduate research, it is important to see when the trend first took off to have students engaging in actual research projects. Bauer and Bennett (2003) found that prior to the mid-1980s there was little commitment to undergraduate research in the United States. By the late 1990s, research was prevalent among the sciences, but remained limited in the humanities (Healey, 2003). It was only after the Boyer Commission (1998) called for more research across the campuses that interdisciplinary approaches to research started to appear.

When investigating the types of research being carried out in the late 1990s and throughout the 2000s, several studies were found to have been carried out which examined the perceived learning outcomes of undergraduate students who were engaged in research. For example, according to a survey by Bauer and Bennett (2003) of 986 alumni from a research-extensive university, respondents with undergraduate research experience, when compared to those with no research experience, reported greater enhancement of important cognitive and personal skills as well as higher satisfaction with their undergraduate education. They were also more likely to pursue graduate degrees, according to the results of the survey and follow-up on the graduates (Bauer & Bennett, 2003).

Hunter, Laursen, and Seymour (2007) concluded similar findings as Bauer and Bennett (2003). In an ethnographic study of summer undergraduate research experiences at four liberal arts colleges, faculty and students were found to work collaboratively on a project of mutual interest. The benefits of research were shown by comparing the accounts of faculty and students involved in the projects. Faculty and student perspectives revealed considerable agreement on the nature, range, and extent of students' undergraduate research gains. Specific student gains relating to the process of becoming a researcher were described and illustrated by both groups. Faculty framed these gains as part of professional socialization into the sciences. In contrast, students emphasized their personal and intellectual development, with little awareness of their socialization into professional practice. Undergraduate research was seen from a constructivist lens, showing practices that were student-centered and involved students in a community of practice of research. Both faculty and students reaped benefits from the summer undergraduate research program.

In an earlier study, Gregerman, Lerner, von Hippel, Jonides & Nagda (1998) found that retention was increased as students became more actively involved in student-teacher research projects. The research program, built on the premise that successful retention efforts integrate students into the core academic mission of the university, targets first-year and sophomore undergraduates. Findings of a participant-control group design show that the research partnerships are most effective in promoting the retention of students at greater risk for college attrition - African American students and students with low GPAs.

Yet, not all research produced positive views on undergraduate research. Reisberg (1998) reported that faculty members resented having to work in a mentorship relationship with undergraduate students to produce research, fearing that the time spent with students only served to take away from time that could be spent on their own individual research projects. Evans and Witkosky (2004) reported that the facilities and resources for promoting undergraduate research were often too limited and that without proper support faculty resorted to taking undergraduates under their wings in their personal research projects, rather than in having the students to take ownership of their own projects. Finally, Healey (2003) stated that undergraduate students generally were the receivers of research rather than active participants in the production of research.

Although negative perceptions towards undergraduate research do continue to exist, the prevailing opinion is that it is useful and should be encouraged. It is up to universities to find ways in which undergraduate research can be supported. It appears that the extent to which the Boyer Commission has been taken seriously is beginning to be realized in many of the operations of universities around the world, including at the university where the current case study is undertaken. Around the world, including on Guam, undergraduate research is more central to the mission of the university than ever before. This can be seen in the "Good to Great Implementation Plan" (UOG, 2014) that is currently taking place at the author's university. The Good to Great initiative contains an article regarding research which says that a "research agenda with emphasis on locally and regionally important research, interdisciplinary research, and scholarship of teaching will strengthen ties with academic programs. Seed funding will encourage promising research that fits with the institutional research agenda" (p. 22).

Research Skill Development Framework

The Research Skill Development (RSD) is a conceptual framework for measuring the developmental skills associated with research (Willison & O'Regan, 2006, 2007). The RSD measures autonomy on a continuum from levels 1-5 as students develop into researchers. The RSD is broken into six facets of inquiry which include the determining a need for knowledge, using appropriate methods for gathering data, critically evaluating data, organizing information, synthesizing and analyzing new knowledge based on the data, and communicating the knowledge gained and the processes used to arrive at conclusions. The six facets of inquiry are in line with Blooms' Taxonomy (1956) where knowledge is the most basic of skills, and the higher order thinking skills of analysis, synthesis and evaluation are the goals. The five levels of student autonomy advance in degree and rigor as students become more comfortable and confident with the process of research, as shown in Figure 1 below.

In Level 1 of the RSD (Willison & O'Regan, 2006), students are novices to the research process. They require a great deal of structure and guidance in order to succeed in research. By using a prescribed methodology, students at this level are able to generate using simple prescribed criteria in lay language. The amount of analysis and synthesis of the data they produce is limited.

Students who place into Level 2 still require structure and guidance in their research studies, but not as much as those in Level 1. At this level, they use some discipline-specific language and are able to ask relevant research questions, but they still cannot fully organize, synthesize, or evaluate data.

By Level 3, students are more independent in their research and are able to ask more rigorous questions that can lead to new knowledge being created in an area. Although the amount of self-determination is higher is selecting and organizing sources, students at Level 3 still rely on prescribed methodologies for going about their investigation.

Student at Level 4 are able to gather, organize, analyze, and synthesize data to fill gaps in the literature, albeit within structured guidelines. The language they use is discipline-specific and generated towards a self-selected audience. This level suggests that students are independent researchers at this stage and can engage in research with minimal supervision.

Finally, at Level 5, students are able to determine their own types of research projects, go about their own data collection through self-selected sources, and have expertise with the literature of their research investigations. They are able to fully extend knowledge of a certain field through rigorous inquiry.

Attributes *The student with research skill…*	Level I *Students research at the level of a **closed inquiry*** and require a **high degree of structure/guidance***	Level II *Students research at the level of a **closed inquiry*** and require **some structure/ Guidance***	Level III *Students research **independently** at the level of a **closed inquiry****	Level IV *Students research at the level of an **open inquiry*** within **structured guidelines***	Level V *Students research at the level of an **open inquiry*** within **self-determined guidelines*** in accordance with the discipline*
*1.Students **embark** on inquiry and so **clarify a need** for knowledge/ understanding*	Respond to questions/tasks arising explicitly from a closed inquiry	Respond to questions/tasks required by and implicit in a closed inquiry	Respond to questions/tasks generated from a closed inquiry	Generate questions/aims / hypotheses framed within structured guidelines	Generate questions/aims / hypotheses based on experience, expertise and literature
*2. Students **find/generate** needed information/dat a using appropriate methodology*	Collect and record required information/data using a prescribed methodology from a prescribed source in which the information/data is clearly evident	Collect and record required information/dat a and using a prescribed methodology from prescribed source/s in which the information/dat e is not clearly evident	Collect and record required information/da ta from self-selected sources using one of several prescribed methodologies	Collect and record self-determined information/ data from self-selected sources, choosing an appropriate methodology based on structured guidelines.	Collect and record self-determined information/da ta from self-selected sources, choosing or devising an appropriate methodology with self-structured guidelines
*3. Students **critically evaluate** information/dat a and reflect on the process to find/generate*	Evaluates information/data and inquiry process using simple prescribed criteria	Evaluate information/dat a and the inquiry process using prescribed criteria	Evaluate information/da ta and inquiry process using criteria related to the aims of the inquiry	Evaluate information/da ta and the inquiry process compre-hensively using self-determined criteria developed within structured guidelines	Evaluate information/ data and inquiry process rigorously using self-generated criteria based on experience, expertise and the literature

4. Students *organise* information & *manage* the research process	Organise information/data using simple prescribed structure and process	Organise information/data using a recommended structure and process	Organise information/data using recommended structures and self-determined processes	Organise information/data using structures and processes suggested by the guidelines	Organise information/data using self-determined structures and processes
5. Students *synthesise* and *analyse* new knowledge	Synthesise and analyse information/data to reproduce existing knowledge in prescribed formats. Ask questions of clarification/curiosity.	Synthesise and analyse information/data to reorganize existing knowledge in standard formats. Ask relevant, researchable questions.	Synthesise and analyse information/data to construct emergent knowledge. Ask rigorous, researchable questions based on new understandings.	Synthesise and analyse information/data to fill recognised knowledge gaps.	Synthesise, analyse and apply information/data to fill self-identified gaps or extend knowledge
6. Students *apply* & *communicate* knowledge, understanding and the process used to generate it, with an awareness of ethical, social and cultural issues.	Use mainly lay language and prescribed genre to demonstrate required knowledge and understanding for lecturer/teacher as audience.	Use some discipline-specific language and prescribed genre to demonstrate self-selected knowledge and understanding from a stated perspective and for a specified audience.	Use mostly discipline-specific language and appropriate genre to demonstrate knowledge and understanding within a field from a scholarly perspective for a specified audience.	Use the language of the discipline and appropriate genre to address knowledge and understanding gaps from several perspectives for a self-selected audience.	Use the language of the discipline, choosing appropriate genre to extend knowledge and understanding, from diverse perspectives for a range of audiences.

Figure 1: Research Skill Development Framework

Research Skill Development, a working document for primary school to post graduation, developed by John Willison and Kerry O'Regan. The University of Adelaide, October 2006. Reprinted with permission.
*Inquiry may range from closed (lecturer specified) to open (student specified) in terms of
i) question, hypothesis or aim of task
ii) procedure or equipment
iii) answer, resolution or further inquiry (Hackling and Fairbrother, 1996)

Willison and his colleagues have done a considerable amount of research into the RSD (Willison, 2012; Willison & Buisman-Pijlman, 2016; see Willison (n.d.) for a proliferation of other research). Willison (2012) investigated student research skills in 28 non-research methods based courses across a range of disciplines and student

academic classifications from freshmen to master's levels. Using a pre/post-test design, Willison (2012) noted that students developed discipline-specific research skills that were relevant to their later careers, as noted in later follow-up interviews after graduation. Likewise, faculty members who assigned research projects felt more fulfilled in that it helped them to better their teaching practices, clarify course objectives, and more into new directions with their own personal research interests (Willison, 2012).

In a more recent study, Willison & Buisman-Pijlman (2016) investigated the RSD framework by gathering data from seniors and their corresponding faculty members in an undergraduate Bachelor of Health Science program and found that deeper metacognition was developed during the research process. All but one participant believed that research should be introduced earlier in undergraduate studies in order to provide students with the background and practical skills that are needed for advanced studies.

Research into developing student autonomy using the Research Skill Development (RSD) framework is not new. Examples of the uses of RSD include those across many disciplines, of various task types, with small group learning, and among all educational levels from elementary, secondary, to tertiary contexts (Willison, n.d.). The field of education is one that is lacking, though. Adding teacher observations into the schemata of measuring student autonomy as they undertake research presents a gap in the literature.

To address this gap, the following research questions were posited for the current study:

> (1) To what degree are undergraduate pre-service teachers on Guam interested in research?
> (2) To what degree do undergraduate pre-service teachers on Guam have confidence in undertaking research?
> (3) Is there is a significant interaction between undertaking research with the help of an instructor versus undertaking research autonomously?

Method

Participants

Nine students enrolled in an undergraduate course in Bilingualism and Biculturalism at the University of Guam volunteered to be the participants for this study. Although developing a research paper was a requirement for the course, students were able to opt out of the current study by not signing the consent form or by notifying the researcher in writing if they did not want their data to be used for the current study or if they did not want to pursue publishing their own research. All students received IRB approval for undertaking their research projects.

Among the nine participants, eight were female, and one was male. The imbalance in gender is indicative of the teacher training program at the University of Guam which is most comprised of female students. Five of the students were from the Philippines, three from Guam, and one from Palau; however, all of the participants had been living on Guam at least for the past three years, and they were familiar with the circumstances surrounding bilingualism in the context of Guam. The age range of participants was between 19-24 years of age.

Background of Course

ED280 Bilingualism and Biculturalism is a three-credit course offered twice a week for 16 weeks in the School of Education at the University of Guam. In this course, students learn about the definitions and parameters of bilingualism, stages and types of bilingualism, issues in literacy and biliteracy, the history of bilingualism in the United States, bilingualism as it relates to cognition, differences between first language and second language acquisition, bilingualism in society, and various types of bilingual education programs. Throughout the course, the content is made relevant by looking at all the issues as they relate to Guam and the greater Micronesia and Philippines contexts. Lectures and discussions are individualized and personalized to make them more relative and to show students the greater purpose of understanding bilingualism as it exists outside the classroom walls.

The major assessment for this course is the completion of a research paper on any topic of interest related to bilingualism. The paper was to be between 10-15 pages, including references. As the curriculum for the course introduces students to a range of topics in the field, students are required to take one topic of study and to extend their research of the area. The paper is assessed as follows:

Literature Review: 20% of the final grade for research paper

First draft and response to peer editing session: 40% of the final grade for research paper

Final draft: 40% of the final grade for research paper

The paper is multi-drafts, with a minimum of a first draft undergoing peer review and a second draft receiving feedback from the instructor. A portfolio of all drafts are included with the final submission. The final grade for the research paper accounts for 30% of the course grade.

Throughout the course, students were introduced to the steps to writing a successful research paper. They produced mind maps to generate topic ideas, and then produced a range of research questions that they believed were possible surrounding the proposed topic. After being introduced to SMART goals (goals which are specific, measurable, attainable, relevant and timely), they determined whether or not one or several of the possible research questions were SMART. This helped the students to drastically reduce the number of research questions and helped them to focus on the one which they believed was most attainable. From this point, students were taught how to find reliable sources on Google Scholar, were given a library briefing about how to find references on the university library webpage, and were then instructed about how to go about writing an annotated bibliography. After several drafts of the annotated bibliography in consultation with the researcher of this article, the students were then guided to the next step which was turning the annotated bibliography into a formal literature review. As the university has a campus Writing Center, students were encouraged to take drafts of their literature review to the Writing Center for additional support and feedback. By week 8 of the semester, students received IRB approval and began collecting data from friends, relatives, and elementary school students in their student teaching courses. Additional faculty members at the university helped the students to write and revise their data collection tools – which all took the form of surveys or interview questions. They were then given five weeks to collect data and an additional three weeks to analyze the data. Finally, once the data was written up, students finished the conclusion of their research projects, went back to write an abstract and introduction, and then spent the last several weeks revising and editing through peer review and consultation of the current researcher. Table 1 includes a list of the procedures for writing the research paper.

Table 1

Procedures of study

Timeline	Task for Students	Procedure
Week 1	Sign information and consent forms.	The course requirements were detailed, and students were told that they would be responsible for writing a full-length research paper. The pre-treatment survey was administered.
Weeks 1-4	Brainstorm topics and search for resources.	During the course lectures, students were given opportunities to explore the course topics and search for the one that most interested them.
Week 5	Share selected topic with class.	Students were required to share their chosen topics with the class and were provided feedback from the teacher/researcher.
Weeks 5-7	Identify five sources and begin an annotated bibliography.	Students were given the parameters for acceptable sources and had to turn in an annotated bibliography of at least five of their chosen sources. Students talk about the challenges and ask for help from each other and the teacher/researcher on the online Moodle forum.
Weeks 7-9	Turn the annotated bibliography into a literature review. Draft 1 of	After receiving feedback on their five sources, students were taught how to write a literature review, were

	the literature review is peer-reviewed on Google Docs. Draft 2 receives teacher/researcher feedback.	provided with six examples from the teacher/researcher, and were required to submit draft 1 of a completed literature review with an introduction, five sources, and a conclusion.
Weeks 8-13	Receive IRB approval before students design and administer the tools for data collection.	Students were taught how to undertake research and were given one-on-one feedback for designing surveys, interview questions, and focus group questions. Once the teacher/researcher approved the data collection tools, students administered their tools. Students share concerns with the procedures on Voicethread.
Weeks 11-14	Data are analyzed and written up in the Results section. Tables are created, and the Discussion section is written.	Students were given detailed guidelines for analyzing their data and for writing up the results and discussion sections of their papers. Draft 3 was reviewed by the teacher.
Weeks 15-16	Abstracts are written and the papers are revised for the last time.	Once the research papers are complete, one final round of peer review is done on the completed papers via Google Docs. Reflection papers are submitted, and students reflect orally on Voicethread about the research process. The post-treatment survey was administered.

Data Collection Procedures

This research is a case study of students at the university-level majoring in education in Guam. As a case study, this study is a record of research in which detailed consideration is given to the development of a particular group of students over a set period of time – in this case, over one semester. It aims to detail the process by which pre-service teachers at the university develop into autonomous researchers. Data are triangulated by comparing self-evaluation tools such as surveys and interviews with the drafts of the research papers written by the students and researcher-teacher observations. A common survey composed of 6 items was given to all 9 participants over the span of 16-weeks. A pre-test survey was given in the first week of classes prior to instruction, a during-test survey was given in week 8, and the post-test survey was given in the final week of classes after instruction. Three constructs were measured on the surveys:

CON w/help = confidence in undertaking research with help of the instructor
CON w/o help = confidence in undertaking research alone
INT = interest in research

The survey questions were based on a 5-point Likert scale. All questions were coded from 1-5, with 1 being "Strongly Disagree" and 5 being "Strongly Agree". Thus, for all three constructs, average ratings closer to 1 (strongly disagree) indicated unfavorable attitudes research and/or confidence in undertaking research.
The reliability of the technology survey was measured by finding Cronbach Alpha scores for the constructs. Appendix 2 shows reliability statistics for the survey that was used in the study, as well as reliability estimates for each subsection of the survey as they pertained to the three constructs that they were intended to measure (CON w/help, CON w/o help, and INT). The Cronbach alpha for the suite of survey questions was found to be $\alpha = .873$, indicating acceptable reliability overall. Further tests of reliability for the subscales corresponding to the three constructs measured in the survey yielded higher values than the alpha obtained overall, with alpha levels for CON w/help and CON w/o help falling within the "acceptable" range ($\alpha = .826$ and $\alpha = .795$, respectively); however, the alpha obtained for INT was within the "poor" range ($\alpha = .688$).

Results

The results of the pre-, during, and post-test surveys were analyzed with SPSS, version 18. The three administrations of the survey were compared to see if there were significant changes in students' attitudes towards research over time.

A one-way analysis of variance on the survey responses were performed to answer three main hypotheses: (1) if there is significant difference between the three administrations in interest in undertaking research (2) if there are significant differences between the three administrations in confidence in undertaking research; and (3) if there is a significant interaction between undertaking research with the help of an instructor and autonomously.

When a correlation was performed, the pre-test and during-test were significantly correlated at p=.034, when p<.05, meaning that the tests measure the same concepts. The pre-test and post-test were significantly correlated as well (p=.007). Further, the results of a paired samples T-test yield significance at the .0008 level (p<.001), meaning that for the whole group the difference between the pre-test average score and the post-test average score was statistically significant. The T-test was chosen because it assesses whether the mean (average) of two variables are statistically different from each other.

Table 2
Descriptive statistics for the main effects for the full sample of survey items

_____

Variable	*M*	Pre-test *SD*	*n*	During-test *M*	*SD*	*n*	Post-test *M*	*SD*	n
Q1		2.1	.69	9	2.6	.55	9	3.4	.78	9
Q2		1.8	1.99	9	2.0	1.57	9	3.3	.64	9
Q3		1.5	1.49	9	1.9	.95	9	3.0	.79	9
Q4		2.0	.72	9	2.3	.55	9	3.6	.54	9
Q5		1.7	1.34	9	2.1	1.55	9	3.4	.77	9
Q6		1.6	1.67	9	2.1	.85	9	3.1	.74	9

Q1 and Q4 both referred to the student's confidence in undertaking research with the help of an instructor. Q2 and Q5 both asked about the confidence the student had in undertaking research alone, without assistance from an instructor. Finally, Q3 and Q6 asked about the student's interest in research. When the means of the post-test of Q1 and Q4 (M=3.5, SD=.78) and Q2 and Q5 (M=3.4, SD=0.70) were compared with a paired samples T-test within a single subject, the results were significant; t(8)=2.89, p=0.020.

Discussion

RQ1:   To what degree are undergraduate pre-service teachers on Guam interested in research?

Questions 3 and 6 (Q3 and Q6) asked students about their level of interest in research. The mean for Q3 was 1.5 in the pre-test, but 3.0 on the post-test; likewise, for Q6, the pre-test mean was 1.6 and the post-test mean was 3.1. The results of the survey show that students began the study with little to no interest in research. However, after completing the research project, their levels of interests greatly increased. Data are triangulated with the observations made by the researcher of this study, who witnessed that students were not keen to doing a research paper when the news was first announced in class and that the momentum failed to increase until the data gathering stage of the project, when suddenly students could see the fruits of their efforts and became more interested in analyzing data and writing up results.

While none of the research into the RSD accounted for students' level of interest in research prior to and after undertaking research projects, the finding in the current study is unique. It can be hypothesized from Gregerman

et al. (1998) that since retention increased for certain groups of students involved in research projects that there might be a correlation to the level of interest in research among the participants, although this is only speculation.

RQ2: To what degree do undergraduate pre-service teachers on Guam have confidence in undertaking research?

Q2 and Q5 asked about students' confidence levels in engaging in research-related activities independently, without assistance from an instructor. There were drastic differences in the responses to these questions. The mean for pre-test survey results for both questions was low (Q2 M=1.8, Q5 M=1.7). During the process of undertaking research, the means slightly increased to about 2.0. However, it was only during the post-test when significant changes in students' confidence levels could be witnessed. The mean for the post-tests for Q2 was 3.3 and for Q5 was 3.4. This shows that students felt more confident in doing research independently at the end of the study.

In the first administration of the survey, while more students believed that they could undertake research with the assistance of an instructor (M= 2.1, SD = 0.69), few stated that they could do so independently (M= 1.8, SD = 1.99). Comments suggested that students were reluctant to undertake research unless the teacher showed them exactly what to do. By the final survey, more students felt they could engage in research with the help of an instructor (M=3.4, SD=.78) and autonomously (M=3.3; SD=.64). Students' levels of confidence increased as they were able to finish their research projects satisfactorily, a finding that echoes that of Bauer & Bennett (2003),Willison (2012), and Willison & Buisman-Pijlman (2016) who also found that student participants grew more confident after engaging in academic research.

RQ3: Is there is a significant interaction between undertaking research with the help of an instructor versus undertaking research autonomously?

Q1 and Q4 both referred to the student's confidence in undertaking research with the help of an instructor. The results of Q1 for the pre-test (M=2.1) were extremely low when compared to that of the post-tests (M=3.4), as were those for Q4 where the post-test results (M=3.6) were greater higher than those from the pre-test (M=2.0). These significant differences show us that students felt more autonomy as they learned more about the research process, and subsequent interviews confirmed this as students remarked, "Now that I know how to do research, I feel better prepared at tackling a research project on my own" (Participant 3).

Likewise, when the means of the post-test of Q1 and Q4 (M=3.5, SD=.78) which measured students' confidence in undertaking research with the help of an instructor and Q2 and Q5 (M=3.4, SD=0.70) which measured students' confidence in undertaking research independently were compared with a paired samples T-test within a single subject, the results were significant; $t(8)=2.89$, $p=0.020$. Although data were gathered through students' self-evaluation of their confidence levels, these results do show that students felt that their autonomy had blossomed for engaging in research. These findings are similar to those of Hunter et al. (2007) who found gains in students becoming research, leading to both personal and intellectual growth and Bauer & Bennett (2003) who found that cognitive and personal growth of students resulted from undertaking research, also leaving students with increased levels of satisfaction with their studies.

On the Research Skill Development Framework, it was clear that all nine of the participants started at Level 1; yet, with time, effort, and a tremendous amount of scaffolding on the part of the researcher of this study, the university Writing Center, and other university faculty members, students moved to at least Level 3. It may be that at least one student progressed to Level 4. By constantly evaluating students against the Framework, the natural movement across the scales showed that they became more confident, more autonomous, and much more likely to undertake research alone once they completed the course.

Conclusions and Limitations

Participants in this study evaluated themselves through a survey given prior to, during, and after their submission of a research paper on a self-selected topic on bilingualism. The survey results show that there was a significant increase in students' interest in research and confidence levels in undertaking research. Due to the amount of scaffolding and feedback both from peers and from the instructor, it is hypothesized that students could develop confidence and interest in the research project as they became more autonomous researchers. Although they had

limited prior knowledge of how to begin a research project, they were successful in completing the project, which was triangulated with the survey results and the observations, thus indicating that undergraduate research endeavors are applicable to case around the world, including on Guam.

This study is not without its limitations, though. First, the number of participants was relatively small in number (n=9). The gender imbalance in the data is evident as well, although it should be noted that the overall dominance of female students in the program is prevalent, with women account for up to 80% of pre-service teachers at the university. However, for any dramatic conclusions to be made, a larger number of participants from a more balance gender ration will be necessary for a follow-up study.

Second, the survey contained only six questions in which students had to self-evaluate themselves on a Likert scale of 1-5. Not only is self-evaluation often problematic, but with such a small number of questions, it may not have been a realistic conclusion about their attitudes towards research and their confidence levels. In a follow-up study, the survey should be develop to include at least twenty questions.

In conclusion, universities should support undergraduate researchers, including non-research institutions, across a variety of disciplines. More student-faculty research partnerships are encouraged to build our undergraduate students into autonomous researchers. Universities, in particular, should target freshmen and sophomores to encourage interest in university life and to build retention rates. As a case study at the University of Guam, the initiatives calling for undergraduate research are beginning to be heard, and it is hoped that all fields of study will do more to encourage and promote undergraduate research.

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Appendix 1: Research Survey
How do you feel about research right now? Please rate the following statements on a scale from 1-5, with the numbers having the following meanings.

1 = Strongly disagree
2 = Somewhat disagree
3 = Neither agree nor disagree
4 = Somewhat agree
5 = Strongly agree

1. I feel confident in doing a research project with the help of the instructor
2. I feel confident in doing a research project independently.
3. I am interested in undertaking research.
4. If the instructor provides detailed guidelines and models, I believe that I can complete a research project.
5. My confidence level is high when I am given a research project to complete by myself.
6. Research is one area that I am interested in pursuing.

Appendix 2
Table 3

Reliability Coefficients of Subscales of Survey

Scale	No. of items	Cronbach α coefficient
Complete survey	6	0.873
Subscales		
CON w/help	2	0.826
CON w/o help	2	0.795
INT	2	0.688

Note. Acceptable reliability for Cronbach alpha is≥.70

Facilitating the Learning of the Art of Chinese Painting and Calligraphy at Chao Shao-an Gallery in Hong Kong

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Abstract

This study investigated how Chao Shao-an Gallery at the Hong Kong Heritage Museum promoted Chinese painting, calligraphy, and fine art, and encouraged visitors to learn these arts in order to fulfill its art education mission. Through examining the special exhibition entitled "Porcelain and Painting," we interviewed visitors of this exhibition and collected their opinions related to their perception of the exhibition after their visit. From the respondents' responses, we found the exhibition aroused their interest in learning Chinese painting and calligraphy effectively by introducing some new ideas about these various formats of fine art. Some of them got inspirations for creating their own art. However, we also found problems related to the promotion of art education, including the lack of qualified artists, systematic teaching methods, and correct recognition of the importance of Chinese fine art in Hong Kong society. Therefore, fine art educators are suggested to cooperate with various stakeholders, including schools, museums, fellow educators, and learners to improve the promotion of the importance of learning these arts.

Introduction

Starting from the mature oracle bones and Jinwen in the late Shang Dynasty (c. 1600-1046 BCE), Chinese painting and calligraphy have a long history of at least 3,500 years. Su Shi (1037-1101 CE), one of the most famous calligraphers, introduced that Du Zimei's poetry, Han Tuizhi's essay, Yan Zhenqing's calligraphy, and Wu Daozi's paintings were the ultimate accomplishments in the world, (Egan, 1994) which reflects that such traditional Chinese art forms were not only the indispensable part of aesthetic life but also the core spirit of Chinese culture.

Nowadays, it is not difficult to find that enormous shifts have been taking place at museums, aiming to satisfy the needs of social development. Wittlin (1949) stated that "the creation of the public museum is an expression of enlightenment which generated enthusiasm for equality of opportunity in learning," (p. 133) stressing the importance of *education* to edify the public. Zeller (1989) also pointed out that visitors could benefit from three functions of museums: education function, aesthetic function, and social function. In recent years, other scholars further elaborated the importance of the impact of museum to the society, and in particular, its function in providing art experience. First, the definition of "art experience" has been broadly extended to include "learning, enjoyment, satisfaction, and other outcomes from experiences" (Ansbacher, 2002). Second, instead of being static and still, museums are gradually transforming from storehouses into open spaces, and providing a more dynamic environment for the visitors to view the exhibits. Third, when concentrating on the quality of collections, curators and artists have increasingly realized that presenting artworks with an effective exhibition format is equally important as the content itself for attracting more audiences.

All the changes lead to the importance of evaluation on visitors' learning experiences when studying traditional Chinese art at museums. Being regarded as a key art center where the East meets the West, the range of comprehensive museums in Hong Kong varies and covers broad aspects of ceramics, martial art novels, and Chinese painting and calligraphy. Despite other art activities like "Art Basel" and "Art Central" which sustain no more than one week, it is well believed that museums in Hong Kong shoulder more responsibilities to educate and cultivate the public through a variety of permanent or special exhibitions. When growing art lovers, especially the younger generations, are paying more attention to Chinese painting and calligraphy for various purposes, it is necessary to examine to what extent the modern museums in Hong Kong can add to the quality of cultural life.

As one of the best places to preserve and promote traditional Chinese arts, the Chao Shao-an Gallery at the Hong Kong Heritage Museum has played a critical role to encourage the public exploration and observation. This museum was selected for exploring the learning practice of our target audiences because of its distinct characteristic culture - the Lingnan School of Painting. Featuring the new thematic exhibition entitled "Porcelain and Painting" from February to November in 2018, it was the first time for Chao Shao-an Gallery to exhibit the joint painting by Chao Shao-an and Yang Shanshen, two masters of the Lingnan School of Painting. A further outstanding feature of this exhibition was that their joint works on paper and on porcelain were selected from private collections, which not only represented a new medium of the Chinese art but also remained lesser known or seen by the public. In this view, it is even more valuable to conduct this study on Chao Shao-an Gallery about its educational effectiveness for showing exhibits in this area.

Literature review

Museum's education function

Hein (2006) outlined the history of museum education and enriched its meaning by combining with social change and responsibility. During the early 19th century, the actual educational work in museum was carried out unsatisfactorily because of the lack of orderly organization of artifacts and poor theoretical guidance for visitors. Instead of seeking professional education staffs, internal curators or directors usually took the responsibility to fulfill the museum's education function. Since the 20th century, it was believed that the recognition of education as a specialized function of museums was paralleled with "the emergence of modern human development theory, the establishment of social sciences as academic subjects, and the establishment of modern state school." (Hein, 2006) As a result, education became the increasingly important and specialized role for museums.

According to the updated definition from International Council of Museums (ICOM, 2007), the museum is "a non-profit, permanent institution in the service of society and of its development, open to the public, which acquires, conserves, researches, communicates, and exhibits the tangible and intangible heritage of humanity and its environment for the purposes of education, study, and enjoyment." Compared with last modification, it is the first time to demonstrate the growing importance of the 'education' function and meaningful learning experience at museums in accordance with the global situation.

Apart from the physical establishment, there has been an increasing emphasis on the museum educators. Bailey and Hein (2002) regarded museums educators as the "community of practice" who are suitable to "conduct collaborative activities and build a shared expertise." (Wenger, 1999) As such, it is necessary to enhance the museum staff's ability to explain intelligently about the artworks to accommodate visitors' changing needs.

The Lingnan School of Painting

During the Tang Dynasty (618-906), Lingnan became the official name for the areas of the modern Chinese Provinces of Guangdong and Guangxi together with Northern part of modern Vietnam. Since then, Lingnan becomes an unofficial term to describe this geographical area. In China, it is usual for its artists to use the geographic name of the area to describe the art groups or styles developed in the context of a particular geographic region. According to Croizier (1988), it was recognized that the Lingnan School of Painting is "a real school which shows a distinctive style with an articulated philosophy of art." (p. 1) Therefore, the Lingnan School of

Painting usually refers to the work of painters in the Guangdong Province in general. As for its characteristics, Croizier (1988) introduced that the Lingnan School showed a significant interaction between two of the central topics in modern Chinese history: the obvious clash between revolution and tradition, and the subtle tension between nation and region, which was not always obvious to find. Specifically, Gao Jianfu (1879-1951), Gao Qifeng (1889-1933), and Chen Shuren (1884-1948), the three founders of the Lingnan School, used to seek opportunities to combine the best features of modern Western and traditional Chinese paintings, aiming to establish a new art known as "New National Painting" while they studied in Japan (Croizier, 1988).

Nowadays, the main legacy of the Lingnan School remains in Chinese-speaking places like Guangdong, Taipei, and Hong Kong, but it is widely acknowledged that Hong Kong is the home for its strongest continuing influences.
Master Chao Shao-an and joint paintings

As the most famous and successful successor of all the second-generation artists in the Lingnan School, Chao Shao-an (1905-1998) learned his lively, colorful style, and virtuoso effects from Gao Qifeng (Croizier, 1988, p. 183). However, unlike his master who would like to emphasis on the greater use of ink and a stronger sense of antique quality in the later years, Chao Shao-an spent his whole life insisting on "portraying the vitality of living beings as a reflection of the joy of life in the human world," (p. 183) indicating his values to tight artworks with everyday life closely. The Lingnan School of Painting was considered to be gradually perceived as a preservation of Chinese traditions in Hong Kong in the era of Chao Shao-an and his students due to their great influence.

Chao Shao-an was also famous for creating artworks through joint paintings. Regarding the joint paintings, scholars always gathered not only to socialize but also to share their literary and artistic accomplishments such as poems, prose, paint, and calligraphy. It was on occasion like these that many joint works in painting and calligraphy came about. As long as each artist could deliver his forte, the finished work would be a fine demonstration of the collaborators' tacit understanding and comparable artistic skills. Prior researches showed that there was a growing cooperation among the surviving second generation Lingnan masters with the support from Hong Kong and Chinese authorities. Chao Shao-an and Yang Shanshen (1913-2004) enjoyed the artistic reunion with their confreres, Guan Shanyue and Li Xiongcai (Shan, 1987). Further, it was believed that one of the most challenging parts of joint paintings was the place, as they painted separately in Guangdong and Hong Kong. For example, after carefully composing one bird, one branch, one rock, or one flower with personal ideas, they exchanged the artwork through mail post until each of the four had contributed his part.

The gap in choosing Chao Shao-an Gallery for the learning effectiveness study

In the summer of 1983, the joint exhibition of the four veteran artists of the Lingnan School of Painting was held at the Fung Ping Shan Museum, the University of Hong Kong for the first time. There was no doubt that these artworks, which had excellent skills and abundant signification, could definitely meet the public's expectation. However, it was a pity to find that there was "no culmination of, or testimony to evaluate the school's achievements under that circumstances," (Croizier, 1988, p. 186) indicating the lack of necessary research in the history. Moreover, very few researchers have particularly designed to explore a gallery or an exhibition in Hong Kong, not to mention the combination of both museum education and learning effectiveness of Chinese painting and calligraphy.

With the generous support of Master Chao's family and the managers of Yuet Tung China Works, it is the first time for the Hong Kong Heritage Museum to present this joint painting exhibition (starting from February 2018), which covers the artworks created during the period from the 1950s to 1980s. So, this exhibition provided a great opportunity to investigate Chao Shao-an Gallery with the background of both Chinese culture and its educational values. With the above backgrounds, we decided to study the following issues in this study:
(i)   The visitors' knowledge and understanding of Chao Shao-an Gallery and the Lingnan School of Painting;
(ii)   The visitors' art learning practice through the information provided inside and outside the gallery;
(iii)   The knowledge or concepts the visitors gained in the gallery, as well as the effectiveness of such experiences; and
(iv)   The reflections on the other meaningful art learning practice which can be served as a reference to promoting

museum education.

Method

Choice of the qualitative method

Currently, visitor studies have largely been carried out via behaviorist-oriented research. Leinhardt and Crowley (2002) opined that conversational analysis, socio-cultural theory, and concept mapping, are more appropriate to explore the learning practice at museums than experimental design approaches, which acknowledged the visiting behavior is more accessible to observe and analysis than mental processes and feelings. Moreover, based on Marshall and Rossman (2014), qualitative research was believed to be the preferred data collection technique in exploring phenomena. With the purpose of exploring how Chao Shao-an Gallery motivated and stimulated Chinese Painting and Calligraphy learning practice in Hong Kong, this study could be developed via a qualitative methodology with minimal cultural biases.

Data Collection Procedures

The data collection period was conducted for 20 days. We invited visitors to the Chao Shao-an Gallery to participate in a face-to-face interview. The duration of each structured interview was around 20 minutes, with 20 questions (3 single selection and 17 open-ended questions, see Appendix). During the qualitative interview process, one of the most difficult problems was to find enough reliable samples. In order to strengthen the objectivity and gather meaningful opinions instead of superficial or random feelings, the total sample size of was set to 12, which included 3 college students, 3 educators/teachers, 3 artists, and 3 from other fields. All participants chosen are above 20 years old, to increase the chance that they are mature enough to grasp the abstract concept or have enough experiences related to Chinese painting and calligraphy.

Since education and art subjects were merged together in this study, the categories of the sample were representative of the balance of the proportion and the control of unnecessary variables. Firstly, the college students and teachers interviewed were identified from different cities with various academic backgrounds. Secondly, two artists interviewed had good achievements in Chinese painting and calligraphy, which made it possible to gather their experience on art teaching and museum education; while third artist is the curator of the Chinese Painting and Calligraphy Museum who has much insight in this regard. Thirdly, the participation of three audiences from other fields helped provide a more objective, fair, and accurate evaluation.

Participants

The demographic background information of the participants is summarized in Table 1. The background of our participants were diversified in terms of country of origin, age, and occupation. All participants received a good education (at least a Bachelor degree), indicating that all interviewees were able to give intellectual answers to interview questions.

Table 1. Demographic (n=12)

	Count	Remarks
Gender		
Male	7 (58.3%)	
Female	5 (41.7%)	
Education Level		
Bachelor or equivalent	6 (50.0%)	
Master	e5 (41.7%)	
Doctor or above	1 (8.3%)	
Age		
21-30	4 (33.3%)	
31-40	4 (33.3%)	
41-50	1 (8.3%)	
51-60	2 (16.7%)	
>60	1 (8.3%)	
Occupation		
College Student	3 (25.0%)	Two from Hong Kong, one from USA.
Educators/Teachers	3 (25.0%)	Two high school teachers, one college faculty
Artist	3 (25.0%)	2 fine artists and 1 curator
Others	3 (25.0%)	Doctor, Banker, Engineer
Country of Origin		
China	9 (75.0%)	
Hong Kong	2 (16.7%)	
USA	1 (8.3%)	

General understanding of the Chao Shao-an Gallery and the Lingnan School of Painting

We asked the participants to express their general perceptions and understandings of the Lingnan School of Painting after visiting the Chao Shao-an Gallery, aiming to reflect the effectiveness of the exhibition's education function. As Table 2 shows, even though most of the visitors (83.3%) were not familiar with the Lingnan School of Painting, they expressed willingness to learn more with positive first impressions. For example, over 80% of visitors thought it "interesting," "exquisite," "beautiful," or "comprehensive." Based on their opinions on the characteristics of the Lingnan School of Painting, 3 respondents thought it was a great combination of innovation and tradition, while another 3 praised its vivid lines and rich colors. In general, the participants had a positive impression of the Lingnan School of Painting.

As for the most attractive part of the exhibition, the participants held different opinions with respect to personal interest. However, "birds, flowers, insects, and bamboos" were perceived to be the most popular among all the themes. For instance, the porcelain paintings named "Insect in Moonlight" and "Cicada and Bamboo" had attracted the most attention. Our literature review part has introduced that Chao Shao-an always had meticulous observation towards daily life and objects, demonstrating the correct understanding of Chao's creative spirit from the public.

Concerning the biggest challenge to overcome during the creative process, the results were varied. It was noteworthy was that 2 participants admired all the joint paintings because of their rarity. However, without a reasonable explanation on its unique feature, visitors may not be able to profoundly appreciate its cultural value behind the artworks. Comparing with the answers from the two artists, a key challenge was the choice of appropriate painting materials according to their physical and chemical changes during the sintering process. For instance, the current 'red' color showing on the porcelain was painted from 'yellow' color before firing, which means that the masters must strictly control the temperature and time of firing for good results. Above all, it was a

pity to find a general lack of knowledge in the challenging porcelain creation process, which should be further taught to amateur art lovers for a higher level of art appreciation.

Table 2. General perception on the Chao Shao-an Gallery and the Lingnan School of Painting

Themes (with number of counts in the bracket)

Knowledge about the Lingnan School of Painting
- ➢ Fully understand (8)
- ➢ Don't know well (2)
- ➢ Not at all (2)

First impression on Chao Shao-an Gallery
- ➢ Interesting, exquisite, beautiful (5)
- ➢ Vigorous stroke in a gentle style (2)
- ➢ Small but comprehensive (2)
- ➢ Successful exhibition with great atmosphere and rich collection (1)
- ➢ Without outstanding works (1)
- ➢ Not suitable for students without tour guidance (1)

Understanding of the characteristics of the Lingnan School of Painting
- ➢ Advocate innovation, realism, which carries the fine tradition of Chinese painting (3)
- ➢ The Lingnan School of Painting is different from traditional paintings with vivid lines and rich colors (3)
- ➢ Painters can use varied and rich painting materials (1)
- ➢ Full of inspiration (1)
- ➢ Based on traditional brushwork, depicting flowers, birds, and cordyceps (1)
- ➢ No understanding (3)

The most attractive part of the joint paintings
- ➢ Insects (cicada) and bamboos (5)
- ➢ Birds, flowers (rose) (4)
- ➢ Seafood, like fish, crab, and prawn (2)
- ➢ Vegetables and melons (1)

The biggest challenge to overcome during the collaborative creative process of Chao Shao-an and Yang Shanshen
- ➢ The fusion and coordination of different ideas, skills, and expressions (6)
- ➢ The transportation of the artworks (1)
- ➢ To make it creative enough (1)
- ➢ The sense of insecure about the final artwork and being honest in sharing it (1)

➢ No challenges (3)

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Engagement and interaction inside and outside the Chao Shao-an Gallery

By discussing with the participants about their personal engagement and interaction inside and outside the Chao Shao-an Gallery, more art learning information could be obtained (Tables 3 and 4, respectively). Towards the evaluation of the information given on the facilities and devices (see Table 3), it was revealed that the contents of gallery publications should be more concise to grasp the main points, instead of presenting "overwhelming information." Though most participants opined that the exhibition satisfies them in general, nearly half of the participants regarded the guided tour of the gallery unsatisfactory with "long and boring explanation" or even "imposing their judgment and attitude to the audience," which seemed to be contradictory to the essence of art appreciation. Similarly, as 6 of them complained that it was difficult to understand the connotation and ideology of the pieces, there was still much room for the gallery to improve in the near future.

Table 3. Personal engagement and interaction inside the gallery

Themes (with number of counts in brackets)
What do you think of the information given on the facilities and devices?
➢ The brochures should have more introduction on the techniques and ideology (3)
➢ The text panel's information is too overwhelming (2)
➢ To add more effective electronic guides (2)
➢ Satisfactory (2)
➢ Insufficient promotion with boring explanation and imposing views (3)
Does it help you enhance your art appreciation ability?
➢ Yes (10)
➢ No (2)
Other problems on Chinese painting and calligraphy
➢ How to understand the contents and meaning of some artworks (6)
➢ How to learn the skills of the Lingnan School of painting by live simulation (3)
➢ No problem (3)
Does the exhibition meet your expectation?
➢ Yes (10)
➢ No (2)
Inspirations from this exhibition
➢ I understand the importance to cooperate with others (2)
➢ I could apply the techniques of the Lingnan School and help create my own style (e.g., bright purple, splash-ink finger painting) (2)
➢ Watching the painting and calligraphy can bring different experience from reading books, which helped me use *Sanma Bi* from straightforward observation. (1)
➢ No comments (7)

Concerning the overall learning outcome, 10 participants thought the exhibition had met their expectations, which improved their appreciation of the Lingnan School of Painting to some degree. For example, being encouraged by these joint paintings, it is pleasant to find that 5 people got meaningful inspirations. Firstly, they understood the importance of cooperation as well as the valuable friendship in art creation. Secondly, by watching the original paintings at the gallery, they were more likely to associate their existing painting knowledge with techniques of the Lingnan School of Painting, or even help create their own art styles unexpectedly, such as the adoption of *Sanma Bi*, the bright purple and Splash-ink Finger Painting, etc. By contrast, the inspiration of ordinary art lovers had just limited improvement.

Table 4. Personal engagement and interaction outside the gallery

Themes (with number of counts in brackets)
Yearly frequency of visiting local museums

- ➢ 0-2 (4)
- ➢ 3-5 (3)
- ➢ 6-10 (2)
- ➢ >10 (3)

Other methods used for learning Chinese painting and calligraphy
- ➢ Traveling and visiting museums (4)
- ➢ Watching documentary, drama, movies (3)
- ➢ Reading books on art history (2)
- ➢ Attending art auctions (2)
- ➢ Following the Museum's WeChat public account (1)

Regarding personal engagement and interaction outside the gallery (see Table 4), the participants had varied interest in visiting local museums. On the other hand, they adopted various methods to help enhance their art appreciation ability of Chinese painting and calligraphy, such as attending professional auctions, reading books, visiting museums, watching related art programs, and subscribing to museum's official WeChat account for information update. Hence, Chao Shao-an Gallery is also suggested to emphasize on its promotion and education function outside the museum by overcoming the limitation between time and space in order to have a closer connection with audiences.

Discussion

Based on the participant's background, three subsets of questions were specially designed for teachers, students, and artists/experts, respectively, to explore their reflections on meaningful, interesting art learning and museum education practice, in particular, their art learning or teaching practice on Chinese painting and calligraphy from different angles. Moreover, we discuss the opinions from artists and experts, which were especially valuable to understand the students' Chinese painting and calligraphy learning process as well as to provide useful suggestions on museum education.

For teachers

Concerning the collaboration work (refer to Table 5), remarkably none of the teachers of Chinese painting and calligraphy had cooperated with museums to organize visiting programs. Furthermore, they seldom mentioned any related concepts in class if those concepts are not required by their courses. In this view, such severe lack of aesthetic education at schools may partly because of the over-focused curriculum content and the lack of recognition of the importance of art. Notably, one Chinese language teacher expressed that he could not teach

much about Chinese art at school. Although all of them believed that it is important to include Chinese painting and calligraphy in K-12 curriculum, in regard to the teaching methods in their mind, they had much reserve and found it tedious to organize tour guides and interpretations.

As for the challenges of promoting Chinese painting and calligraphy, they opined that students might have limited time and energy to develop such interest because of the academic pressure. Meanwhile, due to the shortage of art talents, the curriculum on art education still has a long way to go compared with western countries. Beyond that, Chinese painting and calligraphy mainly emphasize on freehand brushwork, which requires more time and efforts to help students understand abstract expressions and put in into practice.

As Hein (1999) suggested that it was impossible to carry out education programs without having structures developed from previous knowledge to build on, stressing the importance to combine different subjects such as art history, Chinese language, psychology, kinesiology, and education theory with museum education. The curricula of subjects with close relationship with one another should be treated in a holistic manner.

Table 5. Teachers-sharing on meaningful experiences when promoting Chinese painting and calligraphy

Themes
Have you ever collaborated with museums or offered Chinese painting and calligraphy classes before? Any methods to learn and teach Chinese painting and calligraphy?
➞ No. It can be made by tours at the gallery.
➞ No. I think artworks are lifelong efforts of artists, and each piece will bring deep enlightenment to the next generations.
➞ No, because I am a Chinese language teacher. But I will teach some famous writers and their poems in Song and Tang Dynasty.
Do you think it is important to include Chinese painting and calligraphy into K12 school curriculum? And why?
➞ Very important. This is the best chance to learn Chinese culture.
➞ Very important, we should develop fine arts
➞ Important
Any challenges you have encountered when promoting Chinese painting and calligraphy?
➞ Limited time, place, knowledge, and skills
➞ The complexity of different cultures makes it difficult to understand for students.
➞ The challenge to educate the public—most students do not have enough time and energy. They also emphasize more on practicality than artistry.

For students

Table 6 summarizes the personal reflections of the student respondents on meanings of Chinese art learning practice. Firstly, these students tended to learn Chinese painting and calligraphy in a creative and visual model, such as a dynamic wall with time-line introduction. It not only helped them track the evolution process of the Chinese painting and calligraphy's history with live demonstration, but also distinguish the features of different masterpieces. Secondly, their various opinions drawn from other museums and suggestions for Chao Shao-an Gallery, such as "little subject introduction and emotional involvement from docents," "a wider application of multimedia," and even "the need to cultivate personal connoisseurship," demonstrated that museum educators should cater for students' background and nature by discovering their learning needs as well as differentiating their aesthetic levels.

Table 6. Students-Sharing on meaningful learning experiences on Chinese painting and calligraphy

Themes

Would you like to share some meaningful exhibitions when studying Chinese painting and calligraphy?

> ➤ Shanghai History Museum. There was a dynamic exhibition about national treasure in different historical periods, which is linked by the balls according to the timeline.

> ➤ Guangdong museum showed the knowledge of art history. I listened to the professor's lecture and learned more about how the people feel about art, how it is incorporated into their culture, and how it affects them.

> ➤ Zhejiang Art Museum has rich collections on traditional Chinese painting and calligraphy.

What did you learn from that experience?

> ➤ It is impressive to learn Chinese artworks in a new model. By using multiple media and technology, my sensory experience could be maximized.

> ➤ I learned that art was a private thing, which means your personal judgment and intuition are more important than logic or theories.

> ➤ I learned how to distinguish the masterpieces from ordinary ones. You must be sensitive to feel the subtle difference and have a deep understanding towards aesthetic concepts with existing knowledge.

Any reflections for the development of Chao Shao-an Gallery?

> ➤ I prefer watching the objects without any emotional involvement from the docent.

> ➤ Please provide more workshops according to the topic, I'd like to try porcelain painting and make my own models.

> ➤ There are not many tour guides. It is important to help students truly understand and appreciate the significance of the works.

For artists/curators

Three artists were interviewed and Table 7 summarizes their professional sharing towards art promotion and practice. All of them learned Chinese painting and calligraphy directly from Grand Master Chao Shao-an at an early age. Besides, they had more opportunities to exchange their knowledge or paint with other masters, like Li Xiongcai and Guan Shanyue. As a result, after decades of professional training and practice, their opinions on how to promote Chinese painting and calligraphy at museums are of high significance.

Concerning the art teaching experiences and collaboration work with educational organizations, the respondents identified the importance of simulation and the command the basic techniques when studying Chinese painting and calligraphy. Accordingly, more findings on self-improvement and museum activities were put forward in Theme 1 of Table 7. With respect to the challenges during the education process (theme 2), the findings further reveal the problems such as the lack of qualified teachers, modernized teaching methods, and correct recognition still existed.

Table 7. Sharing on meaningful collaborative experiences on promoting Chinese painting and calligraphy by Artist/Curator

Themes
1. Art teaching experience or collaboration work with museums

  ➢ I guided many students in Canada and China. Starting from the basic techniques, students learned the Lingnan style by following and simulation. It is essential to visit museums and watch as many masterpieces as possible. After that, personal thinking, knowledge summary, research are also helpful.

  ➢ Apart from the series of exhibition on traditional Chinese painting and calligraphy, my museum holds special exhibitions on different topics to satisfy the needs of primary/high school/university students, art academies, and public art lovers. As for promotion methods, the application of multiple media, the establishment of education base with the China Academy of Art, and the publication of books are the most frequent methods to fulfill promotion and education functions.

  ➢ The most important part of my teaching experiences is to help students understand how to control the writing brush, as well as raising their interest in Chinese painting and calligraphy. There are also some other essential points that every art teacher should know. (1) Don't tell students about their mistakes before being asked. Let them discover the problems first. (2) Reach them in accordance with their aptitude and provide targeted feedback. (3) Develop an online learning platform and create tutorial software. (4) Amateur art lovers can sign up and learn from me through the organization Hong Kong Trade Unions.

2. Challenges encountered when promoting Chinese painting and calligraphy

  ➢ How to combine student's advantage and personal characteristic with art creation.

  ➢ Due to knowledge constraints, museum staffs have limited understandings who also need to be educated.

  ➢ Visitors or learners are not interested in traditional arts that they just take the visiting tour as a recreation.

3. How to combine Chinese painting and calligraphy with K-12 school curriculum?

  ➢ Based on the development of the economy, Hong Kong has a good social environment and is worthy of better cultural development. Students are advised to go on a series of field trips and watch more artworks of high quality.

  ➢ It is advised that schools should arrange field trips to museums regularly with specific and targeted guidance.

  ➢ The most important thing for museum education is to cultivate talents in art education and promotion work. Only with the knowledge of fine arts, psychology, kinesiology, and education theory can teachers truly play the role of art education. Besides, Chinese painting and calligraphy have a close connection with traditional Chinese culture, literature, and philosophy, to which special attention should be paid.

Summarizing the suggestions of the respondents, schools and museums were recommended to work together in order to enhance the general esthetic level of the public. For schools, it is of a great opportunity to open up students' horizons by conducting a series of field trips and equipping them with professional guidance. Further, employing online learning platforms and signing up amateur classes was shown to be beneficial to improve students' interest and basic skills. For museums, it was indispensable to arrange a broad range of programs, such as tour guides, informal gallery learning programs (e.g., model-making and porcelain painting workshops), classes

and public education programs (especially for younger generations), to satisfy the needs of different learners. Therefore, it has become increasingly important to find and cultivate professionals with interdisciplinary training for carrying out museum education programs. In addition, Chao Shao-an Gallery was strongly suggested to introduce more stories about the friendship of the two venerable artists, as well as the difficulties to create porcelain painting in the brochures.

Conclusion

After analyzing the opinions of 12 respondents on Chinese painting and calligraphy, it is found that the overall learning practice at Chao Shao-an Gallery was general perceived to be helpful to their latter Chinese arts study. In the light of the problems revealed and the suggestions provided by the professional respondents, further improvements should also be emphasized on the promotion of the Chinese painting and calligraphy to schools and to the public, as well as the education function of museums.

Limitations of this study

Although this research has explored some current merits and limitations of Chinese painting and calligraphy education in the Chao Shao-an Gallery, there are still some limitations. First, the selection of the samples with three categories helped provided some valuable and first-hand sharing from different angles. However, due to limited sample size, that might not be sufficient to fully represent the general visitor opinions of the Chao Shao-an Gallery. Second, responses in mixed language (Cantonese, Mandarin, and English) created complications in the transcription, translation, and analysis. Finally, the accuracy of the visitors' perception of the exhibition might be affected by the memory curve after some hours when they exited the museum, as the interviewer was not allowed to conduct the interview inside or even near the gallery. Besides, quite some audiences seemed to have little impressions on this gallery and thus refused to participate in this interview.

Future research direction

After exploring some general perceptions and opinion, we are planning to employ a quantitative method to evaluate the participants' learning effectiveness before and after visiting the exhibition via pre-visit and post-visit questionnaires on site. This can allow the researchers to gain a better understanding on the change of the perception of the visitors on the Chinese art before and after visiting the museum. Thus, we can measure the effectiveness of the museum in providing an avenue for the visitors to gain a better understanding of this kind of art form. Second, as we only studied one exhibition in one museum, studying other museums and exhibitions in the Greater China region would help generalize the picture. Third, in order to have a better understanding of related art education activities, more collaborations can be conducted with the Chinese art teachers, who have been devoted to support and promote Chinese art. Students from their classes can be chosen for future studies, such as the effectiveness of applying e-learning platforms, social media, and museum education.

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Appendix: Interview questions

PART 1: Basic information
1. What is your gender?
2. What is your education level?
3. What is your age?
4. What is your occupation? (open-ended from Question 4)
5. Where is your hometown?

PART 2: Participants' general understanding of the Chao Shao-an Gallery and Lingnan School of Painting
6. To what extent do you know about the Lingnan School of Painting?
7. When you think of Chao Shao-an Gallery at the Hong Kong Heritage Museum, what is the first impression that comes to your mind, especially at this joint exhibition?
8. What is your understanding of the characteristics of the Lingnan School of Painting?
9. The design of porcelain painting is to paint with overglaze enamels, then process through low-temperature firing. Was there anything particularly attractive to you?
10. For the second generation of Lingnan School of Painting, Chao Shao-an and Yang Shen Sum developed joint paintings without any plans or pre-set subjects. So, what do you think is the biggest problem to overcome during the creative process?

PART 3: Engagement and interaction inside and outside the Chao Shao-an Gallery
11. What do you think of the information given on the facilities and devices? (Hint: (i) gallery brochures (ii) text panels (iii) electronic board (iv) photo album and; (v) videos)
12. Do you believe viewing Chinese painting and calligraphy at Chao Shao-an Gallery can help you enhance the art appreciation ability?
13. Do you still have any question regarding art appreciation on the Chinese painting and calligraphy after visiting this exhibition?
14. What do you expect the most to get from visiting this joint exhibition? Does it meet your expectation?
15. Did you find the exhibition useful in helping you get any inspirations on Chinese arts learning practice?
16. How many times do you visit museums in one year?
17. Except visiting museums, what other places or methods can enable you to learn more on Chinese painting and calligraphy?

PART 4: Sharing on meaningful/interesting art learning and museum education practice
For teachers
18. (a) Have you ever collaborated with museums or given lessons on Chinese painting and calligraphy to your students? If yes, how do you feel about the learning effectiveness of the students in learning the methods to appreciate Chinese art? If no, could you please share some common methods to teach, if any?
19. (a) Do you think it is important to combine Chinese painting and calligraphy with K-12 school curriculum? And why?
20. (a) What challenges have you encountered when promoting Chinese painting and calligraphy in your classroom?

For students
18. (b) Would you like to share some other exhibitions that help your learn Chinese painting and calligraphy?
19. (b) What did you learn from that experience?
20. (b) Any suggestions for the future development of Chao Shao-an Gallery?

For artists/curators
18. (c) Could you please share some art teaching experiences or collaboration work with museums? How do you feel about the learning effectiveness of your students?
19. (c) Any challenges you have encountered when promoting Chinese painting and calligraphy (to members of the public)?
20. (c) Do you have any suggestions on how to combine Chinese painting and calligraphy with K-12 school curriculum?

First Generation Students: Advising, Tutoring and Mentoring (ATM) Processes[1]

By James Sellmann, Dean and Professor of Philosophy, University of Guam

Abstract
Is there something about the way we understand our basic American values of freedom, equality, justice and individualism that hampers students' access in higher education? I proposed that the concept of "rugged individualism" that helped grow the nation is now dated. Educators and administrators need to awaken to the needs of our students. This paper analyzes core values and beliefs to show how they have been used to inadvertently restrict access. To educate the cultural, social, and economic diversity of peoples with differing abilities, talents, personalities, learning styles and so on, the institutions of education must overcome the shortcomings of the pervasive but simplistic theories of individualism, equality, freedom and justice and work for the greater good by giving greater access to those who are least well-off.

Introduction
First generation college students have a high dropout rate that evidences their need for advising, tutoring and mentoring (ATM). The old assumptions that first generation college students lack motivation, lack academic preparation, have insufficient family support, and come from low income families have been proven to be incorrect (Treisman, 1992). At the risk of raising concerns about American civil religion and our most coveted beliefs and values (Bellah, 1967), I argue that misunderstandings about freedom, equality and justice underlie first generation students dropout rate far more than their lack of motivation, preparation, family support or economic status. The American values of freedom, equality and justice that underlie the American ideal of rugged individualism influence the manner in which student services are delivered. People have high expectations of incoming college freshmen, and they are expected to be independent, mature adults, who can take care of themselves for the most part. In fact, the incoming freshmen, especially the first-generation college students, do not know that they should and must request assistance when they do not understand something presented in class or with the admission process.

Without discounting the value of our genetic inheritance, in large part the processes of human maturation, development and growth constitute an ongoing course of self-realization and improvement that require conscious self-cultivation. The educational process from elementary school through higher education is the tried and true method to help people gain insights that lead to the achievement of person-making or personhood (Deutsch, 1982 and 1992). Certain traits are genetic and no one can deny that some people possess natural talents, but for the most part humans are what they make of themselves within the social, the economic and the political contexts. Self-realization and the growth of our personhood are social achievements. People's political rights and especially their ability to exercise those rights depend greatly on the education and learning processes. The importance of the role of education in the temporal and developmental process of human self-cultivation cannot be denied. If the educational process is going to promote life-long learning, human development, self-cultivation and self-actualization, then educational institutions and their employees, especially academic staff and teachers need to acknowledge the unique differences among individual persons. They must be willing not only to accommodate those differences but also to use the differences among people to further promote and enhance the students' learning, growth, development, and actualization. To serve that end students and the community members at large need greater access to psychological counseling, academic and financial advising, tutoring, and mentoring (ATM).

Granting Access
Students and community members need to be granted access to the educational institutions along with proper advisement on all levels, namely financial, psychological, and academic. The academic employees, teachers and staff, must hold the highest commitment and want to promote the development and self-actualization of the

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students enrolled at their institutions. The institution's administration must ensure that the teachers and staff are properly trained in the best practices of advisement, tutoring and mentoring. The administration, faculty and staff must take responsibility for maintaining practices of parity that go beyond mere equal access and equal opportunity to guarantee that students in particular and the community members in general are able to engage in personal growth, self-realization, and self-actualization such that they can gain insights into the creative process and achievement of person-making. A vibrant community of self-conscious, action orientated and highly motivated persons will naturally be active and competitive innovators in the market place as well as in artistic creativity and scientific discovery. However, some of our alleged values hold us back from fully delivering a high level education that leaves many people behind. Newfield (2010) emphases how the educational process helps expand the horizons of human development beyond the economic and political domains to ensure a deep and rich cultural form of growth and development. For Newfield (2010) human development entails "… social, cultural, intellectual and psychological factors that are required for any forward movement of society" (p. 21).

Core Values
Some of the core values and beliefs that hinder the educational process are founded on misunderstandings and misinterpretations of what is meant by some of the most basic American concepts of freedom, equality and justice. Many believe that all people are born free and created equal and that freedom and equality are god given or pre-existing conditions that ground human nature. Most people, however, recognize that justice is a value that must be achieved or acquired after going through a process, usually a judicial process. That is what we call "justice as due process." Few people acknowledge that freedom and equality are also temporal achievements. They tend to see freedom and equality as static nouns that refer to pre-existing static conditions. The assumption that "freedom and equality are pre-existing static conditions" may control people in negative ways that could stop teachers and academic staff from providing the best practices and best services for students and even for themselves as self-actualizing persons. The assumption that people are born and raised free, equal and afforded justice in the American educational system misdirects teachers and advisors when they mentor students. Some (many) students have achieved and continue to *achieve* success through the educational system, despite its apparent shortcomings. Those who *fail* are believed to be, lazy, under-motivated, irresponsible, under-concerned, mentally defective, unprepared, or all of the above, and so on. Nothing could be further from the truth about first generation students mislabeled as underachievers.

A. Freedom and equality
We have inherited the Enlightenment perspective that people have inalienable rights, and freedom. Liberty and equality are some of the most basic rights. People are said to be born free and equal. The political-judicial process protects that basic freedom and equality. Justice is the guard of freedom and equality. Aside from the political value of freedom and equality, there is an economic corollary. Because people are free and equal, they get what they deserve. Because people all have the same equal opportunity and the same basic inalienable freedom, they make choices to fulfill their self-interests such that what they have is what they were willing to work for and achieve. Their lot in life is their just and fair share. People are expected to use their own boot-straps to make or break their destiny. Our political rights and our fundamental equality somehow justify the social and economic inequalities that we confront every day. People who live in poverty have somehow chosen to do so. Some people seem to think that if poor people made better choices, they would not be poor. However, no child ever asked to be born into poverty.

Children do not choose a life of poverty. They are born into poverty, and as such they are not free and equal. They are seriously limited by their social and economic condition. Although social status and wealth will certainly provide more than equal opportunities and greater liberty, they alone cannot liberate people and contribute to the achievement of person-making. Both the wealthy and the poor need access to higher education to promote the development of culture and the personal achievement of person-making. Through personal and cultural development people achieve higher levels of freedom and equality. Freedom and equality are not pre-existent conditions; they are achievements. (Sellmann, 2002; Deutsch, 1992) People manifest freedom and equality in their creative interactions with others. As people develop and achieve personhood, they develop and acquire higher levels of freedom and equality. The college educated classes are the motivating forces behind both cultural development and economic growth.

In this section, I review the leading theories of equality, namely mathematical or arithmetic equality, equal opportunity, and equal consideration of interests, and discuss some of their shortcomings to offer a practice of parity and the existential commitment as alternative perspectives to inform our daily lives and our professional roles as educators.

1. **Mathematical equality**

Mathematical or arithmetic equality provides the simple equation 1=1, similar to the logical principle of identity that a true claim is a true claim. It proposes that everyone is the same. It seems to mean that everyone must be treated equally under the law. It is usually interpreted to mean that all people are "created equal" as the Declaration of Independence proposes, and this is understood to mean that people are equal in all aspects, not merely legally equal or equal in the eyes' of the law. A number of criticisms can be leveled against this position. First, people are not the same. People are unique. People are born with mental and physical birth differences. Second there are various social and economic inequalities that further set us apart. Some people are born into poverty. Some live in extreme poverty and lack sufficient protein for brain and personality development. Poor people are often subjected to living with environmental toxic poisons that further damage their health and their natural talents. Natural, social and economic differences give a few people greater access to social and economic goods, such as wealth, education, access to other advantages, and so on. On its own simple arithmetic equality will not result in a social good, so it is replaced by the theory of equal opportunity.

1. **Equal opportunity**

Because the simple arithmetic equality will not ensure a social good for the community another theory is needed. The thinking was that at the very least the government must ensure that everyone is given equal access, especially in the job market or in gaining access to social services and other social goods, such as education, security, and health care. The concept of equal opportunity was so compelling that it was made into a law—the Equal Employment Opportunity law under Title VII of the Civil Rights Act of 1964. A number of criticisms can be leveled against equal opportunity. The proposed equal access is not sufficient. Equal opportunity does not prevent or stop natural, social, political or economic inequality and injustice. The open door of opportunity does not really translate into full admission to social resources and success in life. People can be given an empty opportunity to apply for a position or service, but their application is not taken seriously or even looked at. So unfairness, injustice and failure persist in school and life. As growing temporal beings, lost childhood learning experiences can be reclaimed later in life when a person's interests are fulfilled.

2. **Equal consideration of interests**

To level the playing field of natural and social inequality, the government must ensure that people's basic interests and needs, such as food, shelter, safety, protection, love, moral and personal development, and their access to social goods, such as education, the judicial process, the market place and so on are ensured and granted. People have different interests that need to be fulfilled to ensure that they can access social, political and economic goods in society and nature. People who are seriously disadvantaged, that is, people who have special interests or needs must be provided for beyond the needs of other people. For example, a person in a wheel chair needs an elevator to access social services in a high rise building, or special needs children need special teachers and classes. The equal consideration of interest theory is the most defensible of the three standard positions regarding equality. Equal consideration of interest is not without its own criticisms. What counts as an interest is not always clear. The method of intervention is ambiguous, and how much the government is to intervene with the intervention is not clear, especially given the influence of the two other views noted above. Equal consideration appears to work against others individualistic self-interest, at least in the short run, because social goods are more readily given to disadvantaged people. So those who advocate for the equal consideration of interests emphasizes that by assisting those who are disadvantaged we will benefit the greater good for all in the long run.

3. Existential parity

 I propose that what is needed is a paradigm shift or a reframing of the self/other dichotomy. The positon of Existential parity, which I argue for, begins by acknowledging that we live in changing temporal contexts, such that we are not the same. Existential parity means that each and every creature and person is treated with and ensured parity—an equality of difference. The individual and group differences are both ameliorated and enhances over time in a dynamic harmony. People are not the same; they are different. Some people will naturally take advantage of and even make greater opportunities for themselves and others. Parity must be combined with equal consideration of interest to mutually enhance each other, and to ensure that social goods are shared with those who are least well-off.

There are also criticisms that can be brought against this view. Existential parity cannot stand alone; it must be enhanced with equal consideration of interests. Implementing the theory will be difficult. People are unlikely to give up short-term self-interests and stop believing in the first two theories mentioned above to put parity into practice. The theory of parity alone will not work without other moral, social and political processes and protections, i.e. laws, policies, rules, procedures, practices, and so on. People need to develop a moral perspective of an existential *commitment* to change the way they think about and relate to others as individuals, social groups and the environment, developing the "sibling's keeper" and "respect for persons" perspectives, and expanding them to practice the protection of other people and other creatures, the eco-systems and the environment at large.

B. The Process
To educate the cultural, social, and economic diversity of peoples with differing abilities, talents, personalities, learning styles and so on, the institutions of education must overcome the shortcomings of the pervasive but simplistic theories of individualism, equality, freedom and justice and work for the greater good by giving greater access to those who are least well-off. (John Rawl's Difference Principle, 1971). I mean that we need to grant greater access to higher education by means of the ATM processes.

Greater access to Advising, Tutoring, and Mentoring (ATM)
Given those differences, students need more advisement, deeper inter-personal attention and services on all levels: financial, psychological, academic, and so on. They need personal academic advisement, tutoring and mentoring. They need access to personal mentors and access to competent and successful role models who they can identify with, and who will exert the extra effort to help them achieve success.
Access to the ATM should be found in the classroom, the program, the department or Division, the College and the student services office. The administration and the faculty members will have to work together in a dynamic harmony to institute the ATM on all levels.

Conclusions
Somehow the values that founded our great nation have been interpreted in such a manner that educators and the public in general expect all students to be able to compete on a level playing field. However, we know that the field is not level and the players do not share the same skills, abilities, aptitudes or attitudes. The myth of rugged individualism that helped open the nation has served it purposes. I am proposing that educators need to reframe our values in such a way that we acknowledge the unique psychological, social, financial, and academic needs of our students, especially our first generation students who are most at risk. The employees, the administration, staff, faculty, counselors and so on of higher education need to open greater means of access to ATM processes for first generation students by rethinking our existential commitment to other people by way of the achievement of freedom and equality in the process of self-actualization.

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Break / Brake? Mouse / Mousse? Lose/Loose? Spelling Problems, the (His)Story of English, and Teaching Strategies for Teachers

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Abstract

It has been asserted that learners advance through a sequential process of knowledge about word features, and that students should receive spelling instruction according to their developmental level (Bear et al., (2004), Bloodgood, 1991). As they progress through the various levels, educators should be able to address their queries about the spelling of problematic words by referring to the history of English and facts about language and language change. A complete discussion of what needs to be covered at each developmental stage of spelling and what background explanations must be given would be much too long for this article, but brief explanations of the stages, examples of students' invented spellings, explanations or reasons for a number of student difficulties, and some teaching suggestions have been presented.

English spelling has traditionally been considered an ordeal for those who teach it and for those who must learn it. The question "Why don't we just spell words the way they sound?" is a burning question from many students as they laboriously attempt to spell words. When students ask their teachers these "How come" or "Why" questions, more often than not, their teachers are unaware that many irregularities in English spelling can be explained by referring to facts about language change, (English) language history, and phonetic writing.   As long as a language is alive and vibrant in a speech community, with children and adults using it as a first language, it will change, while its standardized spelling, for the most part, lags behind, or is "frozen," unless a man like Daniel Webster decides to simplify and differentiate American from British English spelling. Literacy in English and the standardization of its spelling are centuries old. However the spoken language has had centuries to change since then. Therefore for many languages, the older its spelling or orthographic history is, the more differences one can expect to have between words on a page and its actual pronunciation. This has been the case with French for example, and English. To complicate spelling even more, English has always been open to borrowing words and phrases from other languages, including their original spelling. So in addition to the original Anglo Saxon/Germanic word stock and Greek and Latin influences, borrowed French words stand out because for over 200 years, from 1066 to around 1250, French was the language of the court and nobility in England. Thus, numerous words that refer to religion, official titles, the military, government and administration, the arts, medicine, cuisine, table, literature, luxury, among others, are actually French in origin (Baugh & Cable, 2014). To complicate spelling even more, early and late borrowings reflect the changes that French itself has undergone. "Chief" was borrowed soon after the Norman Conquest, whereas "chef" is a very recent borrowing. Another example is "mouse", an early borrowing, and "mousse", a fairly recent one.

    T.S. Watt's poem "Brush Up Your English" (as cited in Taylor & Taylor, 1983) cleverly portrays the various ways that sounds can be spelled in English and lends credence to struggling spellers' burning question:

> I take it you already know / Of tough and bough and cough and dough. /⸽Others may stumble but not you /⸽On hiccough, thorough, tough and through... (p. 99)

Although important in connecting numerous components in a language arts curriculum, the repetitive practice of mastering new spelling words has been characterized by teachers and students as boring, and one of the least favorite of the academic areas (Grskovic & Belfiore, 1996; Bos & Reitsma, 2003). Most teachers and students probably wish that all words were spelled with the simple one-to-one letter-sound correspondences in words such as cat, lump, mop; or at least according to familiar rules such as those that govern the long-vowel spellings in make, see, or boat. However, English does not have a one-to-one correspondence between graphemes (letters) and phonemes (sounds). One of the many reasons is historical and graphemic.

Old (Anglo-Saxon) English, a period that lasted from 500 A.D. to 1066 A.D., had separate symbols for "a": a and æ; and two for "th": [Ɵ](written as þ), and ð, in its writing system. After the Norman Conquest in 1066 however, these three graphemes were lost and scribes replaced all "æ", "þ" and "ð" sounds with the more inefficient French letters "a" and "th" instead. So today, there is no distinction between the "a" in "father" and the "a" in "fat"; nor is there a difference between the "th" in "this" and "thin" or "bath" and bathe", even though they are pronounced quite differently. As a result of the Normal Conquest, English gave up a relatively more efficient writing system for a more inefficient one (Algeo, 2014).

The 26 letters of the alphabet represent approximately forty-four phonemes. To further complicate the situation, three letters - c, q, and z - do not represent unique phonemes, and there are anywhere between five hundred and two thousand spellings to represent between the forty-four phonemes in English (Lipson & Wixson 2013, p. 36). The sheer number of spellings and the lack of fit between phonemes and graphemes suggest that children are unlikely to learn to spell simply though memorization or sounding out words. Perhaps students' struggle would be lessened somewhat partially had English kept the three graphemes that Old English had and Middle English (1100-1500) lost after the French Norman Conquest of England in 1066!

To help us understand the developmental nature of spelling and how to scaffold students' ability to spell, it's important to review the various stages of spelling development. According to Henderson (1981) and Bear, Invernizzi, Templeton, & Johnston (2016), learners progress through stages of spelling development called emergent, letter name, within word, syllables and affixes, and derivational relations. The following briefly describes each of the stages, some common examples of students' invented spellings for each stage, explanations for a number of student difficulties, and suggested teaching ideas.

Stage 1: Emergent (pre-phonetic)

The emergent stage includes strings of scribbles, drawings, & letter-like symbols that bear no relationship to sound. Because of the lack of correspondence to sound, this stage of developmental orthographic knowledge is pre-phonetic. Emergent spellers typically range in age from 0 to 5 years, although anyone not yet reading conventionally is in this stage of development.

Teaching Suggestions: Read aloud to children. Label and display words in their environment. Point out letters the children might be familiar with in signs, posters, names, etc. Incorporate writing into play areas e.g. write a shopping list, take a phone message. Create big books and picture dictionaries. Read rhyming and repetitive picture books and nursery rhymes. Ask the students if they can come up with any other words that sound the same. Use language experience charts, choral reading of familiar stories and dictations. Use word study and word games that promote letter-sound correspondence, such as sorting words with simple letter patterns. Develop word families of words with common patterns. Call attention to the words you are writing down. Draw attention to letter names.

Stage 2: Letter Name Stage

In the letter name stage, each letter generally represents one sound to create spellings that are usually readable phonetically, but not necessarily correct. The student is beginning to read and use inventive spelling, with a reliance on names of letters in combination with the alphabetic principle when they spell (Read, 1975). Writing shows prominent sounds represented, along with beginning & ending consonants and some vowels. When spelling words with two vowels, usually only one vowel is represented. Vowel omission is not surprising because given two vowels in a sequence, only one is actually pronounced. Young learners probably already sense the unpredictability / instability of English vowels in their 1500-year history (Labov, 2011). Among the changes vowels have undergone is vowel leveling, where there is no distinction in the pronunciation of different vowels in unstressed syllables, and later, the Great Vowel Shift (GVS), which radically changed the pronunciation or vowel quality of long vowel phonemes to what they are today. In the GVS, long vowel phonemes "went one step up" the

vowel chart and the highest long vowels /i:/ and /u:/ became diphthongs /aI/ and /aU/: hence today's "mouse" and "wife", from Old English [mu:s] and [wi:f]. Furthermore, the changes that Old and Middle English long vowel phonemes underwent are different from those that their short vowel phoneme counterparts did. For the most part, short vowels remained largely and relatively unchanged in its 1500+-year history.

Long vowels versus short vowels were "phonemic" or "distinctive" in Old and Middle English. This distinction disappeared by the Modern English Period (1500-present).   For example, "fæt" meant a vessel or container and "fæ:t" meant an ornament (Mitchell & Robinson, 2011). The pronunciation or sound quality of the short phonemes /æ/ or /i/ and long phonemes /æ:/ or /i:/ or / ī /, respectively, was the same. The speaker just held the long vowel sounds a second longer. So the Old English word for "five" was "f ī f"/ [fi:f] with a long vowel "i:" pronounced like the "ea" in "seat" or "ee" in "meet" ; the Old English word for "fifty" was "fiftig" with the same "ea" pronunciation but without the longer breath. More examples are Old English "god" and "gōd", where the vowels were originally pronounced the same way, with the speaker holding the long vowel longer. Eventually, after the Great Vowel Shift, Old English "gōd" / [go:d] changed to Modern English "good"; and Old English "god" [god] became today's "God". The change from Old English long "i:" in [fi:f] to today's long "i" in "five"/[faIv]; and from Old English long "o:" to today's "good" happened because of the Great Vowel Shift that occurred around the English Renaissance in the 16th century.

Examples of invented spelling at this stage of development: I WNT W MY FRN (I went with my friend); SIP for ship; JRUM for drum; COP for chop BAKR for baker, PLAS for place.

Invented spelling is a term used to refer to a consistent phenomenon observed in young emergent readers/writers: the ability to invent spellings on their own (Lipson & Wixson, 2013, p. 325). "Invented spelling appears to be a vehicle through which children grapple with and begin to understand the alphabetic principle (that letters represent sounds)" (Whitehurst & Lonigan, 2001, p. 18).   Students at this stage have not yet mastered "digraphs," or two letters representing one sound: "sh", "ch". Smart is the student who realizes that "drum" is actually pronounced with a "j"/ [ʤ] and spells it accordingly! It's also not surprising that kids at this stage simplify consonant clusters like "nd" at the end of "friend", since consonant clusters are not clearly pronounced in casual speech anyway!

While invented spelling helps young children learn more about phoneme-grapheme correspondences and frees them to risk writing down their ideas, students should be expected to correct errors on words they have already studied, whether they do this through reference to a word wall, dictionary, or during the proofreading process.

Teaching Suggestions: Teach onsets (e.g., *m* in mat) and rimes (e.g., *at* in mat). Work with basic patterns such as consonant-vowel-consonant (as in *top*) for short vowels and consonant-vowel-consonant-silent e (as in *cake*) for long vowels. Encourage students to create word walls with word families. Point out medial sounds. Have students do word sorts, activities in which students categorize words according to the words' features. Encourage students to have-a-go at spelling by sounding out the words they want to write. Provide many opportunities for writing.

Stage 3: Within-Word Pattern

Students entering the within word pattern spelling stage have a sight reading vocabulary of 200 to 400 words (Henderson, 1990; Bear, et al., (2016),) and can correctly spell most one-syllable short-vowel words. Since these basic phonics features have been mastered, within word pattern spellers work with the orthography and the writing system at a more abstract level than letter name–alphabetic spellers can (Zutell, 1994). Students come to understand that English spelling is not based on a simple one-to-one letter-sound correspondence. They learn to spell long-vowel patterns and r-controlled vowels. They also learn less frequent vowel patterns, such as oi/oy (boy), au (caught), aw (saw), ew (sew, few), ou (house), and ow (cow). Within word spellers can perceive words in more than one aspect; they study words by sound and pattern simultaneously. As the name of this stage suggests, within word pattern spellers take a closer look at vowels within syllables and begin to examine long-vowel patterns (Henderson, 1990). Ambiguous vowels, such as ou in mouth, cough, through, and tough, whose sound is neither long nor short, can be challenging.   Bear et al. (2016), explain that while most students move into the within word stage in the second grade, students who have struggled with learning to read and write may not reach this level of orthographic knowledge until much later. Furthermore, many adult, low-skilled readers remain in this stage.

The third stage is probably the most obvious "don't make sense" spelling word stage, when students are apt to address "But why?" queries to their teachers. Long vowel patterns make sense to them since they can easily remember that words ending in "silent e" have long vowels in the middle of the word, versus short vowels that don't. Baugh (1957, p.288) and Baugh and Cable (2013, pp. 196-7) give a much simplified but apt diagram of the historical development of today's "long" vowels. In what is known as the Great Vowel Shift (GVS), Old and Middle English long vowel phonemes went "one step up" and the highest long vowels became dipthongs!

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i: —> ai                    au <— u:
     e:                          o:
         ɛ:          ɔ:
     a:
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Baugh and Cable give the following illustrations of changes in vowel quality between Chaucer and Shakespeare, or between Middle English (1066-1500), and Early Modern English, also known as the Renaissance when Shakespeare composed his sonnets and wrote his plays (from 1500-1650) (ibid.).

Middle English	Chaucer (1478)		Spelling	Shakespeare (Early Modern English)
[i:]	[f i: f]		five	[faɪv]
[e:]	[me:dƏ]		mead	[mi:d]
[Ɛ:]	[kle:nƏ]		clean	[kle:n] now [kli:n]
[a:]	[na:mƏ]		name	[ne:m] now [neɪm]
[ɔ:]	[g ɔ:tƏ]		goat	[go:t] now [goUt]
[o:]	[ro:tƏ]	r	oot	[ru:t]
[u:]	[hu:s]		house	[haUs]

The schwas replaced what were distinct vowels during the Old English Period, i.e.,   ME [me:də] [kle:nə] [na:mə] [ro:tə] came from OE [me:du], [klæ:ne] [name] [wro:tan]. Today's less frequent vowel patterns such as oi/oy (boy, joy) are mostly Old French in origin: "*bui, jouir*" ; many "ou" spellings in words like "house" and "cow" were Old and Middle English long [u:] that were originally pronounced [hu:s] and [ku:], which changed to "house" and "cow" after the GVS. Most "ou" spellings in English, e.g., mouse, louse, house, couch, are influences of French orthography/spelling on Middle English. These were written as "ū" in OE. Words ending in   "-gh" and pronounced as "f" today, as in "enough, tough", or "-ough" can be explained orthographically and linguistically. A number of "-gh" spellings actually come from a distinct sound in Old English, a voiceless velar fricative [x] that no longer exists today, but, instead has been replaced by the sound "f" [f], hence "tough, laugh, cough". "Hiccough" developed from Old English "hickop/hiccup" that came to be spelled "hiccough" by analogy to "cough" even though the pronunciation remains the same as the original OE word.   "Through" was originally Old English [Ɵurh] which became [Ɵruh] in a linguistic process called metathesis. The vowel in "cough, tough, enough" is problematic because it's actually a schwa/ [ə] that's not represented / captured in the graphemes of English.

Examples of invented spellings at this stage of development: FOWND for found, CRAUL or CROWL for crawl, COCH for couch, SPOLE for spoil, LAFE for laugh, DRIEV for drive, MEET or METE for meat, TRIE for try, SAKE for sack, GRANE for grain, NALE for nail, ROAP for rope.

Students at this stage have problems with diphthongs: [aU, oI, aI, eI, oU]. Many difficulties are not surprising because it is not logical to spell "try" and "tried" differently, but pronounce them the same way! It is also not logical to have "spelled-as-diphthongs-but-not-pronounced-as-diphthongs" in "crawl, bawl, maw, or laud". Words like "try/tries/tried" and "cry/cries/cried" are French "*trier, crier*" in origin; these appeared in English around the 13th century. Homonyms "meet, meat, mete" come from three Old English words that were pronounced differently. Today's "meat" was originally Anglo Saxon "mete"/ [mete]; today's "meet" was Old English "me:tan" [me:tan]; and today's "mete" came from Old English "metan" [metan]. Sound changes, i.e., vowel leveling, the loss of word-final "e" and the Great Vowel Shift, changed them to the same-sounding words they are today. Vowel leveling caused the loss of complex Old English inflections/suffixes, where various final unstressed vowels became schwas (see the Chaucer examples *supra*), and then were finally deleted by Shakespeare's time, starting from the

Early Modern English Period in 1500.

Teaching Suggestions: Help students begin contrasting long and short vowels and sorting words by grammatical and semantic features. Conduct word hunts for specific long and complex vowel patterns. Students hunt for other words that follow the same spelling features studied during their word or picture sort. Use songs and poetry to teach r-controlled vowels. Provide many opportunities to read and write for meaningful purposes on a daily basis.

Stage Four: Syllables and affixes

The syllables and affixes stage is typically achieved in the intermediate grades of upper elementary and middle school years, when there is greater emphasis on content area reading. Students in this fourth stage are most often between 9 and 14 years, though many adults may be found in this stage (Bear et al., (2016). Syllables-and-affixes learners begin to experiment with consonant doubling, suffixes and prefixes, and vowel and consonant alternations in multi-syllable words. Students examine a range of orthographic features that are determined by syllable structure and juncture (Bear & Templeton, 1998). Examples of invented spelling for this stage: HOPING for hopping, PLESURE for pleasure, CAPCHUR for capture, DISPOSUL for disposal, OPOSITIAN for opposition.

Again, students' difficulties are due to the different English vowels that are actually pronounced the same way. In English, only the vowel that receives primary stress is pronounced distinctly; those that do not are pronounced like schwas! When one compares the word "literature" in French, Spanish, English, for example, Spanish vowels are most distinct: [litɛratura]; French "litterature" is next, where only the final "e" is silent: [litəʁatyʁ]. In English, a native speaker can be heard to say [l I tə ɹə tʃɛɹ], [l I ʧr ə ʧər],   or even merely [l I ʧ ʧɹ]! A speaker who pronounces every vowel distinctly will be labeled and marked as speaking English with a 'foreign' accent, as in [l I t ɛ reI ʧu r] and if young, will probably be teased by his peers.

Teaching Suggestions: Teach children rules for syllable division. Knowing the rules for syllable division can help them read words more accurately and fluently. Examine errors in spelling unstressed vowels (the schwa) in multisyllabic words & also in consonant doubling. Study inflected endings, and unaccented syllables such as –er and –le. Relate spelling to vocabulary studies to link meaning and spelling. Sort and study affixes (prefixes and suffixes). Provide many opportunities to read and write for meaningful purposes on a daily basis.

Stage Five: Derivational relations

The derivational relations spelling stage is the last stage in the developmental model. Although some students may move into the derivational stage as early as grade 4 or 5, most derivational relations spellers are found in middle school, high school, and college (Bear et al., (2016), At this stage, students spell most words correctly. The few errors that they do commit have to do with using but confusing issues of consonant doubling with issues of prefix absorption (the convention of changing the last consonant of a prefix to the first consonant of the root, e.g., in mobile immobile) and other aspects of affixation and root constancy across related words (Henderson & Templeton, 1986; Henry, 1988). Word study in the derivational relations stage depends on and expands learners' vocabulary by mastering derived Greek and Latin roots and connecting meaning to the spelling words through the use of similar bases and roots.

But again, vowel confusion is still obvious in the following examples. Students rely on pronunciation for spelling words they're not sure about, but can guess the wrong vowel because the pronounced schwa can actually be any of the vowels they know. No wonder spell checkers are included in all word software programs and or built into computer apps.

Examples of invented spellings for this stage: SOLEM for solemn, OPPISITION for opposition, CRITASIZE for criticize BENAFIT for benefit AMMUSEMENT for amusement APPEARENCE for appearance, CLAPED for clapped.

Teaching Suggestions: Continue to study the relationships between spelling & meaning (morphology). Study Greek and Latin roots and affixes. Note derived forms in bases and roots. Examine etymologies in the content

areas. Provide many opportunities to read and write for meaningful purposes on a daily basis.

Of the five developmental stages, Bear, Invernizzi, Templeton, and Johnston, ((2016), state that approximately 25% of the adult population is stunted at the third stage of orthographic development, the within-word stage. The focus of instruction in the within-word stage is the multiple vowel patterns in single- syllable words such as long vowels, ambiguous vowels, and r-controlled vowels. Bear and his colleagues advocated that community college and university students who were poor spellers should receive instruction in vowel patterns. These learners were adults capable of reading short sight words but who had great difficulty reading uncommon multisyllable words and especially struggled with the conventional spellings of multi-syllable words in their writing, such as sailor, fever, nuisance, confident, fortunate, dominant, and voluminous.

In a recent UOG survey, students in their freshman to senior years of college listed the following patterns of misspellings that have continued to give them difficulty from elementary through the present, causing them to rely on pocket dictionaries or sometimes unreliable online spell checkers.

1. Silent letters

2. Unstressed vowels
3. Foreign/non-English sounding words
4. Latin/Grk-derived words
5. Homonyms / homophones

When asked why spelling is important, they listed the following reasons:
1. A letter can make a difference in spelling
2. Misspelling can result in non-comprehension
3. Spelling is a measure of one's intellect
4. Good spelling facilitates communication and avoids confusion
5. Arrangement of letters dictates pronunciation and pronunciation aids in meaning.

Conclusion

It has been asserted that learners advance through a sequential process of knowledge about word features, and that students should receive spelling instruction according to their developmental level (Bear et al., (2004), Bloodgood, 1991). As they progress through the various levels, educators should be able to address their queries about the spelling of problematic words by referring to the history of English and facts about language and language change. A complete discussion of what needs to be covered at each developmental stage of spelling and what background explanations must be given would be much too long for this article, but brief explanations of the stages, examples of students' invented spellings, explanations or reasons for a number of student difficulties, and some teaching suggestions have been presented.

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Micronesian Educator #26

Section 2: Critical Essays

SONG OF THE WAIF (Heterology of the Bereft)

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> She was found lying in the street. She had walked some distance, for her shoes were worn to pieces; but where she came from, or where she was going to, nobody knows.
> –Charles Dickens, *Oliver Twist* (1867)

> The map was on my desk and I traced the paths taken by beggars and children with broken legs, whose eyes had died, who were thrown away by their mothers and who ate garbage.
> -- Marguerite Duras, *Writing* (2011)

> It is not even the American Dream that they pursue, but rather the more modest aspiration to wake up from the nightmare into which they were born. --Valeria Luiselli, *Lost Children Archive* (2017)

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Non-Essential Entities and the Space of Dereliction

Her stillness makes it seem like she could be listening to a message either deep within her soul or from far away, a million miles out. Or she could be *waiting* to listen, an arguably more intense mode of listening.[1] Wrapped in a threadbare sleeping gown and woolen shawl, the waif, a will-of-the-wisp that owns few belongings and belongs to no one, huddles near a campfire in an abandoned building on the outskirts of town. It is bitter cold; the wind is cruel and invasive. The waif exhales on her fingers to warm them and stares dully into the embers, the hearth of a fellow vagrant who left behind the charred husk of a Progresso soup can. Like a pilot that feels the hollow of turbulence left behind by the aircraft that just took off ahead of her, this waif divines the emotional tailings of whoever recently vacated the space of dereliction. But the image of a powerful machine misrepresents the ephemeral trace, the mortal footprint of the withdrawal she detects. She senses that her predecessor was angry or distraught: embers still smoldering had been scattered but not extinguished, and the blackened soup can appears to have been unnecessarily crushed underfoot.

The waif, having left the highway some time ago, has ventured through fields and woodlands to find this remote town, based on a rumor it has a publically funded Home for Waifs where one can get a hot meal and a bed to sleep in. (It seems there are as many fantastic and absurd rumors among orphans and homeless people as there are on social media.) But she found out that the Home for Waifs was shut down some years ago due to federal and local budget cuts to "non-essential entities." That is why, in case you were wondering, she huddles near a fire in an abandoned building outside of town: these are the ruins of the Home for Waifs. The only recognizable feature is the moldering remains of a fitness room. Among its rusted, vandalized machines, one bicycle pedal spins intermittently, as if powered by the lethargic ghost of an amputee. Certain public services were targeted for closure as a direct result of the 2008 financial crisis. But the upside to that disaster was the abundance of foreclosed homes and buildings, some of which, abandoned by their owners, provided shelter to those waifs and vagrants who could outsmart the oafish, often abusive security guards who patrol the suburbs. In fact, before she came in search of this town, our waif had been living as a squatter in the hollowed out shell of a duplex in a suburb of Albany, New York.

This waif huddles near a fire. But it is arguably misleading to begin with a fire; one adds it to the scene in a charitable impulse. While the winter conditions are true enough in Russian stories, there is often no fire or hot stove, and the waif is severely undernourished. In a story by Dostoevsky, a boy awakens "terribly hungry" in a "cold damp cellar…dressed in a sort of little dressing gown and was shivering with cold."[2] The boy, who is about

six, approaches his mother a dozen times as she lies on a wooden plank, but he hesitates to wake her. He doesn't realize that she has already frozen to death. Eventually a dog scares him away, and the boy does not run for help, but hides behind an old woodpile, where he too freezes to death. The Russians have a knack for documenting such human suffering. In Andrey Platonov's novel *Chevengur*, a failed harvest forces families to live in the forest, where they eat "raw grass, clay, and bark." To avoid the horrible fate of those who become waifs, as winter approaches the mothers of the youngest babies "let them gradually die, not allowing them to suck their fill."[3]

Although Russian tales tend to depict harsh winters, the obvious must be underscored: that a winter climate is not the only one in which waifs suffer and perish. Today, in Yemen, there are 1.8 million malnourished children.[4] Between October, 2013, and June, 2014, eighty thousand unaccompanied children approached the Mexican border after escaping brutal conditions in Honduras, Guatemala, and El Salvador. As Valeria Luiselli emphasizes, many of them "made unspeakably dangerous journeys, riding on a freight train known as La Bestia."[5] On the tropical island of Guam, in the Western Pacific, the *2017 Count Report* lists 270 "unsheltered" individuals under the age of 15, with 117 of those being between the ages of 0 to 5. Children are found and counted in a variety of structures "not meant for human habitation" including tents, parks, bus stops, stairwells, vehicles, containers, abandoned buildings, beaches, caves and the like.[6]

So the location of waifs, of humans being *waifed*, could be the outskirts of Krakow or St. Petersburg or Cleveland or Yemen—or Guam and Mexico. All such cases call for an existential explication, a heterology of the bereft.

The Colored Waif's Home
As far back as 1913 there were institutions to shelter homeless orphans, such as the Colored Waif's Home in New Orleans that sheltered the young Louis Armstrong, the future jazz musician who was sentenced to reside there after being accused of firing his stepfather's handgun. As it turned out, Louis was only shooting blanks, but he was still sentenced to reform school as a disciplinary action. The Colored Waif's Home was a reform school counterpart to the white Waif's Home that had preexisted it in New Orleans. Even if we overlook the segregation that defined this institution, at first glance it seemed more a curse than a blessing:

> The reform school was established in an old, abandoned and decaying building originally designed to house French orphans around seventy years earlier. It took forty years for the building to be completed. When it finally was, the Board of Health recognized that it was surrounded by a fetid malarial swamp. The swamp was drained at the turn of the century and in November 1906, the building was handed over to the Colored Branch of the Society for the Prevention of Cruelty to Children. The Waif's Home was far from luxurious. Surrounded by barbed wire and looming over a mixture of graveyards and farms, Captain Jones ran the institution in a strict military-like way. The boys slept on bare bunks with a single blanket to cover them on cold nights. Anyone who tried to escape would be severely punished.[7]

Although the Colored Waif's Home surely had the carceral and biopolitical features that would qualify it for a Foucauldian analysis of discipline and punishment, it also had a music program that had a significant impact on Louis Armstrong's life. For a year and a half he participated in that program, which gave shape and purpose to his existence. Music was already a conspicuous presence in New Orleans by this time, pervading almost every aspect of the lifeworld, including reform schools. Musical prodigies like Armstrong would, in spite of their impoverished background, earn the title of "king"; this sovereign status gave dignity to a young man who had been bereft of everything but the *spirit of music*.

Nomad Thought
To speak of the sovereignty of a waif seems absurd since waifs are dispossessed, without property, hence viewed by most people, including themselves, as powerless. We encounter this negative self-understanding in

the first line of Rilke's poem, "Song of the Waif": *I am nobody and always will be*. The alienated self-understanding of the bereft is further reified by codifying them as "homeless subpopulations," after which they are counted and subordinated in the intricate labyrinth of social services. As we will see, the being status of Rilke's waif is so diminished that she will perish or disappear whether she is codified or not. In the shadows of such tragic circumstances, it sounds almost too idealistic these days to speak, like Vaclav Havel, of the power of the powerless, yet no one who cares wants to totally give up on such revolutionary thinking that, by 1989, had helped vanquish Soviet totalitarianism in Europe.[8] In a way similar to how Vaclav Havel reimagines power from the vector of the powerless, Gilles Deleuze reimagines the *image of thought* from the nomadic periphery, where thought avoids bureaucratic codification, hence resentful, disempowering self-alienation. The whole purpose of coding is to neutralize the nomads, the waifs and minorities, by including them in the system as passive entities to be tracked, counted and relocated, rather than as active forces of becoming. The nomadic "war machine" or "battering ram" described by Deleuze is less a physical threat from *outside* than a force of thought and language *inside* ennobling minorities as agents of change, less *resistance to* than *penetration of* the Empire by nomads who have not sacrificed their integral dynamism upon entry to a host nation or culture.[9]

But who will argue against nomad thought making something new of the physical body-- something unprecedented? In the spirit of Nietzsche, Gilles Deleuze describes nomads empowered by an image of thought, a style of embodied thinking which actively reengages power by decodifying and revaluing excluded or marginalized individuals instead of allowing them to be overcodified by governmental machinery. The nomadic artist, the poet, and the philosopher, the homeless unemployed dreamer, even the schizoid, will not loath themselves for feeling useless and subordinate due to their codification by the Empire, for they have decoded, then assigned new values to their powers. Their minority status is not devalued but revalued, even cherished. They can even stay in one place, motionless, inside or outside the walls, singing and dreaming, and still qualify as nomads.[10] It is better that the songs, myth, parables, and poetry retain their powerfully suggestive and allegorical qualities than be codified (neutralized) within the mode of information that pervades the Empire. Roland Barthes had these qualities in mind when he said that "Literature might be defined as the sum of the insoluble cases presented to the machine."

It is hard to deny that something anarchic in the homeless and orphaned disturbs the Empire, as does the fanatic spirituality of religious cults. (In the panoptical view of the Empire, all organized religions are cults.) As we will see, the way migrants at the U.S. border with Mexico are filmed in newscasts suggests a coherent juggernaut besieging the "gates of the fortress," but this cinematography misrepresents the loose heterogeneity of the so-called caravan. Fear of the migrants as an organized battalion is groundless, based largely on the waif's otherness, which issues from a sort of nomadic aura associated with not belonging to the restricted economy of earning, saving and spending money.

To be sure, the totalitarian use of Artificial Intelligence like the Chinese state's Social Credit Rating System, which expands the typical creditworthy metric to include citizen behavior, and which will disqualify individuals who seem a threat to social order from employment, schooling, and upward mobility, seems less punishing for nomadic figures who do not cherish material gain and social prestige. To gain full control of the waifs, the nomads and vagrants, the Empire (as conceived by Negri and Hardt) would have to nourish them and bring them back to health, then encode and brainwash them to actually desire the social order and its lifestyle of commodity fetishism from which they have been alienated.[11] Only if they desire that system and grasp its incentives will its punishing discriminatory practices truly sting. Otherwise, the waif's desire cannot be harnessed, nor her nomadic thought.

To Gallop Like a Horse
Most of the time, the waif is in the open, exposed, without traction; the wind is brisk, and to steady herself the waif grasps things more substantial than herself, trash bins and fence posts, then releases them in the same way she nibbles stale bread without savor. It is not the grasping but *releasing* that serves her wandering. She feels at home in moldering ruins and no longer seeks shelter from humans, since they have nothing to offer her

but shame and abuse. Animals freely approach and commingle with waifs. The Russian waif flees the city for the forest not only to be with animals but to *become* one. "To gallop like a horse through the grove, your head far away in playful thoughts, in a land where all is freedom and heroic deeds, and easy, victorious strength…"[12]

Lifetime and World-Time
Although the waif, unemployed and homeless, seems released from world-time (*Weltzeit*), much of the waif's lifetime (*Lebenszeit*) is preoccupied with instinctual demands for shelter and sustenance, so she is unlikely to perceive poverty and non-belonging as freedom, nor suffering as crowned with spiritual virtue as in martyrdom. Every so often a waif enjoys the placid opportunity afforded by a full stomach and directs her attention to something unsubordinated to utility, such as poetry or music. The freedom to direct her attention in a pleasurably focused manner outside the sphere of self-preservation, typically associated with *otium* or leisure time, is about as close as she gets to the experience of nomadic sovereignty.

It is arguable that only those rebellious and nomadic Thoreau-like individuals who have *voluntarily* gone "off grid" possess the sovereignty of those who are not commanded by any network. Their *Lebenszeit* is their own, unabsorbed by *Weltzeit*. In this mode of *becoming minor* as described by Deleuze, one is convinced of the virtues of dispossession (versus *being possessed by one's possessions*). It is a mode of existence most typically claimed by that uncommon subspecies of the bereft who have quit their frenetic jobs and materialistic lifestyle to experience freedom. Such disillusioned bourgeois, e.g., refugees from Wall Street, are not waifs, nor is their freedom, delinked from responsibility, existentially authentic. What they gain is *otium*, leisure time, time to think and observe, as in E. L. Doctorow's story, "Wakefield," in which a dispirited father and husband suddenly retreats for a year from his suburban home to a garret above his garage without telling anyone. If the reader can suspend the strong compulsion to morally condemn the narrator for abandoning his family (who in any case remain financially secure) it becomes possible to appreciate the formidable yield of observational detail he records or accumulates, Walden-like, or Thoreau-like, pertaining not only to the natural world and the sociocultural lifeworld that he has distractedly inhabited for years, but his own self-understanding. It is as if he has to step out of his life to observe and understand it.[13]

Street Urchins, Ragamuffins, and Runaways
What is the current definition of "waif"? Here's a fairly capacious definition from a web site that amalgamates definitions from other web sites:

> *A waif is a living creature removed, by hardship, loss or other helpless circumstance, from its original surroundings. The most common usage of the word is to designate a homeless, forsaken or orphaned child, or someone whose appearance is evocative of the same. As such, the term is similar to a ragamuffin or street urchin, although the main distinction is volitional: a runaway youth might live on the streets, but would not properly be called a waif as the departure from one's home was an exercise of free will. Likewise, a person fleeing their home for purposes of safety, is typically considered not a waif but a refugee.*[14]

To the media-saturated popular imagination which makes no such lexical distinctions, the waif and the emaciated refugee, the ragamuffin and runaway, are spectral figures from the Nazi death camps, then the European immigrant diaspora, and most recently the televisually dramatized migrant caravan from Mexico. It cannot be said enough times that the media networks heighten drama by cinematically consolidating a heterogeneous confluence of individuals, creating a threatening force where there is vulnerability, instilling fear in the audience when compassion is called for. If subtle distinctions are the way that intelligence manifests itself, then mass media demonstrates its stupidity by failing to distinguish between all such misbegotten and dispossessed individuals. No one knows exactly where they come from or where they are going or what they want, but they are vaguely perceived as strangers placing undue stress on a sociopolitical order in which employment opportunities are already diminished for local citizens and resources are depleted. But thousands of waifs and refugees, each an individual, do not just encroach upon such conditions, but are produced by

them. They do not emerge from nowhere, but are produced by wars, racial and ethnic discrimination, biopolitical ideology, and unfavorable economic conditions.

Biopolitical Exceptions Reduced to Bare Life
It has been argued that the *state of exception* invoked by governments to deal with refugees suspends their rights as citizens and reduces them to bare life, that is, waif-like bodies corralled into a sort of camp "south of the border," a waiting area or *zone d'attente*, until they are processed by the biopolitical bureaucracy or what Foucault called governmentality. "The birth of the camp in our time," writes Giorgio Agamben, alluding to the death and internment camps of WW II, "appears as an event that decisively signals the political space of modernity itself."[15] Within such a political space, it is unlikely that waifs and refugees are distinguished from each other: both are grouped as bereft bodies on whose powerless power is imposed a state of exception that further reduces them to bare life and its vulnerabilities, now disenfranchised by governmental policies that deny the benefits of social services and the privileges and rights associated with citizenship.

The Commercialization of Waifs
Given such degrading conditions, it is hard to believe that a wan, etiolated body which has drifted or been ejected from the domestic and social economies that produced it, has periodically been *monetized* and *politicized*. The fashion industry Photo-shops ghostly eroticism into the silhouettes of semi-starved adolescents who model Abercrombie and Fitch denims on skateboards. Since the Twiggy sensation of the 1960s, the skeletal look has never entirely gone out of fashion. In addition to the financial profit gained from this digitally curated semiotic of sexualized emaciation, the plight of waifs has been appropriated for political gain, as an opportunity to swell the ranks of xenophobic voters. At this moment, the U.S. government has deployed 5,000 troops on the Mexican border to quarantine a refugee caravan consisting of, among others, an indefinite number of waifs or waif-like beings. According to the President's directive, they will *shoot if necessary,* having already dispensed tear gas.[16] Conservative news outlets say that among the refugees, adults outnumber children, and that the children are being used as shields against military reprisal, or as symbols to raise sympathy for the oppressed.

Televisual Illusion
It is incomprehensible how the waif, described by Ambrose Bierce as a "flickering little life," and by Dostoevsky as a "nameless nobody," can be proclaimed a menace to national security by politicians stirring up the ancient specter of gypsy mischief. But they are used as props to stage an immigration controversy which brings racists out to vote in mid-term elections. Their ruse, as mentioned earlier, is to photographically amalgamate the individual waifs into a forceful battalion. The televised images of a streaming caravan approaching the American border unify its diversity of colors and dialects and tribal groups to suggest a single body of gargantuan size like a battering ram or juggernaut, but this camera work obfuscates the "daily reality of the violence" suffered by individuals who collapse from the heat, from dehydration, starvation, and illness, or who are stricken by social humiliation and abject poverty, what Michel de Certeau calls day-to-day *ethnocide*.[17] The cinematography of a unified refugee battalion breaks down to reveal human fragility when the migrants scatter while being attacked by tear gas grenades and pepper spray, and individual suffering is exposed when, as the headline says, a "migrant mom is impaled in front of her kids." "The woman landed on rebar that pierced her side and buttocks," according to the report. "The children, ages 3 and 5, also were taken to a local hospital for an evaluation. They were later released into Border Patrol custody."[18]

Useless Suffering
Beyond the photo ops and clashes of ideology, the competing networks, the rush to make headline news, individuals suffer in very specific ways, and this suffering is, according to Emmanuel Levinas, absolutely useless. The suffering of the mother who is impaled on rebar or barbed wire is useless, Emmanuel Levinas argues, for to place it within a framework or economy of meaning, to make sense of her suffering, is to justify it as a means to an end, such as the expiation of sin on the path to forgiveness and redemption. But is such pain as rational as

all that? The pain of suffering is what it is: ineffable, beyond meaning. It is real, but not reasonable. It escapes the inescapable pressure we feel to rationalize it with theodicy. It is useless suffering.[19]

An International Literary Theme
After the waif's debut in romantic fairy tales about orphans and children abandoned in times of economic scarcity, Charles Dickens captured the popular imagination with the first magazine installments of *Oliver Twist* in 1838, and his crusading influence percolated into Russia, which had no shortage of its own waifs "despised by all, and pitied by none." In Dostoevsky's first novel *Netochka Nezvanova* or "Nameless Nobody" (1849), the recently orphaned girl of the title who whispers, "My heart was wounded from the very beginning," is afflicted with tumultuous feelings that at times disable her in fits of woe, guilt and longing.[20] Molested by her father before his sudden death by apoplexy, she blames herself for the death of her neglected and unloved mother, who failed to survive due to emotional and financial impoverishment. What saves Netochka is her adoption by a noble family for whom education is a primary value of imperative force. She eventually gains clandestine access to a library, where her love of reading and rapidly advancing literacy become integral to her existential becoming and moral development. It will be worthwhile to return to this issue of the power of literacy, which, once gained, cannot be taken away, even from those who are already dispossessed.

Infanticide in Literature
The Japanese writer Minakami Tsutomu has documented the newly born "Mulberry Children" (1963) who, during times of scarcity in rural Japan until 1900, are left outside in a mulberry patch in a process called "thinning"—as in thinning out the number of mouths to feed when the harvest has been ruined by bad weather. [21] In Ambrose Bierce's ghost story, "A Baby Tramp," an infant named Joey is orphaned when its parents die from an epidemic in West Virginia. Witnesses claim they saw apparitions of the anguished parents, buried in the local cemetery, calling his name. Although Joey is adopted by a distant relative, he ends up wandering into the desert of Nevada, where he is cared for by a family of Piute Indians, who eventually sell him to a widow who takes Joey on a train to Cleveland. The child wanders off again, somehow crossing back into West Virginia, where he is arrested for vagrancy by a policeman. "Unable to give any account of himself, he was arrested as a vagrant and sentenced to imprisonment in the Infant's Sheltering Home."[22] But once again, the baby tramp escapes into the woods and somehow makes his way to the cemetery where he dies of exposure, cuddled up on the grave of his birth mother. "The little body lay upon one side, with one soiled cheek upon one soiled hand, the other hand tucked away among the rags to make it warm, the other cheek washed clean and white at last, as for a kiss from one of God's great angels" (188).

In the German poet Rilke's poem, "Song of the Waif" ("*Das Lied Der Waise,*" 1902) the waif's situation is, like the one depicted by Ambrose Bierce, that of unrelenting exposure. The waifs are the unsheltered ones, unable to gain enough traction in the world as much for being vulnerable bodies as for being unattached to loved ones who can care for them.

I am nobody and always will be.
I'm almost too little to live, right now,
And even later.

O mothers and fathers,
Have pity on me.

But it's not worth your bother:
I'll still be mowed down.
No one can use me: It's too early. Wait
Until tomorrow—then it's too late.

I've only this little gown
And it's getting thin and faded…

> But it holds an eternity.
> And even before God, maybe.
>
> I've only this lock from her brow
> (it stays always the same),
> It was father's treasure once.
>
> He doesn't love anything now.[23]

Rilke's waif is self-effacing to the vanishing point; she feels that she is unworthy of the most basic considerations. Her "start" in life was already something undernourished and stunted; her body mass is insufficient for basic propulsion; it is as if she could float away any moment like an untethered balloon without the attention given her by parents, or the care of neighbors and strangers. In her case what is conspicuous is her wasted substance or will-of-the wisp lightness, but arguably more haunting is her aura of nonbelonging, disenfranchisement, due to the death of her parents. Something as ordinary as a lock of hair from her mother symbolizes the totality of familial belonging, love and tenderness. Rilke's waif is not aligned or affiliated with any powers. In this regard she is similar to the waif-like characters in the writings of Kafka explicated by Elias Canetti, who says these characters seek "to avoid violation, which is unjust, by vanishing as far away as possible." Canetti describes Kafka's aversion to power as follows: "Fear of a superior power is central to Kafka, and his way of resisting it is transformation to something small." "One 'hungers oneself away' from the others…"[24] But unlike Kafka's hunger artist, who voluntarily fasts for his self-consuming art, the typical waif is already small and diminishes involuntarily. Market forces dictate a sort of enforced famine among the have-nots.

Kafka demonstrates fatal conditions of scarcity in his story "The Bucket Rider." The impoverished waif who narrates this story is looking to obtain a little bit of coal for heating. "Coal dealer! I cry in a voice burned hollow by the frost and muffled in the made by my breath, "please coal dealer, give me a little coal. My bucket is so light I can ride on it. Be kind. When I can I'll pay you."[25] It appears that the bucket rider is already so cold and famished, so emaciated that he has been freed of his substance, and rides his coal bucket as a spirit and not a flesh-and-blood youth. He floats above ground. In other words, it seems likely that the narrator is already deceased, yet the strenuous effort to obtain coal was so incessant a part of life that it continue in the afterlife. The waif does not know he is dead. This bring up the important point that waifs are so diminished in their substance and power that they often seem to oscillate between embodied existence and spirit. They walk a dotted line between life and death, hence their visibility is often questionable as a spectral being. As Charles Dickens writes about the birth of his famous waif, Oliver Twist, "for some time he lay gasping on a little flock mattress, rather unequally poised between this world and the next, the balance being decidedly in favor of the latter."[26] When the bucket rider begs for coal from the coal merchant in town, the merchant hears him but his wife does not. "The dealer puts his hand to his ear. 'Do I hear right? Do I hear right? A customer.'" "I hear nothing," says his wife, breathing in and out peacefully. Due to the ambiguity of the bucket rider's being status, the coal dealer's wife pretends he doesn't exist so as to avoid the unpleasantness of witnessing beggary.

The Precarious Intensity of Bird Life
The waif depicted at the start of the present essay has a little paperback she carries everywhere, *Flights of Fancy*, about the folklore of birds. Someone left it behind on the bench of a bus depot in Pittsfield, Mass. Waifs and vagrants, our postmodern nomads of defunct malls and Sears outlets, are inheritors of things made obsolete by high-tech consumer culture, such as books. (As English majors tend to complain, "Books are just too heavy.") The folklore book has added birds to the waif's situational awareness: a shadow, a whirring, a blur becomes a bird as it alights or lands, and the waif says, "Don't be afraid." She waves to them, talks to them, invites them to nibble crumbs from her fingers not unlike Saint Francis. When she says, "Don't be afraid," she is addressing everyone in the world, that is, the birds and herself and any waifs wondering the frozen fields. The quirky vigilance, the precious vulnerability, the precarious intensity of bird life has refreshed her outlook, which

feels less self-absorbed with death than usual. The fact is, she prayed for the soul of her father after he died from a chronic respiratory condition shortly after their house was reclaimed by the bank and her family became bereft. He was the one who taught her how to read. But eventually, while praying for his soul, she forgot about her own; negativity engulfed her; she became morose; somehow the strenuous nature of her dereliction had alienated her from her own best interests and she became absorbed in her troubles like a fly in molasses. Her gnawing hunger and emptiness, her torpor and disillusion, had depleted her spirit, her *élan vital*. She became conspicuously obsessed with death, chanting to herself:

> I like the open fields
> Carpeted in snow
> Stripped of their flowers,
> No fruit or verdure,
> No birds that sing
> And no sun that lightens;
> So that only Death
> Can be sensed around me.[27]

In that phase of her dereliction, her exposure, she had become so wretched that she forgot about reading and prayer, the engines of her awareness. The neglect of these modes of attention was as impoverishing as a lack of food and shelter—if not more so. The dearth of such noetic intensities, attentional rigors, would be, for Husserl, spiritual impoverishment, a waning of liveliness. This is why, although the waif moved her body across ancient apple orchards and marshland, she was unmoved by their raw beauty, not stimulated by their imagery and fragrances, oblivious to the bare life they have in common. To be alive and pay attention are synonymous. Even receptivity, an integral component of reading, is a lower tier activity, an active passivity.[28]

The Shelter of Reading
How fortuitous, then, how miraculous for the waif to find the bird book; soon afterwards, she read and prayed every chance she got. Here's why: when she first opened the book, her eyes were immediately drawn to a section titled "Soul Birds," which says in so many words that upon leaving the body, souls take temporary refuge in birds. Our waif reads the following: "At sea, storm petrels and seagulls were said to house the souls of lost sailors, while shearwaters were said to carry damned souls. On land, raven and crows were often thought to be inhabited by the souls of the dead, and there is even a tradition that King Arthur took the form of a raven when he died, as Cervantes records in his novel Don Quixote…"[29] As the waif recovers her old habits, she feels a depth dimension growing within herself that is something like soulfulness. The stirring of intelligence via literacy is different than, separate from power; it legislates it by making distinctions, but refuses to be absorbed into power.[30] In any case, reading and prayer are now her primary forms of sociality; she doesn't feel alone when engaged in these spiritual exercises, and they keep her awake.

As the days get colder, the waif worries about falling asleep without adequate shelter and warmth-- certain death. According to bird folklore, "In the Middle Ages, it was widely believed that nightingales had a great fear of snakes, and would roost with their breasts against a thorn to try and keep themselves awake."[31] In this regard her reading and praying are like friends stuck on a frozen mountaintop who vow to keep her and each other awake or risk freezing to death. They huddle close together, keep talking, even slap or pinch each other when necessary. "To be awakened means to submit to an effective affection," says Husserl. "A background becomes alive; intentional objects from this background draw more or less close to the ego; this or that attracts the ego powerfully to itself" (76). But intentional "content" and the rays that splay out from it (such as the feeling of intersubjective bonding conjured by the act of reading) is not the only issue for this waif and her spiritual exercises. Of equal significance for her survival is the liveliness that comes from concentrated attention, the interestedness (*Interessiertheit*), the arousal of consciousness due to an "awakening attraction," Husserl says, "with variable affective force."[32] When she focuses her attention in reading and prayer, the waif *enlivens* herself and the matter at stake, that is, she warms up, becomes more engaged. Being fully awake is

heightened salience (*Abgehobenheit*).[33] Paying attention is this synthesis of receptivity and active perception which is, according to Husserl, *life itself*. The intensity of life is correlative with the force of attention, and each life individuates itself and prevails by the force and consistency of attention brought to bear in specific circumstances that may or may not be life threatening, but either way benefit from situational awareness.

Our waif, like the birds she so admires, seem powerless yet powerfully attentive, energetic, focused. Could it be that focused attention is, in the digital era, a powerless power too intrinsic for visible recognition by onlookers in positions of power but hopelessly distracted? Is this what Elias Canetti was suggesting when he said, "If I could think that there were a few people without any power in the world, then I would know that all is not lost"?[34] Perhaps he is thinking of readers and writers like himself. Can a powerless power like literacy again become a legislative force to be reckoned with, as it did after the Dark Ages when vernacular translations ended the elitist hegemony of Latin sanctioned for centuries by the Church? An intellectual force that legislates, invents curricula and policies, without being absorbed and blinded by centralized power?

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Suddenly the weather becomes more severe; it is much too cold to both read and stay warm; all the waif's attention, all her gestures are economized for preserving warmth. Once again she shivers and listens into the woodland distance, expectant yet incredulous of a positive outcome, a message or sign of *care*, that someone cares, a delivery either incoming or, as it were, signaling her own deliverance from her raw exposure to the elements. Her patient, longstanding experience of nothingness, her "mind of winter" famously evoked by Wallace Stevens in its encounter with a snowbound nothingness that is not "out" there yet is fully felt and intuited,[35] reminds us of the intense engagement but profound separation of the nomad, but even more so of the mystic.

NOTES

[1] As desperately depicted by Dorothy Parker in her story about a young woman waiting for a phone call from a former lover. See "A Telephone Call" in *Points of View: An Anthology of Short Stories*, eds. James Moffett and Kenneth R. McElheny (New York: New American Library, 1995), 15-20.

[2] Fyodor Dostoevsky, "The Heavenly Christmas Tree," in *Great Short Stories of the Masters*, ed. Charles Neider (NY: Cooper Square Press, 2002), pp. 51-52.

[3] Andrey Platonov, "Chevengur," in *The Portable Platonov*, trans. Robert Chandler (Chicago: Ivan Dee Publishers), 22.

[4] Declan Walsh, "Yemen Girl Who Turned World's Eyes to Famine," Nov. 1, 2018. *NY Times Online*. Retrieved from: https://www.nytimes.com/2018/11/01/world/middleeast/yemen-starvation-amal-hussain.html.

[5] James Woods, "Writing About Writing about the Border Crisis, *New Yorker* (February 4, 2019). Retrieved from: https://www.newyorker.com/magazine/2019/02/04/writing-about-writing-about-the-border-crisis.

[6] Guam Homeless Coalition and the Guam Housing and Urban Renewal Authority, *Guam Homeless Point-in-Time Count Report*, pp. 7-8. Retrieved from: https://www.ghura.org/ghuramain/userfiles/2017%20FINAL%20PIT%20Count%20Report.pdf

[7] Matt Micucci, "Louis Armstrong and the Colored Waif's Home for Boys," July 4, 2016. Retrieved from: https://www.jazziz.com/louis-armstrong-colored-waifs-home-boys/.

[8] See Vaclav Havel, "The Power of the Powerless," in *Living In Truth*, ed. Jan Vladislav (London: Faber and Faber, 1989), 36-122.

⁹ Gilles Deleuze, "Nomad Thought," in *The New Nietzsche*, ed. David Allison (Cambridge, MA: MIT Press, 1985), 149.

¹⁰ Gilles Deleuze, "Nomad Thought," 149. More recently, Bernard Stiegler has argued against Derrida's discourse of resistance to academic and cultural stupidity, which leaves it unchanged and unchallenged. Stiegler invokes Deleuze's philosophy of becoming (becoming minor, becoming woman, becoming animal, etc.) as a more effective mode of cultural belonging and counterforce to the stupidity, bigotry, and narrowmindedness spread by digital hegemony on a global scale. See Stiegler's *States of Shock* (Polity, 2015).

¹¹ For a concise definition of Empire as conceived by Negri and Hardt, see the entry for "Empire" in Dino Felluga's *Critical Theory: The Key Concepts* (London: Routledge, 2015), 99-100.

¹² Lydia Zinovieva Annibal, *The Tragic Menagerie*, trans. Jane Costlow (Evanston: Northwestern UP, 1999), 81.

¹³ E. L. Doctorow, "Wakefield," in *All the Time in the World: New and Selected Stories* (New York: Random House, 2011), 5-38.

¹⁴ "Waif" retrieved from: https://www.definitions.net/definition/WAIF.

¹⁵ Giorgio Agamben, *Homo Sacer: Sovereign Power and Bare Life*, trans. Daniel Heller-Roazen (Stanford, CA: Stanford UP, 1998), 174.

¹⁶ Caitlin Dickson, "Trump, Stoking Caravan Fears, Says Troops Will Fire on Migrants if They Throw Rocks," Yahoo! News Nov. 2, 2018. Retrieved from: https://www.yahoo.com/news/trump-stoking-caravan-fears-says-troops-will-fire-migrants-throw-rocks-003953495.html

¹⁷ Michel de Certeau, *Heterologies: Discourse on the Other*, trans. Brian Masumi (Minneapolis: U. Minnesota Press, 1986), 226.

¹⁸ "Migrant mom impaled in front of her children falling from border fence." The amphiboly of this headline suggests the mother is impaled while her children are falling from the border fence, making the catastrophe seem all the more grotesque. Retrieved from: https://www.yahoo.com/gma/migrant-mom-impaled-front-her-children-falling-border-115803192--abc-news-topstories.html.

¹⁹ Emmanuel Levinas, "Useless Suffering," trans. Richard Cohen, in *The Provocation of Levinas: Rethinking the Other*, ed. Robert Bernasconi and David Wood (New York: Routledge, 1988), 156-167.

²⁰ Fyodor Dostoevsky, *Netochka Nezvanova*, trans. Jane Kentish (London: Penguin Books, 1985), 32.

²¹ Minakami Tsutomu, "Mulberry Child," in *The Showa Anthology*, ed. Van C. Gessel and Tomone Matsumoto (Tokyo: Kodansha international, 1992), 269-279.

²² Ambrose Bierce, "A Baby Tramp," in *The Complete Short Stories of Ambrose Bierce*, ed. Ernest J. Hopkins (Lincoln, NE: University of Nebraska Press, 1970), 187.

²³ Rainer Maria Rilke, *Selected Poems*, trans. C. F. Macintyre (Berkeley: Univ. of California Press, 1960), 53.

²⁴ Elias Canetti, *The Conscience of Words*, trans. Joachim Neugroschel (New York: Farrar Strauss Giroux, 1979), 82.

[25] Franz Kafka, "The Bucket Rider,"" in *The Complete Stories* (New York: Schocken Books, 1971), 413.

[26] Charles Dickens, *Oliver Twist* (New York: New American Library, 1980), 24.

[27] Ortega y Gasset, *The Idea of Principle in Leibnitz and the Evolution of Deductive Theory*, trans. Mildred Adams (New York: Norton, 1971), 312.

[28] Edmund Husserl, *Experience and Judgment*, trans. James S. Churchill and Karl Ameriks (Evanston: Northwestern UP, 1973), 79.

[29] Peter Tate, *Flights of Fancy: Birds in Myth, Legend, and Superstition* (London: Random House, 2009), 32.

[30] Jean Baudrillard, *The Agony of Power*, trans. Ames Hodges (Cambridge, MA: Semiotext(e)/MIT Press, 2010), 47.

[31] Peter Tate, *Flights of Fancy,* 86.

[32] Edmund Husserl, *Experience and Judgment*, trans. James S. Churchill and Karl Ameriks (Evanston: Northwestern UP, 1973), 79.

[33] Dorion Cairns, *Conversations with Husserl and Fink* (The Hague: Martinus Nijhoff, 1976), 86.

[34] Elias Canetti cited by Jean Baudrillard in his *The Agony of Power, 48.*

[35] Wallace Stevens, "The Snow Man," in *The Palm at the End of the Mind*, ed. Holly Stevens (New York: Random House, 1972), 54.

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The Sunken Place: An Analysis of Contemporary Rap Music Aesthetics and the Individuation of the Black-American Collective

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I had a dream I could by my way to heaven / When I awoke, I spent that on a necklace / I told God I'd be back in a second.
—Kanye West[1]

It is that of the epoch of *industrial* temporal objects that come to haunt our ears and eyes so that we no longer really know what to think about *who* we are—or *if* we are.
—Bernard Stiegler[2]

On Instagram as of October 2018, the hashtag "money" had 34.1 million posts and "Gucci" had 52.2 million posts. The music video for "Gucci Gang," a song by rapper Lil Pump, has been viewed 816 million times on YouTube. For those who subscribe to the Instagram "culture" and rap music "aesthetics," the term "Gucci," originally the name of a luxury brand, has now been transformed into an adjective that indicates a state of mind in which a person is doing well or feels confident. This curious case where the name of a brand is now an expression describing a person's mood is not so extraordinary in this era of hyperindustrialization: a person's identity is defined by the objects that are consumed, and the processes of individuation are fundamentally affected. Cue the consumer, whose very body and consciousness is conditioned by marketing and whose very being is organized, arranged, and made up of the audio-visual "ads" from media and from the cultural industries. In the world of rap music, the consumer is personified by way of designer brands, luxury cars, and trendy pharmaceutical drugs. The artists who are cognizant of the obsession with consumption in their fellow rappers pose this consumption as a problem exclusive to the Black-American community. However, the masses as part of today's digital society, remains in, what philosopher Bernard Stiegler calls, "symbolic misery" (5). Without singularities or "aesthetic attachments" (Stiegler 5), and the modulation of consciousnesses through industrial temporal objects, individuation is either beyond reach or it takes on new insubstantial forms.

According to Stiegler in his cultural critique, *Symbolic Misery Volume I: The Hyperindustrial Epoch*, hyperindustrialization refers to the digital industrialization of the postmodern era. This digital industrialization is not necessarily defined by the digital products themselves but by the entire sphere of economic production and the totality that is global production by corporations whose products have become ubiquitous hallmarks of the new, of modernity. Hyperindustrialization, along with marketing, has effectively eliminated, what Stiegler calls, "individual and collective ('cultural') singularities" through the use of "aesthetic weapons" and "aesthetic conditioning," by which homogenization and "aesthetic alienation" (2-4) occurs, and from which the consumer is created. In other words, the industrial and economic domain has totally enveloped the aesthetic. Due to aesthetic conditioning carried out by marketing, the masses become disaffected and divorced from any "aesthetic attachments" and this has led to a symbolic misery, or a void implying utter emptiness. This symbolic misery denotes the loss of individuation, or the process in which the individual consciousness singularizes itself from the collective consciousness but is also a part of the collective consciousness to which it belongs.

The loss of individuation results from "the *loss of participation* in the *production of symbols*. Symbols here being as much the fruits of intellectual life (concepts, ideas, theorems, knowledge) as of sensible life (arts, know-how, mores)" (Stiegler 10). For those who live in "aesthetically afflicted zones" (4) where the ability to produce symbols is tenuous or nonexistent, the technical system of hyperindustrialization takes over retentional apparatuses, a term Stiegler uses for memory in relation to mnemotechnics, resulting in the "control of all retentional processes

[…] including the most intimate, including consciousnesses and bodies that are in principle *essentially intimate*" (59). The aesthetic has become perverted, essentially exploited by the industry, and it has altered the conscious and cognizant being into a being, or rather, a *body*, that only consumes (Stiegler 16).

The consumer, subject to the whims of the market, lives in a world that is an "*unworld*" (62), or a world that is analogous to the Sunken Place. The Sunken Place is an idea of a place that originated from the film *Get Out*, a 2017 film written and directed by Jordan Peele that is often heralded as the ultimate commentary on institutionalized and systematic racism. The Sunken Place is a place that is empty and devoid of any sensory perception, a place where consciousness is suspended, a place where the consumer veritably exists. No better example of the consumer can be seen than in the rap music aesthetic, which often holds no distinctions with Black-American culture (these lack of distinctions in conjunction with Peele's *Get Out* to be discussed). Rap music remains one of the most popular genres of music in the new millennium and it markets itself as modern and fashionable: "*Everyone* is doing it these days!" In "Gucci Gang," Lil Pump raps about spending "three racks on a new chain"[3] and brags about how his drugs ("lean," specifically) costs more than an average person's rent. In his newest song "ESSKEETIT," he says, "Got a penthouse sittin' on my wrist / […] Got a lot of ice, and I'm cold as shit / Ice on ice on ice, took a private jet to Dubai," and in the chorus, he touts how he is "poppin' on X,"[4] a shortened name for the drug Ecstasy. The genre of rap music has evolved from typical displays of wealth and consumerism to include the excessive consumption of drugs as well.

The overwhelming inclusion of drugs in rap music reflects the growing industry of pharmaceuticals. Songs by American rapper Future, who has 12.5 million followers on Instagram as of October 2018, are inundated with drug references amongst proclamations of material consumption. In the chorus of his song "Mask Off," he repeats the phrase "percocets, molly,[5] percocets / Chase a check, never chase a bitch," and also says, "Ain't compromising, half a million on the coupe / […] Pink molly, I can barely move."[6] The disturbing frequency of which drugs are mentioned in rap songs, such as those by Future and Lil Pump, reflect the consumption of pharmaceuticals, which Stiegler describes as "adopt[ing] the time of consumption" of whichever products are being marketed (19). This adoption results from the effectiveness of the recorded song as a temporal object and as "aesthetic weapon."

In a society controlled, or rather, "modulated" by "aesthetic weapons," which are conditional to marketing, the individual and collective consciousness is ultimately regulated and structured according to the market. Thus, Stiegler states that the recorded song, as part of the digital industry, is an industrial temporal object that is in essence, used to "modify the temporality of that consciousness—that is to say, the totality of consciousness" (21). The recorded song achieves this "musicaliz[ation] of consciousness" (20) by way of its very nature as a temporal object.[7] However, the recorded song, along with films, are products of the industry, and are therefore produced for the masses. Hence, industries use the temporal flow of consciousness, which synchronizes with temporal objects, to "enable[…] *consciousness to ADOPT the time of the temporal objects in question*" (19). This adoption in turn allows the industry to market and sell whatever products are relevant in that "time of consumption." For rap music, the "time of consumption" appears to be constituted by luxury brands and cars, and most noticeably, pharmaceutical drugs. In ironic fashion, rapper Future says that he is not really a heavy drug-user as he portrays himself to be in his music. Instead, his drug lifestyle persona is only a means to market himself and his music, and the market appears to be signaling that it is now the time of consumption of pharmaceutical drugs.

With consciousnesses adopting the time of industrial temporal objects and retentional apparatuses being controlled, the *we*, or the collective unconscious, is unable to individuate as the individual consciousness is unable to differentiate or singularize itself from others. The individual consciousness, which faces the constant onslaught of cultural and industrial temporal objects (namely music and television), becomes increasingly constructed and defined by audiovisual outputs and the products that these audiovisual instruments market. Eventually, the individual consciousness, due to its inability to singularize itself as it has adopted the same repetitive behavior of daily digital media consumption, becomes a part of what Stiegler calls the *one*, which occurs when "'consciousnesses' end up becoming that of the same person—that is, *nobody*" (20). This "nobody" is the consumer.

The capitulation of consciousnesses to industrial temporal objects leads to the loss of primordial narcissism, which is the kind of narcissism that is necessary to love others and oneself. Due to the inability in forming any "aesthetic attachments," individuation of the *I* and the *we* can longer come to fruition as the *I* is the *we* and the *we* is made up of *I*s. Inevitably, the consumer attempts at singularizing themselves through consumption. However, this attempt is a dis-individuation. Stiegler claims that the consumer, "Deprived of singularity, […] attempt[s] to singularize themselves through products suggested by the market which exploits this misery peculiar to consumption. Narcissizing to excess and in vain, they experience their failure, at which point […] they no longer love themselves and prove to be less and less capable of love" (60-61). The path of the consumer is a lonely and miserable one, and is marked by a lack of love for oneself and for others. Rapper Smokepurpp illustrates this misery in his song "Audi." (the name of a luxury car brand) when he states, "I don't want friends, I want Audis."[8] His casual statement of a want, a need, for products rather than friends is a haunting sentiment.

Consequently, consumption only begets more consumption. Consumption in itself is an empty act, and the resulting vacuity and profound dissatisfaction and resentment with oneself leads the consumer to consume more. This consumption does not necessarily mean that the process of individuation cannot occur. Stiegler discusses what could be the latest form of collective individuation: individuation by brands. The collective individuation brought upon by brands would work based on the notion that everyone is a consumer and "we do not stop consuming" (63). Individual and collective identities would be defined by what brands are being consumed, such as Bentley and Gucci: "The logic of *lifetime value* is that of loyalty gained through the individualizing attachment of an *I* to a *we* that has been entirely *fabricated by the product of service*, or the range of products" (63). With brand names becoming a more and more pervasive presence in the rap music aesthetic, these rappers, as consumers, could be attempting a collective individuation through brands. This collective "individuation" according to brands explains the current obsession with Gucci in contemporary rap music. As stated earlier, Gucci has become a ubiquitous presence in the aesthetic culture of rap music (from social media to recorded song), so much so that the brand is now an adjective describing someone's mood. "Gucci," through marketing, has now transformed itself from a luxury brand that sells leather handbags and belts to a mindset of existing or "being."

Yet, this "individuation," arranged by corporations and carried out by marketing, would be a form of disindividuation as consumption implies an aesthetic emptiness, or lack of any aesthetic connection or bond with singularity in that it denotes a differentiation. Due to marketing and massive synchronization through the use of industrial temporal objects, a consumer ultimately cannot distinguish him or herself from others. However, this is not to say the consumer lacks self-awareness. There are several contemporary rappers, namely Kanye West and J. Cole, who are extremely cognizant of the nature and cycle of this consumption.

For Stiegler, the recorded song is "simultaneously the cause of ill-being, the industrialization of appearances, and the possibility of deliverance" (43). The recorded song synchronizes consciousnesses yet has the capabilities of "deliverance" in that songs can be particularly adept at expressing our "ill-being." In J. Cole's "A Tale of 2 Citiez," he says, "Since a youngin' always dreamed of getting' rich / […] Fantasize about a white picket fence / […] Used to want a Pathfinder with some tints / That's all I need, my nigga."[9] Throughout the song, he describes how he is willing to do anything for money and material objects (along with the other perks of having money, such as "a badder bitch"). This need to consume leads him down a destructive road in which committing of crimes is almost justified as long as it is in the pursuit of money: "We gon' circle round the Ville and hit a lic / Cop some […] powder, bag it up and make it flip / […] We gon' graduate and cop a brick." Yet, he also sounds incredibly jaded as the want of material objects and the constant need to consume leaves him hollow inside. In the hook he asks, "What's the value of a thing?" Indeed, what *is* the value of the very "things" that the consumer tries so desperately to obtain? For Stiegler, the consumer is driven to seek the "value" in "things" because of their inability to love, and this lack of love (resulting from the lack of primordial narcissism) only propels them to consume more.

In J. Cole's latest album, *K.O.D.* (a fitting acronym for "Kids on Drugs" and "King Overdosed"), he raps about this relentless consumption and his never-ending pursuit of money, even though this pursuit comes at an immense personal cost. In his song "ATM," he says, "Proceed with caution / I heard if you chase it only results in / A hole in your heart / Fuck it, I take the whole cake and I won't leave a portion / It's only an organ."[10] The obsession with money and consumption has left him cynical, and this cynicism can also be heard in his song "Motiv8," when in the

midst of the chorus where he says, "Motivate, motivate / Motivate, get money,"[11] a clip of a female can be heard saying "get money." This clip is from rapper Biggie Smalls' "Get Money" and the female's voice is that of rapper Lil' Kim's. However, the clip has been filtered to a static-like quality making the clip sound eerie and unsettling, as if "Get Money," which is often considered as being the ultimate rap anthem of motivation, has taken on a new dimension in which the acclamation of "get money" symbolizes the meaninglessness and emptiness of a living a life ruled by consumption. In the refrain, his voice is distorted and is slowed down when he says, "I'm crackin' a smile, I'm dyin' inside / […] I'm poppin' a pill, I'm feelin' alive." J. Cole, through his songs, his "ill-being" and the destruction and shame of becoming the "one" is verbalized as he navigates the "unworld" in which he resides: "While recorded song has clearly configured a new kind of *we*, the *we* in question is *dejected and suffering—* suffering and *ashamed* of its *becoming-one*" (Stiegler 52). Although Stiegler states that "symbolic misery" affects everyone, regardless of ideology, religion, or race, Black rappers often pose this suffering as an exclusively Black problem.

"1985 (Intro to 'The Fall Off')" is another song from J. Cole's album *K.O.D.* in which he implies that consumption, and the resulting emptiness, is unique to the *Black rapper*. The song takes the form of a message that he appears to be directing towards other Black rappers, or more specifically, Black rappers that "advertise" for the consumption of drugs and brand-named goods: "These white kids love that you don't give a fuck / 'Cause that's exactly what's expected when your skin black / […] They wanna see you pop a pill / […] They wanna be black and think your song is how it feels."[12] When he says, "You ain't thinkin' 'bout the people that's lookin' like me and you," he is placing blame on these rappers for perpetuating the stereotype of the Black person as nothing more than consumers who flaunt their wealth and revel in the magnitude and frequency of their consumption. He also sends out a warning to these rappers, claiming that the money they have now will eventually disappear, leaving them with nothing except a "Benz / And a bunch of jewels and a bunch of shoes / And a bunch of fake friends."

Kanye West is another rapper who is cognizant of himself as the consumer, and he also relates this "symbolic misery" as being a specific ailment to the Black-American community. In his song "All Falls Down," he recognizes the absurdity of his consumption when he states, "Man, I promise, I'm so self-conscious / That's why you always see me with at least one of my watches / Rollies[13] and Pashas[14] done drove me crazy / […] I can't even go to the grocery store / Without some Ones[15] that's clean and a shirt with a team."[16] However, he relates this obsession with consumption to the Black-American community when he says, "We shine because they hate us, floss 'cause they degrade us / We tryna buy back our 40 acres / And for that paper, look how low we'll stoop / Even if you in a Benz, you still a nigga in a coupe." In the third verse he says, "We buy our way out of jail, but we can't buy freedom / […] 'Cause they made us hate ourself and love they wealth." In these excerpts, the "we" he refers to is Black America, and the "they" is white America. In "New Slaves," the radicality of his views becomes more apparent: "It's rich nigga racism / That's that 'come in, please buy more' / 'What you want, a Bentley? Fur coat? A diamond chain? / All you blacks want all the same things."[17] West understands that corporations have forced people into a new form of slavery, but once again, he asserts that this new slavery is an exclusively Black problem when he also says, "Fuck you and your corporation / Y'all niggas can't control me / I know that we the new slaves / […] Y'all throwin' contracts at me / You know that niggas can't read." As shown in their songs, West and J. Cole are attempting to individuate by differentiating, or finding cultural singularities, on the basis of race as opposed to individuation by brands. However, this collective individuation from the American collective to the Black-American community, also requires a loss of individuation on the individual level and that of the larger scope of society as a whole.

Individuation always also entails a disindividuation. Stiegler states that "individuation and *loss* of individuation are *indissociable*. That is, *for individuation to take place, losses of individuation must also take place*" (62). According to Stiegler's discussion of philosopher Gilbert Simondon and anthropologist André Leroi-Gourhan's theories in regard to individuation, disindividuation moves from the "ethnic group becoming the place of singularity," to the individual, and "towards the machine (taking place as the loss of individuation characteristic of modernity)" (62). However, for the Black-American community, their collective individuation through cultural singularities appears to hinge on the token product of the digital industry, the cellphone. This statement is not meant to conflate technological products (which Stiegler describes as prosthesis) with "marketing," but to state that the cellphone is not just a product, but a means, or a tool, that has been adopted by the Black-American community and has become deeply embedded in their technical milieu.

The cellphone is the ultimate point of convergence as its ubiquity allows it to be the perfect avenue for marketing in which all industrial temporal objects flow through and from which all manner of audio-visual categories is accessed. Yet, the cellphone is also a tool used by the Black-American community in the attempt to individuate itself (individuation ultimately occurring at the individual, collective, and technical level). The cellphone as a technique (as part of their technical milieu) is apparent when examining the hyper-focus on cellphones that is evident in various television shows, films, and other visual media that are deemed by the public as being quintessentially "Black." In the film *Get Out*, the consciousnesses of the characters that have been pushed into the Sunken Place are only able to come to the surface, or back into existence, with the flash from the camera of a phone. The usefulness of the cellphone in this situation mirrors the real-life applications of the cellphone. The cellphone has been and is being used by the Black-American community to bring to light the very real cases of police brutality. In Childish Gambino's 2018 music video for his song "This is America," Black children are seen on their cellphones recording the chaos around them, as if they are collecting evidence of the marginalization that Black-Americans experience. In the television show *Dear White People*, the cellphone is omnipresent in every episode: text messages, streamed videos, and Twitter messages are overlaid on the screen, becoming plot markers. In the first season, one of the characters develop a cellphone application that allows others to judge or rate how "woke" other individuals are. Also, the online music-sharing platform and cellphone application SoundCloud has also been integral in the careers of contemporary Black rappers. Chance the Rapper, who won three Grammy awards in 2017 for "Best New Artist," "Best Rap Performance," and "Best Rap Album," has been called "the rapper who saved SoundCloud" because he released his Grammy-award-winning album *Coloring Book* for free on the platform just as it was about to shut down. Subsequently, SoundCloud remained in business, and the platform has proven itself to be instrumental in the success and fame of what are now called "SoundCloud rappers," such as Tekashi 6ix9ine, Lil Xan, Lil Pump, and Smokepurpp. Chance the Rapper himself has attributed his achievements to music streaming platforms, and for that reason he chose to support SoundCloud.

Although the cellphone certainly can allow individuals to perpetuate a form of collective individuation by perhaps offering some mode or manner in which to find a "common aesthetic ground" (Stiegler 2) with others, is it a fundamentally hollow endeavor? This question must be asked because regardless of the capabilities of such a piece of technology, it remains an avenue through which the digital and cultural industries have gained their strongest foothold. In regard to grammaticization, Stiegler states that "the process of grammaticization is the basis of political power understood as *the control of the process of psychic and collective individuation. The hyper-industrial age is characterized by the development of a new stage in the process of grammaticization,* [...] in the discretization of gesture, behaviour and movement in general [...] going well beyond the linguistic horizon" (57). Therefore, all the cellphone applications and related technological functions can be considered a form of grammaticization. The change in the process of grammaticization affects the process of individuation. Thus, we return full-circle to the creation of the consumer as this process of grammaticization in the hyper-industrial digital age produces the consumer (Stiegler 59).

This age of hyperindustrialization, characterized by the market and how audiovisual marketing has diminished people's capacity to form "aesthetic attachments" to "symbols," has led to the creation of the modern consumer. The consumer, unable to love themselves, pursues individuation through the consumption of products in an attempt to purchase love. As rappers like Lil Pump and Smokepurpp demonstrate, they simultaneously yearn to belong while differentiating themselves through the consumption of brands and brand loyalty. However, as artists like J. Cole illustrate through their music, this type of consumption is a dis-individuation, as buying rather than creating eventually results in a "symbolic misery."

[1] Kanye West, *Can't Tell Me Nothing*, recorded 2006, Sony Music, track 6 on *Graduation*, 2007. mp3.

[2] Bernard Stiegler, *Symbolic Misery Volume I: The Hyperindustrial Epoch*, trans. Barnaby Norman (Cambridge: Polity Press, 2014), p. 29.

[3] Lil Pump, *Gucci Gang*, n.d., Warner Bros., track 2 on *Lil Pump*, 2017. mp3.

[4] Lil Pump, *ESSKEETIT*, recorded 2017, Warner Bros., single, 2018. mp3.

[5] Another name for the drug MDMA, also known as Ecstasy.

[6] Future, *Mask Off*, recorded 2016, Epic Records, track 7 on *Future*, 2017. mp3.

[7] Stiegler describes a temporal object as being "constituted by the fact that, *like our consciousnesses*, it flows and disappears as it appears" (18).

[8] Smokepurpp, *Audi.*, n.d., Interscope Records, track 3 on *Deadstar*, 2017. mp3.

[9] J. Cole, *A Tale of 2 Citiez*, recorded 2014, Columbia, track 5 on *2014 Forest Hills Drive*, 2014. mp3.

[10] J. Cole, *ATM*, recorded 2018, Interscope Records, track 5 on *K.O.D.*, 2018. mp3.

[11] J. Cole, *Motiv8*, recorded 2018, Interscope Records, track 6 on *K.O.D.*, 2018. mp3.

[12] J. Cole, *1985 (Intro to "The Fall Off")*, recorded 2018, Interscope Records, track 12 on *K.O.D.*, 2018. mp3.

[13] A possible reference to either Rolls Royce vehicles or Rolex watches.

[14] Porsches, a brand of luxury German cars.

[15] Air Force 1s, an immensely popular model of shoes.

[16] Kanye West, *All Falls Down*, recorded 2003, Sony Music, track 4 on *The College Dropout*, 2004. mp3.

[17] Kanye West, *New Slaves*, recorded 2012, Def Jam, track 4 on *Yeezus,* 2013. mp3.

The Elusiveness of Originality: A Critique of Fan Culture and FanFiction

from the Perspective of Bernard Stiegler's Symbolic Misery

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> There is no such thing as a new idea. It is impossible. We simply take a lot of old ideas and put them into a sort of mental kaleidoscope. We give them a turn and they make new and curious combinations. We keep on turning and making new combinations indefinitely; but they are the same old pieces of colored glass that have been in use through all the ages. —Mark Twain

~ ~

Artists of all sorts are ostracized for presenting works of art that are deemed as unoriginal. One cannot claim oneself as an artist unless one creates a work of art that is ahead of its time, influential, or, most significantly, original. Oftentimes, their works are clearly influenced by a more well-known piece of work that was considered original during its presentation. Nowadays, originality does not seem to exist, which lends to the discussion on its actual existence as a whole in a world containing ascribed values, assumptions, and givens. How can originality exist in the face of individuation, which is a process dedicated to finding oneself in order to stand out in a uniformed society? This paper seeks to explore the concept of fandom culture and, specifically, a form of fan labor, fanfiction, by primarily using Bernard Stiegler's concepts of collectivized individuation, deindividuation, and the formalization of the reader along with supplementary concepts and terminology from Henry Jenkins, a media theorist of modern fan culture.

Fandom is a culture centered around communities of fans who all share a common interest whether it is a television show, movie, video game, or musical band. It abides by the definition of a participatory culture, a concept media theorist Henry Jenkins discussed in his book *Textual Poachers: Television Fans and Participatory Culture*, which opposes the idea of a "consumer culture" as fans are both consumers and producers of works inspired or influenced by their favorite works of art.[1] Such concepts can fall under Bernard Stiegler's collectivized individuation, which is an "individuation in which I participate in this way is not therefore mine alone […] it is always already that of a group to which I address myself — and to which I belong precisely through my address, through the fact that *with* this address I *participate* in its individuation."[2] Fundamentally, fandom is a collectivized individuation that helps fans find their own individuation, their own singularity, through a particular interest whether it is through intense discussions or metas, fan videos, fan art, cosplay, or fanfiction.

Certainly, a fandom as a collectivized individuation is difficult to process because individuation and collective individuation occur simultaneously, and to individuate oneself, one must allow some level of deindividuation to occur. This is where it gets quite tricky to analyze fan culture using Stiegler's concepts because his primary objective is tackling the hyper-industrial era with its own mnemotechnic devices. However, a fan does deindividuate oneself because he or she loses awareness as a "regular fan" or what he or she was before joining a fandom. Moreover, it is important to remember that television networks and publishing companies are consumer industries, and the type of works they release are "based on *brands* [*marques*] (produced by marketing — and the appellation itself): a new form of individuation, organized by companies producing systems of collectivized individuation as *economic units* substituting themselves for political units."[3] These industries are well-aware of fandoms and the high level of engagement they direct to the shows and books they release, so they attempt to profit from that through creating merchandise such as fashion, toys, and video games. Fans, on the other hand, are well-aware of the consumerist culture, of its lifetime values, they are victims of because they know this will help the TV shows, books, and movies they are so passionate about. So, essentially, it is this act of self-awareness of the system they operate under that speaks a lot about what maintains a fandom.

The basis of Stiegler's *Symbolic Misery* is not to seek an end to the hyper-industrial era and to a return to "primitive" times; rather, he wants deconstruct the way we look at it and possibly use it to our advantage instead of allowing it to shepherd us to the point of deindividuation. In this case, Stiegler seeks to use this highly technological age as a weapon against the unaware masses and the corporate industries through an understanding of it. While Stiegler intends for a global, larger movement, this call to action could possibly extend to fandom culture, which was further developed and maintained through social media platforms. Generally, fans are using a similar strategy by rewriting stories so it fits their desires. Through fanfiction, if a character dies, he or she is resurrected or has never been killed off in the first place. Their vengeance and their weapons appear in the form of fan fiction by using the "original" producer's characters and storylines against him or her. Moreover, fan culture itself could aid in the solution in gaining back the symbols Stiegler believes are lost in a hyper-industrial age.

Granted, because of technology, it is easy to assume that fan culture is a new phenomena. However, in the late 1800s, a specific literary work garnered a lot of attention, readership, and finances. When Sir Arthur Conan Doyle published *A Study in Scarlet* in 1887 featuring a pivotal, iconic character by the name of Sherlock Holmes, a shift in fan engagement occurred.[4] The *Sherlock Holmes* series skyrocketed in popularity, and the Strand, the magazine that published the series, received tons of readership. When Conan Doyle killed Holmes off, because his later works were overshadowed by its prestige, fans actually mourned the character and the Strand lost more than 20,000 subscribers. Eventually, Conan Doyle resurrected him in his novel *The Adventure of the Empty House* 10 years later, possibly due to endless demands from the fans.

The Internet allows a close interaction between the fans and the producers via platforms such as Twitter and Facebook. Authors sometimes go on a livestream to talk about certain topics, and fans are free to comment whatever they like, creating somewhat of an intimate relationship between the two. However, if a producer commits a felony towards a fan favorite character (killing him or her off or horrible characterization), fans immediately swarm to their account and send tweets or messages expressing their disappointment and outrage. At times, fans even send death threats to the producers like Scott M. Gimple, the executive producer of the hit TV show *The Walking Dead*, who made the decision to kill off Beth Greene. Fans claim that he falsely led the audience to believe she will reunite with her family due to the amount of coverage and development she received during season 5, but once she reunited with her family, she was shot in the head, leaving fans extremely despaired and confused. If they were just going to kill her off in the first place, what was the point of her character development? Moreover, in season 2 or 3, Beth attempted suicide, and her growth since then was inspiring to fans who experienced a similar episode, alluding to the idea that fans find their identities through the characters they see.

In *Symbolic Misery,* Stiegler briefly mentions the "formalization of the reader," a reading behavior that is "categorized when it is exteriorized and formalized by the tools of computer-aided navigation."[5] For example, the user will search up recipes on a search engine such as Google and a list of websites that garnered a lot of attention based on the amount of hits (or amount of times a person clicked on the website) and the site's credibility. The user will choose among the first five or so that pop up on the first page and exclude the remaining pages. Stiegler calls it a hyper-industrial society, but to take it further, it is also an era of personalization because of the user's ability to filter out their likes and dislikes. In YouTube, there are options for specific channels or videos about music, fashion, or sports. On the other hand, you have options to blacklist what you don't want to see like politics, beauty, and fitness. Because of this, people create their own digital world and stay within their digital comfort zone based on their checked off preferences. They are comfortable, but they risk exclusion as they are least likely to branch out or try something new because they did not "favorite" it or "like" it.

Granted, Stiegler includes just a brief paragraph about the "formalization of the reader," so equating it with fanfiction may be a bit of a stretch; however, the lack of clarity does lend itself to not only further interpretations but also improvisations. Fanfiction websites contain a similar filtering method. Readers have the option to filter through the types of stories they wish to read like romance or those containing specific characters or relationships. Like YouTube, they can filter out stories containing mature content, trigger warnings, a specific character, or violence. However, some of these options (such as trigger warnings) are only available in one site so far which is ArchiveofOurOwn.org (Ao3). In this site, fanfiction authors have the opportunity to add as many "tags" as possible pertaining to their story, and the tags are not limited to genre; they can also warn readers their stories contain

triggering content like sexual assault, gore, and violence. Furthermore, the authors can even tell readers what chapters contain the triggering scenes to give them the option to skip it or skim it. Fanfiction.net's filtering system does not include this type of flexibility, limited to rating (T for Teen, M for Mature), words (50,000 or less), and characters/relationships. Perhaps this is why Ao3 is rising in popularity because newer fandoms are using it to their advantage.

Through Twitter, fans will express their outrage over how a story is no longer heading the way it is supposed to or how they want it to go; this is especially exemplified if a fan-favorite character, such as Sherlock Holmes, dies for the sake of shock value instead of for the sake of good storytelling. Eventually, fans' outrage leads to a desire for a form of outlet, and within the fandom, fans seek and/or provide comfort through a form of fan labor: fanfiction. Fanfiction gives fans the power to change what was done within their community; they can play around with the concept of world-building—particularly if the original work is fantasy or sci-fi—resurrect a character, or create a relationship between two characters they believed were supposed to end up together romantically. But fanfiction is not only created because fans seeks justice for character deaths or horrible storytelling; fans want to create stories themselves.

Fanfiction readers are most likely to become fanfiction authors, so formalization of the reader does not only pertain to the readers but also to the fanfiction authors themselves. Sometimes, fans do not continue watching a show for its storyline; they watch a certain TV show for a specific character or romantic relationship. If the writer kills off the character or the two characters do not end up together romantically, fans will stop watching the show, but they will continue to indulge in fanfiction centered around them. This reading behavior, this type of filtering, is prevalent in the types of stories fanfiction authors generate. While fanfiction is not a new type of fan labor to occur, because it allegedly started with *Star Trek*, once the *Harry Potter* series came out, fanfiction's presence became more prevalent. Racheline Maltese, a former fanfiction author and now a romance author, said, "The Harry Potter books were taking too long to come out, so we were going to finish some ourselves."[6] *Harry Potter* fans want to see their favorite characters in alternate universes such as Harry, Ron, and Hermione as regular high school students undergoing typical teenager drama. Also, fans want to see Hermione paired up with Draco romantically instead of Ron. *Hunger Games* fans want to see the aftermath of the trilogy by creating stories centered around Katniss' mental health: her PTSD resulting from both of her experiences during the deadly Hunger Games and her grief and depression from losing her sister, who she spent the entire trilogy protecting. Similarly to *Harry Potter*, there are a plethora of characters that were not given enough attention in the books and probably in the film adaptations, and most of them are adults "with tragic backstories floating around that we didn't get to learn because that wasn't really what the book was about."[7] So, fans have a lot to play around with especially when it deals with a pre- and post-canonical world.

However, despite its popularity within fan culture, outside of it is a different story. Certainly, there is a level of alienation between fans and non-fans. There are "casual fans," those who enjoy watching the show on Tuesday nights because it is a part of their schedule, and then there are "engaged fans," those who not only watch the show but get deeply involved with the characters and the plot and partake in fan labor. Their passion seeks other individuals who possess the same amount of passion so they turn to social media. Stiegler says, "AND YET, individuation and *loss* of individuation are *indissociable*. That is, *for individuation to take place, losses of individuation also must take place*."[8] Certainly, this is not to say that once a fan announces they are no longer a part of the fandom, they are suddenly a "casual fan." It suggests that that fan has to give up what it means to be just a "casual fan" because he or she is immersed in the fandom culture. So, even if they withdraw from the fandom, chances are they will join another because of their experiences within their previous one. Thus, this loss of individuation, or deindividuation, leads to an alienation "engaged fans" will have when it comes to expressing their love for a story through various forms of fan labor such as fanfiction.

When it was discovered that E.L. James's *Fifty Shades of Grey* trilogy was originally a *Twilight* fanfiction, people were in shock. It is quite daunting especially because the series itself is considered "trashy" and "mommy porn," and the fact that it was originally *Twilight* fanfiction supposedly further ruins the series' credibility in the literary world. Some people believe fanfiction is plagiarism because it is an act of appropriation of another person's work where you profit off of them just because you change the characters' names. Fanfiction is often discredited, as

well. On April 3, 2015, Wondercon Anaheim wanted to host a panel called "Fan Fic Theatre with Chris Gore." The panel would showcase comedians acting out specific fanfiction. Immediately, fans, particularly fanfiction authors themselves, expressed their outrage on Twitter over the panel as it implied the panel would be dedicated to mocking fanfiction itself and bullying the authors.[9] The panel was eventually cancelled, but it was unclear if it was due to the wave of backlash it received.

Additionally, not all writers are like J.K. Rowling and Stephen Moffat, a writer of the acclaimed sci-fi series *Doctor Who*, who accept fanfiction wholeheartedly. Back in 2004, in an interview with one of the editors of Fanfiction.net Xing Li, he informs, "It is our long standing policy of fanfiction.net to respect the wishes of original writers and will remove or ban fan fiction categories at their request."[10] This is because the original writers, such as Anne Rice, Anne McCaffrey and Raymond Feist, do not want these fanfiction authors to get credited for works they have written. In their thesis about the general public's response to fanfiction, Lyanne Malluhi and Amy R. Nestor write that the opposition to fanfiction and its lack of credibility in terms of actual literature are "a manifestation of an innate negation of its distinctiveness from regular fiction; scholars seem to resist giving fanfiction that kind of credit."[11] In order for a piece of work to be considered literature, it must contain a high level of merit or sophistication that is capable of influential longevity. Fanfiction's reputation stems from the fact that the authors are amateurs who do not have any real interest in literature itself.

The word originality should not hold so much power over artists in such a hyper-industrial society. Because of technology's accessibility, it is easy to deem a work of art as unoriginal; it is easy to compare it to a work of art whereas before technology, a person's work may or may not be original. For example, mainstream music contains a lot of sampling particularly in hip-hop songs. Sampled music is the act of taking a portion from an existing music and incorporating it in your own. This must be done with legal permission from the original owner. Essentially, once the songs are playing on radios everywhere that means that the original owner gave permission and does not see it as plagiarism off of his or her work. Like fanfiction, artists are flattered when people use their work to create their own because their work gave them inspiration to do so. This could also be a product of a capitalist society that promotes the idea of private ownership and misunderstands or devalorizes the idea of sharing.

Basically, because technology permits availability and accessibility, the idea of originality is on its way to dormancy. But did it even exist in the first place? I would argue, however, that originality is a word that should lose its tight definition and power during this day and age, and it should not be used as a genuine critique towards artists. Works of art are always influenced by something. We are all so focused on whether or a not a piece of work is original when we should be directing all of that energy towards finding the meaning of that work—how that artist brought his or her footprint to it. It is their way of expressing an analysis much like English students analyze a literary work and find multiple interpretations with every reading through writing academic papers or even creative pieces.

Stiegler sees the world suffering from symbolic misery because "the loss of individuation which results from the loss of participation in the productions of symbols."[12] A fandom's high level of engagement and passion, which is only made possible due to connecting with one another through technology, towards a specific work of art, aids in the end of a symbolic misery. Fans have intense debates and discussions about a character's development or about the Easter Eggs inserted such as biblical themes, philosophical themes, and mythological themes. However, their favorite television series, movies, and books are still products of consumer industries who take advantage of their passion and love for them, and this occurs "because the hyper-industrial retention that captures their attention in fact weakens it, finally exhausting it, that consciousnesses 'zap': the system *destroys* the attention as it captures it, and tends to engender inattention."[13] But, as said previously, fans are well-aware of their subservience to consumerism and perhaps their attention is fabricated by the products, but this is how they disindividuate themselves in order to stay within the fandom. This fabricated attention, coupled with self-awareness of the fabrication, could still be considered actual human attention. Because "engaged fans" actually pay attention to the stories and the intertextuality occurring, symbols are gained back and, significantly, even new ones appear. Without these television shows, movies, and books, this level of attention and engagement would not exist. And vice versa.

NOTES

[1]Henry Jenkins, *Textual Poachers: Television Fans and Participatory Culture*, (Routledge: New York, London).

[2]Bernard Stiegler, *Symbolic Misery Volume 1: The Hyperindustrial Epoch*, (Polity Press: Cambridge), 46.

[3]Bernard Stiegler, 63.

[4]Jennifer Keishin Armstrong, "How Sherlock Holmes Changed the World," (http://www.bbc.com/culture/story/20160106-how-sherlock-holmes-changed-the-world).

[5]Bernard Stiegler, 71.

[6]Hayley C. Cuccinello, "Fifty Shades Of Green: How Fanfiction Went From Dirty Little Secret To Money Machine," (https://www.forbes.com/sites/hayleycuccinello/2017/02/10/fifty-shades-of-green-how-fanfiction-went-from-dirty-little-secret-to-money-machine/#26442519264c).

[7]Hayley C. Cuccinello, (*Forbes*).

[8]Bernard Stiegler, 62.

[9]Caroline Goldstein, "WonderCon Anaheim Just Cancelled "Fan Fic Theatre" After Receiving a Wave of Twitter Outrage," (https://www.bustle.com/articles/71285-wondercon-anaheim-just-cancelled-fan-fic-theatre-after-receiving-a-wave-of-twitter-outrage).

[10]Darren Waters, "Rowling backs Potter fan fiction," (http://news.bbc.co.uk/2/hi/entertainment/3753001.stm).

[11]Layanne Malluhi, Amy R. Nestor, "Fanfiction and the Transgression of Fandom Communities," (Georgetown University), 7.

[12]Bernard Stiegler, 10.

[13]Bernard Stiegler, 66.

Micronesian Educator #26
Book Reviews

Stengers, Isabelle, Vinciane Despret, and the Collective. *Women Who Make a Fuss: Unfaithful Daughters of Virginia Woolf*. **Trans. April Knutson. Minneapolis: Univocal Publishing, 2014.**

Reviewed by PAULETTE M. COULTER

Intriguing is perhaps the best description of *Women Who Make a Fuss: Unfaithful Daughters of Virginia Woolf* by Isabelle Stengers, Vinciane Despret, and the Collective, for the book raises many questions. First of all, who are the *Women Who Make a Fuss?* Why are they making a fuss? Or why should they? And why are they unfaithful or believe themselves to be? Further, if what they are writing applies to the reader, why should *we* make a fuss or question our faithfulness to anyone, much less to Virginia Woolf?

Thought-provoking is another good description of this book, and that is also its intention, as it begins with, and repeats throughout, Woolf's statement in *Three Guineas*, "Think we must" (60). As backstory, the text of *Three Guineas* is a cogent response by Woolf to three letters received from separate sources, each of which requests a donation of a guinea (roughly 21 shillings, or one pound sterling, according to Dictionary.com), to three respective causes: to rebuild a women's college (Woolf 31), to help daughters of educated men gain paid professional employment (39), and to help, one presumes for England, prevent war (79). Woolf contributes each of the three requested guineas but refuses to sign a manifesto as asked by the last writer and argues instead that preventing war should not be only women's responsibility.

Women Who Make a Fuss is a slim volume divided into two parts: Part One contains eight sections written by Stengers and Despret. Part Two contains thirteen sections and is written by Stengers, Despret, and other members of the Collective. Her Amazon.com Author Page states Isabelle Stengers is a professor of philosophy at the Université Libre de Bruxelles (Free University of Brussels), where she also received her own education in philosophy and chemistry. Vinciane Despret is also a philosopher, as well as an ethologist, according to the france culture website. The members of the Collective include other French-speaking scholars, mostly in science and philosophy, from France and Belgium. Other writings by Stengers and Despret are available at Amazon.com.

On first reading *Women Who Make a Fuss*, I confess to being somewhat confused, asking myself the questions mentioned above and wondering whether the confusion is intended, is a matter of translation, and, if either, if so, why?

To clarify for myself what the authors were asking, I returned first to Woolf and then to Heidegger's *What Is Called Thinking?* Heidegger approaches the topic of thought through questions and concludes that *thinking* "means memory, thinking that recalls, thanks" and that "the essential nature of thinking is determined by what there is to be thought about: the presence of what is present" (244). Attention to what is present is essential to thinking, therefore, and this answer helps explain the diversity of responses to Stengers and Despret. While each response is both personal and political, each respondent has differing memories and is present to different experiences. Rereading has helped me clarify both the authors' ideas and my own and made me more comfortable with their writing style. Stated simply, Stengers and Despret consider themselves unfaithful daughters of Woolf because they are university-educated women who have become faculty within the university, that is, part of the masculine pomp and circumstance that Woolf repeatedly decries in *Three Guineas*. Unlike Woolf, however, neither is the daughter of a university-educated man, though they fear total acceptance of the university system or considering themselves better than others because they are part of a university.

Part Two of *Women Who Make a Fuss* begins with a letter Stengers and Despret sent to a number of educated and professional women who are involved in the universities of France and Belgium (77-79). In this letter, their key questions are: "[W]hat have we learned, we who have in fact joined the ranks of 'educated men?' What meaning do we give to Woolf's phrase today? and if 'think we must,' how can we reciprocally assemble some

diagnostic elements on the subject of what 'women do to thought?'" (77). Most of the succeeding chapters deal with individual responses to these questions, and there the reader gets clarification of what the authors are investigating.

As with any letter or survey, responses vary from none to negative to positive, with, occasionally, some of each of the latter. Among the most interesting and the first discussed is the approach suggested by Despret and co-researcher, sociologist Jocelyne Porcher, to asking questions: to ask participants in research how to ask questions that would be interesting to participants of that particular kind of research; in their own case, asking animal breeders how to ask interesting questions of breeders to get interesting answers (84-85). This process allowed each respondent to act as an authority on what they thought would interest other breeders. Other chapters deal with issues such as learning the hard sciences, often considered the domain of men, from women and thus considering them a universal field of knowledge (99-101), facing the needs for women to prove themselves in male-dominated workplaces, the selection of a female professor over a male (106), frequent revalorizing of domestic care (116), facing exclusion or devitalization (101, 103), giving oneself permission to think (109), no matter the circumstances, and realizing the freedom to think allowed by menopause (111, 113). The notions of exclusion and devitalization are crucial not only to any single woman scientist and not only in science, but should be to all women in all professions and all areas of life. Thus, for example, Ursula K. LeGuin addresses the issue of exclusion from the literary canon in "Disappearing Grandmothers"; by and large, women have not been included through four practices: "denigration, omission, exception, and disappearance" (88, loc. 1627), often quite unconsciously, practices Stengers and Despret call the "amnesiac norm of progress" (24). Similarly, after World War I, many women who had actively participated in the war effort and in its background work as scientists, engineers, and doctors were asked to step down from their positions of power and authority and place those positions back in the hands of men (Fara 286). Many of those women are forgotten.

Stengers and Despret and their respondents may all be exceptions, as they are published authors and hold academic positions in European universities. They point out, though, that their work and interests are sometimes considered marginal, such as studies of witchcraft or Despret's study of animals. Nevertheless, *Women Who Make a Fuss* is a book well-worth reading (and rereading) by any of us involved in the university or other areas of teaching.

The book is decidedly feminist, and if readers find it disturbing, that may be good. The book is decidedly thought-provoking, which is also good. Our own purpose as teachers and educators is to teach our students to think, to use their memories, to be thankful, to be concerned about "the presence of what is present" (Heidegger 244). What we have to be present to in the classroom and in the rest of the school or university are our students, our subject matter, our physical, social, economic, and cultural environment, our history and our histories, our inequalities. What we need to do is to think about all of these: to teach ourselves and our students to be aware of them, to learn to identify the problems they evoke, to learn to ask relevant questions that demand relevant answers, and to create significant solutions.

How often do we think of being thankful, for instance? How many of us or our students are even aware that college education has been available to women only in the last century, not only for daughters of educated men, like Virginia Woolf, but for daughters of uneducated men and, even more recently, for other minorities? Stengers and Despret, though seeking primarily to induct a group of educated women into a thinking collective, ask all of us to think, to be conscious of the present and those present, to be aware, and to seek solutions to both perceived and as-yet-unperceived problems within and outside our university setting: never stop making a fuss in the face of social injustice.

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What Are We Doing Here?: Essays by Marilynne Robinson. New York: Farrar, Straus, and Giroux, 2018.

Reviewed by JOHN CURRIE, Rochester, New York

Marilynne Robinson, born in 1943, is perhaps best known for her novels: *Housekeeping* (1980) and for her trilogy: the Pulitzer Prize winning *Gilead* (2004), *Home* (2008) which won the UK Orange Prize for fiction, and *Lila* (2014). But Robinson has also written significant works of nonfiction: *Mother Country: Britain, the Welfare State, and Nuclear Pollution* (1989); her Terry Lectures, *Absence of Mind: The Dispelling of Inwardness from the Modern Myth of the Self* (2010); *When I Was a Child I Read Books: Essays* (2012); *The Givenness of Things: Essays* (2015); and the book under review, *What Are We Doing Here?: Essays* (2018). In November, 2015 *The New York Review of Books* published a two-part conversation between President Barack Obama and Robinson about American history and the role of faith in society.

Robinson was born and raised in Sandpoint, Idaho, then a town of about 13,000 near the Canadian border. She took a B.A. from Brown University and her Ph.D. from the University of Washington. A self-described Americanist, she has a particular respect for such representatives of the 19th Century in American literature as Emerson, Thoreau, Whitman, Melville, and Dickinson. But she has long been interested in theology and scripture, and is a deeply religious person, evidenced by the fact that she is currently a deacon in her Congregationalist Church. A writer-in-residence at many universities, she was long and until her retirement a professor of English and Creative Writing at the Iowa Writers' Workshop, where, she notes, she was first hired because they were looking for someone who could teach the Bible as literature.

Perhaps, for some, a controversial aspect of much of Robinson's nonfiction is her defense of the Puritan tradition, a tradition she claims is almost wholly misunderstood but which is "devoted to social justice, universal education, and a chastening knowledge of human fallibility." Besides a deep interest in Protestant theology, she has a strong devotion to democracy, which she fears we are losing, to education, which she believes is in trouble, and the ways in which a crude scientism is talking our society out of the treasures of the imagination. While she respects science up to a point, she argues it is a method that can only perceive limited aspects of reality. She keeps a steadfast belief in the soul, a masterpiece of creation: "humans are too splendid to be contained in 70 years of life."

As an exercise in oral interpretation, a drama teacher might offer his fledgling actors the title of Marilynne Robinson's new collection. Just where *does* one place the emphasis in *What Are We Doing Here?* to communicate the meaning she intended. I'm not sure. I do know that this topical collection of talks and lectures turned into essays helps the reader to gain insight into the present through the past, but not to blithely accept the understanding of the past without scrutinizing the sources of any conclusions no matter how commonly received they may be. So she turns back to primary sources. She trusts no one to interpret for her a writer from the past like Jonathan Edwards, nor any of the sources to which Edwards refers. She follows Puritanism into the roots of The Bill of Rights, into higher education in the U.S., and into the Abolitionist and Civil Rights movements.

"This country," Robinson tells us, "is in a state of bewilderment that cries out for good history." What is at stake for Robinson is nothing less than "how to recover the animating spirit of humanism" at a moment when we have a President who, during his campaign, called for an attack on the "university cartel," and perhaps even more disturbingly, when she finds the reality of *conscience* disappearing before her as she writes.

The history Robinson sees as most distorted, is "early American historiography . . ., for the most part a toxic compound of cynicism and cliché, so false that it falsifies by implication the history of the Western world." For example, she sees much misunderstanding derives from two works of literature to which so many are exposed in high school: Hawthorne's *The Scarlet Letter* and Miller's *The Crucible.* "[T]hese two works of literature lie like

a glacier on the history of America's radical and progressive history." American Puritans are "assumed to be particularly severe"; she argues from her research instead that they were in fact models of humane restraint. "[I]n an age when judicial mutilation was commonplace in England and Europe . . ., capital crimes were [also] innumerable. So, a scarlet letter, however regrettable in itself," is nothing compared "to slashed nostrils and cropped ears." While Hawthorne wants to demonstrate an "appalling severity . . . in historical context it would have been no such thing." Similarly, Arthur Miller's *The Crucible*, a play which comments on the McCarthy era, "is taught as a phenomenon that captures the essence of American Puritanism, when witch trials were carried on in Britain and Europe into the eighteenth century." And she adds, "all this should be too obvious to need saying" yet as she will later remark, there are curious "dead zones," "lost histories."

What were the contributions of American Puritanism and Puritanism in general? Apparently, we owe some of our discretion regarding our married lives to the influence of John Calvin, in whose Geneva occurred divorce. Additionally, "Reformist tendencies that lie behind American achievements in the direction of democracy and – John Winthrop's term, of course – liberalism, have Puritanism in New England as fons et origo."

She emphasizes at length and several times that historians have been remiss in making distinctions between Puritan North and Anglican South during the period of "Cromwell on the one hand and the rest of the colonial period on the other – that is between when the colonies were self-governing, and when they were compelled to renew their charters . . ." Among other things that would reveal a sharp difference between the more merciful legal practices of the Puritans (forget what you think you know) and, say, the "harsh legal practices of Virginia." She looks at the Laws and Liberties of Massachusetts (1648), which was "the basis of all Massachusetts law until our Revolution. In form and content it anticipates," Robinson claims," the American Bill of Rights." Worthy of remark is that it was written when "Cromwell and Parliament were dominant in England, and social thought behind . . . laws was Puritan." She compares these with "Dale's Laws, a body of laws imposed in Virginia in 1611, with its many death penalties for minor theft, for speaking ill of the English governors of the place, for running off to the Indians, and on the third offense, for skipping church. Robinson notes: "(This horrible code was to be read in church every Sabbath.)" Meanwhile the Laws and Liberties urged mercy whenever possible.

Further, Puritanism fits into a tradition dating back to ancient classical times, through the Renaissance, through the Reformation, and at least into the 19th Century. Her survey of this period deserves some attention:

John Calvin in the 16th Century: "'Certain philosophers . . . long ago not ineptly called man a microcosm because he is a rare example of God's power, goodness, and wisdom, and contains within himself enough miracles to occupy our minds, if only we are not irked at paying attention to them . . . For each one undoubtedly feels the heavenly grace that quickens him.'" How he continues is worth special note: "'Indeed, if there is no need to go outside ourselves to comprehend God, *what pardon will the indolence of that man deserve who is loath to descend within himself to find God.*'" [Italics mine.]

Readers will be familiar with Robinson's selection from Shakespeare and the 17th Century, though they may not know, as she reveals, that Shakespeare would have read the Geneva Bible, *not* the King James edition: "'What a piece of work is man! How noble in reason, how infinite in faculty! In form and moving how like an angel, in apprehension how like a god! The beauty of the world. The paragon of the animals.'"

Then also from the 17th Century and English Puritan preacher whom Robinson encountered first in a Jonathan Edwards' footnote and whom Shakespeare may well have read, John Flavel: "'The mind passes through all the works of creation, it views the several creatures on earth, considers the fabric, use and beauty of animals, the signatures of plants, penetrating thereby into their nature and virtues . . . It can, in a moment, mount itself from earth to heaven, view the face thereof, describe the motions of the sun in the elliptic, calculate tables for the motions of the planets and fixed stars . . .'"

And from the 19th Century these well-known verses from Emily Dickinson: "'The brain is wider than the sky' . . . 'The brain is just the weight of God, / For, lift them, pound for pound, / And they will differ, if they do, / As syllable from sound.'"

Much has happened since Dickinson. Phrenology, Marxianism, Freudiansim, behaviorism and the postulation of the "selfish-gene" among other factors have stripped man of his magisterial stature. Modern thought reveals a man stripped of mind, self, soul. If certain synapses firing after some specific stimulation can be measured, Robinson attests this in no ways accounts for our *experience* of certain "divine attributes we feel in ourselves – love, faithfulness, and compassion among them." Today's science wants to convert all these attributes "into forms of self-interest – desacralizing them in effect." "[T]raits that bind us together," therefore, are excluded from this science of human nature. We no longer possess "minds, moral natures, and selves." But the humanism of Calvin, Shakespeare, Flavel, and Dickinson suggests that "we discovered god-like gifts and qualities in ourselves even as we attributed them in a vastly higher form to the Creator." Our "conception of the human self was . . . *theomorphic.*" [Italics mine.]

When relatively young, Robinson read in Edwards's *The Great Christian Doctrine of Original Sin Defended.* She quotes from memory: "the constancy of moonlight is not intrinsic to it but instead the effect of the continuous, continuously new reflection of sunlight. So with the apparent continuity of everything that exists, of existence itself." Robinson remarks that Edwards's claim is "perfectly sound from the point of view of physics. For Edwards it means that creation is constantly renewed as an act of God, who therefore remains free relative to his creation, within constraints he has put for himself, which preserve order, identity and intelligibility. He is also therefore pervasively present and engrossed in it."

So much for a mechanistic view of evolution, past, present, and future. For beneath the "fairly recent appearance of . . . the impulse to annul the self" we come to the bedrock of man as moral agent – just as Edwards had always conceived him. How conveniently simplistic to remember such a grand philosophic mind as the man with the spider.

And it was as moral agents that many Puritans educated themselves at Harvard, until it became Unitarian, and then at Yale, going from there as teachers, college presidents, and ministers, to found Oberlin, Lane Theological Seminary, Grinnell and other institutions of higher learning. These bright spots in what was a virtual frontier led the way toward the fight for the abolitionist cause, for women's rights, for liberal education in general – things that would sustain the good society.

Today the values of higher education call for defense because "[t]here is a great deal of questioning now of the humanities, those aptly named disciplines that make us consider what humans have been, are, and will be." The recent emphasis on "school-to-work" jeopardizes the long tradition that might lead one to be "'ravished' by a book." Schools are being made to produce "[w]orkers, a category that seems to subsume us all except the idlest rich." These future workers "should learn what they need to learn to be competitive in the new economy. All the rest is waste and distraction." But with whom will those workers compete, and on "what terms? To what end?"

> And is there any particular reason to debase human life in order to produce more, faster, without reference to the worth of the product or to the value of the things sacrificed to its manufacture? Wouldn't most people, given an hour or two to reflect, consider this an intolerably trivial use to be put to, for them and their children . . . Then what is this new economy whose demands we must always be ready to fill? We may assume it will be driven by innovation and by what are called market forces, which can be fads or speculation or chicanery. Oh, yes, rowdy old capitalism. . . equally inimical to poetry, eloquence, memory, the beauty of wit, the fires of imagination, the depth of thought. It is equally disinclined to reward gifts that cannot be turned to its uses. The urgency of war or crisis has been brought

to bear on our civil institutions, which is to say, on the reserves and resources of civility we have created over many generations.

Robinson will later have much to say about how the erosion of civility impacts us today.

She expresses a deep appreciation for the "old scholars," their great sacrifices and discipline that led to the "rise of humanism in Europe and Britain." Yet she does not disparage how literature is taught today: how writers not yet dead "representative of gender or ethnicity or region" are often of real interest to the professor. Also the contemporary "support to the teaching of writing that is so widespread in American universities" has benefitted many, not least among them Marilynne Robinson. Still, alarmingly, the value of humanities is being questioned. "State financing has fallen, tuitions have risen, student debt has soared and families are being burdened – and universities are targeted for blame. And since the new cost of university is weighed against potential earnings, students and families being so burdened, the humanities are under great pressure to justify their existence. . . . The ideal worker will not have a head full of poetry, say the neo-Benthamites."

Why should Americans continue to value an education in the humanities? One obvious reason is that the West has "flourished materially as well as culturally in the period of their influence" beginning in 1500. And here she notes a terrible irony at work: "We are being encouraged to abandon our most distinctive heritage – in the name of self-preservation . . . Society must be disciplined, stripped down, to achieve . . . efficiency and to make us all better foot soldiers. The alternative is decadence, the eclipse of our civilization by one with more fire in its belly." We are, Robinson says, being told that America, and other countries, will lose its identity, "while anyone with a working understanding of the humanities can see that this has already been happening – often for the better." Consider the paradox of "'nativist'" rhetoric, which has already grown so loud and shrill. That "nativism" wants to "shape the culture with which it claims . . . privileged intimacy." In so doing it must identify "enemies." She warns that "What is at stake now, in this rather inchoate cluster of anxieties that animates so many of us, is the body of learning and thought we call the humanities."

Here Robinson brings in Alexis de Toqueville to argue that first "any excellence is testimony to the fact that human beings are endowed with a capacity for excellence, whatever form it takes in any individual case"; and, second, that the "splendor of these gifts themselves, as they are liberated by new areas of knowledge, by fresh ideas, makes the case for democracy." Importantly, "these gifts are highly individual." From these individual gifts come social transformation and "expressions of collective grandeur." She believes that in no small part this justifies keeping the humanities "at the center of education" because "for all history can tell us" the humanities brought collective grandeur "long before science and technology even began to come abreast of them."

There is a strong counter-current in the West, however, where, "for all its achievements, there is also a persisting impatience with the energy and originality of the mind." Like Bentham's panopticon, this counter-current wants to make us happier "by radically reducing . . . the variety of experiences that help to individuate us, as do censorship, lists of prohibited books, restrictions on travel, limits on rights of assembly." Just so the "contemporary assault on the humanities" would produce similar results." Young and old, but perhaps especially the young, become mere workers.

An economic war has been declared. A special kind of serf is required for this army to fight "competitively." They will be led by generals, except in this particular kind of war the generals, unlike any other generals in history, are free to change sides, and abandon their armies, the workers – "if there is profit in it."

She asks, "What are we doing here, we professors of English?" Professors of all types, but especially those in the humanities are called "elitists." Odd, considering we lived through a Bush dynasty, but more because the "tiniest fraction of the wealthiest one percent . . . have a wildly disproportionate influence over the lives of the

rest of us." Education in America has been what is called "liberal education, education appropriate to a free people." Now America is being asked to "cede . . . humane freedom to a very uncertain promise of employability." And those vocal politicians who are attacking higher education as "too expensive have made it so for electoral or ideological reasons and could undo the harm with the stroke of a pen."

Finally, though, on this score, Robinson is guardedly optimistic. "If the rise of humanism was a sunrise, then in this present we are seeing an eclipse . . . merely a transient gloom." Reverence for "human grandeur" will prevail. That is so long as professors of English don't reduce "literature" to "a kind of data to illustrate, supposedly, some graceless theory that stood apart from it, and that would be shed in a year or two and replaced by something post- or neo- and in any case as gracelessly irrelevant to a work of language as whatever it replaced."

Significantly it is with our use language – all of us as speakers and writers of our tongue – that she sees has brought us to the immediate polarized present, and that is where she concludes her collection with a chapter called "Slander."

She offers some examples of slanders her mother discovered watching Fox News in her retirement community. Robinson herself, her mother's daughter, "was one of those who had ruined America." There is a war against Christmas. "Malefactors" put a Kenyan Muslim in the White House. Obama hated Christianity, which according to Fox was proved by Obama's conversation with Robinson "(and who in the Fox News audience was going to fact check this by reading dialogue in *The New York Review of Books*)"; "Hilary Clinton might really be running a child prostitution ring from a pizza parlor."

She bemoans the way Fox News drove a wedge between her and her mother in the latter's last years. That estrangement is a small model for the process that has led to a national polarization accomplished through the language of slander.

Robinson's faith teaches her to take slander as perhaps having both temporal and eternal consequences. She quotes the Bible, Saint John Chrysostum, John Flavel (mentioned earlier), and John Calvin. The gist of all these authorities is that slander calls down judgment.

The solution if "we are to continue as a democracy" is to "find a way to stabilize the language and temper our debates and disputes." This can only be accomplished according to the command to "love your neighbor as yourself." To which Robinson's collection *What Are We Doing Here* adds: let us maintain "an active historical or scholarly conscience" and maintain also the assumption of Thomas Jefferson in the preamble to the Declaration of Independence, "the intrinsically sacred human person."

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Murakami, Ryu. *Tokyo Decadence: 15 Stories*. Fukuoka: Kurodahan Press, 2016.

Reviewed by CHRISTOPHER M. CABRERA

In the corner of a top floor in Japanese book store Kinokuniya's Shinjuku branch is a shelf dedicated to Japanese writers in English translation. A face stared back at me from a lower row of books, spouting a phrase on a decorated cardboard cutout fashion by the shop's staff: it was Haruki Murakami. But the display wasn't so brazen that it would be talking about Murakami's own books; the manga like speech balloon quoted the author's thoughts on his contemporary (no blood relations, they say) Ryu Murakami's novel, Coin Locker Babies. "This is the kind of book I want to write," Murakami's says, "I was so inspired by this novel I stopped managing my bar to become a writer." It's a flattering statement coming from a novelist who has nearly won the Nobel Prize in Literature a few times in a row. Yet most people in the West have yet to discover Ryu Murakami, despite the author's steady output of work in his home country.

Ryu made a splash in the media when he won the Akutagawa Prize, Japan's most coveted award for literature, for his controversial novel Almost Transparent Blue. Far from the philosophical, highbrow books commonly chosen for the prize -- *junbungaku*, or pure literature, as it's called in Japanese -- Ryu's novel was unapologetic and far from subtle. Sex orgies, violence, and hard drugs all make an appearance within its pages and Ryu spares no details to the reader in his attempt to create with words the gritty lives of disaffected youth living near an American military base. The prize winning novel catapulted a young Ryu's career as a novelist. He then found inspiration behind the camera, filming adaptations of his own work (the aforementioned Almost Transparent Blue is one example), reported on the economy while hosting radio shows, and appeared on television programs. Publications packed with his nonfiction essays on modern Japan were released alongside his novels. His name has been everywhere.

Unfortunately, Ryu's extensive literary catalog has only been exposed to English speaking audiences in the form of a handful of translations. This small selection represents only a sliver of the accomplished author's many novels, novellas, short stories, and essay collections, spanning both fiction and nonfiction. Films to accompany these translated volumes have had some success, and it is perhaps through this medium, more so than his writing, that he gained traction overseas. Director Takahashi Miike's film adaptation of Audition, a novella by Ryu, was a major player in the formation of the cult following for Asian "extreme films" in the West, alongside well known J-Horror films like The Ring. The controversial final scene was so gruesome that it caused a burst of walk outs during film festivals. While a few other of his films reached North American shores, none of these were quite as disturbing and Ryu soon disappeared just as quietly has he had arrived.

Ralph McCarthy has been working diligently to translate Ryu's work into English and is responsible for bringing In the Miso Soup, Piercing, and the humorous 69 to the West. While working on full novels, McCarthy has also released in spurts short stories by Ryu that went straight to print in magazines but these selections have been coupled with unpublished chapters to form Tokyo Decadence: 15 Stories by Ryu Murakami, released earlier this year as the first short story compilation by Ryu available in English.

The book borrows its title from the English release of one of Ryu's films, Topaz, whose stories are also collected in the volume. It spans two decades of the writer's work, offering chapters from short story collections and inserts from full novels released in Japanese from 1986 to 2003. Some of these short stories have appeared in publications like Zoetrope or the The New Yorker, but a majority of them appear in print within this collection for the first time. For those new to Ryu, the stories serve as an excellent introduction to his work, diving head first into the dark underside of modern Japan, away from the romanticized depictions of it as a technological paradise or land of everything cute. For those yearning for more of Ryu's work, the stories in this volume will only disappoint in their brevity.

The first selections are pulled from a short story collection called, Run Takahashi!, undoubtedly a parody of the Meiji-era writer Osamu Dazai's "Run, Melos!," a short-story with origins in an ancient Greek legend that is required reading for school children in Japan. There is little connection to the classic in Ryu's work and the stories differ significantly. Instead, a Japanese baseball player, Takahashi, is mentioned at least once in each story, serving as the single thread running through each bizarre romp through different parts of Tokyo through the eyes of various narrators. The protagonist in "Whenever I Sit at a Bar Drinking Like This" has the protagonist trying to make up with a past love, a task that plunges him into a scavenger hunt for rare Japanese delicacies and designer Italian cigarettes in order to get acquainted with Takahashi and win over the woman. The most lighthearted of this entire collection is the truck driver turned cross-dressing hostess in "It All Started Just About a Year and a Half Ago" who ponders how to reveal to his daughter that his nocturnal work week is spent wearing makeup and flamboyant glittering dresses in a bar instead of as a security guard. The other stories delve into darker territory, a handsome impersonator more dashing than the reclusive person he tries to impersonate and a young stalker's puzzling confession when he murders his victim's entire family - but stops short of his target when he sees the baseball player on the television, and hears the title of the volume "Run, Takahashi!" bellowing from the speakers. The stories serve as a fine primer on what to expect from the writer's literature and film: brutally honest, sometimes funny, sometimes gruesome, representations of modern Japan through a lens that focuses on both the social misfits of society and the jaded generation that keep it ticking from the top.

The duality between stories with an easy to read, light hearted tone and those that portray the shadowy underground of modern Japan converge across the volume with Topaz being part of the latter camp. Fans may recognize the title, as Ryu directed a film adaptation which was released in America bearing the same title as this book: Tokyo Decadence. The protagonist of Topaz is a call girl wandering in and out of hotel rooms to fulfill the erotic demands of her clients. Unlike the last volume, this selection is cut out of a full novel and not a collection of varying short stories. Nevertheless, the editor and translator picked out three chapters – representing three encounters with very different clients – that function on their own as separate stories or while working alongside each other in an attempt to complete the call girl's persona. Ryu's switch to a female lead is problematic and sometimes demeaning in his portrayal of women, but perhaps the full volume offers a more complete picture of the call girl that attempts at some point to rationalize the selections in this chapter. She feels weak, and Ryu misses an opportunity to portray her in a positive light. "Penlight," this selections final chapter, contains a particularly garish scene on par with or succeeding his claim to fame Audition. It's a strange turn of events for the heroine, but the horror weighs with the fact that work is left largely unfinished not for the suspense but for the incomplete woman Ryu never quite completes.

The protagonist of the next selection feels much more familiar when speaking through the author, probably because it's a semi-autobiographical account of Ryu's youth. The three stories from Ryu's Cinematheque follow the narrator as he moves with friends from a town in southern Japan to make it big as a blues band in Tokyo, his toxic relationships with various women, then to his start as a writer and interest in foreign films while reluctantly attending an art college. There is no shortage of ups and downs along the way, as the narrator attempts to make ends meet by passing off common flowers as marijuana to back alley drug dealers in Tokyo and gets involved in the world of hard drugs with an older woman who he crosses paths with one day in a rock club. He abandons the decadent lifestyle and befriends a soccer play and film junkie who teaches him all about cinema and encourages him to write. While representing a piece of Ryu's fiction, these stories also contribute to what we know about the writer, given their parallels to Ryu's actual biography. "One thing hasn't changed…You're still a liar," one woman says to the narrator many years later, however, leaving the accuracy of the accounts a matter of debate, but Ryu's stories are nevertheless entertaining and not without their charm.

The next four selections are a mixed bag of short stories from a collection entitled Swans. The title story is a short encounter between one despondent young woman with another in a novel amusement park that takes an erotic turn when they both comfort each other in a hotel suite, while the next three stories all relate to the

same woman. Ryu's narrative voice is most sharp and perfected when told through the young people in these stories, with the young waiter from "Historia de un Amor" providing the most critical view of Japanese society in the entire book, from a character that will resonate with many readers of the current generation. "You can't trust older people. You can't trust anyone who doesn't realize that something significant is missing, and that it's something Japan never had," the narrator ponders while he contrasts Japanese and Cuban culture upon his discovery of Cuban vocalist Javier Olmo. Cuba provides the connection to all the stories collected, with most taking its titles from Olmo's songbook. The latter three prove to be the most compelling, perhaps not for their narrators but for the character Mieko Akagawa, who they all have a relationship with. Ryu never attempts to tell the story from Mieko's point of view, and having it told through three different perspectives creates a mysterious aura about the woman – we never quite know who she is, and any conclusions about her character from these accounts is completely up to the reader. It makes for the most compelling group of stories in the entire book.

Finally, At the Airport is the collection's final story with only a single chapter of the same title from the novel. Ryu profiles a call girl this time too, albeit one that is much more complex than the passive woman in Topaz, and receives encouragement from a client to pursue her dream of creating prosthetic legs.

The collection provides an intriguing body of work in which to view the many faces that make up modern Japan. Ryu's Tokyo is not the quiet, suburban backstreets found in Haruki's best sellers, but the dozens of dingy apartment complexes housing the nation's youth and lower end families, the gangsters, the people who don't necessarily have all the answers, the bars and noodle stands that light up the streets. If Haruki's claim to fame is his everyman/woman characters, his non-specific settings able to fit in with any culture or any language across the world, Ryu's cast and locale could only be products of a certain Japanese brand of modernity. That's okay – it makes them unique, and instead of alienating readers who may be unacquainted with the country it provides a compelling image of Japan through characters that view it from the bottom rungs of society.

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Sarmiento, Meta. *Tie Your Shoes Kid,* self-published through Lulu Press, 2017.

Reviewed by VERNA ZAFRA, University of Guam

John Sarmiento, writing under the pen name Meta Sarmiento, is a poet, rapper, and educator from Guam who received "a Bachelor's in English Literature in 2012 and a Master's in Teaching in 2015" from the University of Guam and taught high school in the Guam public school system, according to his autobiography in his most recent creative publication. *Tie Your Shoes Kid* is Sarmiento's debut poetry collection and was released on June 7, 2017. Comprising of 34 poems, the paperback book is available for purchase on Amazon. This is Sarmiento's second self-published work, following his shorter poetry chapbook *Left to Write*, which came out in 2010.

One of the most noticeable details about *Tie Your Shoes Kid* is that the book is not divided up into parts, sections, or chapters; there isn't even a Table of Contents to provide a guide to the order or placement of the poems. Some readers may find this headfirst dive into the poetry disconcerting, but it can be taken as a case of form reflecting content. Sarmiento weaves a narrative of personal experiences, covering significant events or lessons learned at different points in his life. His poems, however, jump between current challenges of adulthood, ruminations of past memories of childhood and adolescence, hopeful envisionings of what may come next, and oftentimes, amalgamations of all three. In the same way that an individual may not always reflect on life using neat delineations of stages or even chronology, so too does Sarmiento's collection, whose structure mirrors this anachronic quality of examining human experience.

Despite the lack of clear organizational markers in *Tie Your Shoes Kid*, readers will find that distinct themes emerge among the poems. One that becomes apparent early on is the intersections of culture, place, and identity. Sarmiento is in an interesting position to tackle this particular theme, being a child of the diaspora twice over: a Filipino born and raised in Guam, a Pacific island U.S. territory, by way of his immigrant parents but currently residing in the mainland U.S. after moving to Denver, Colorado in 2016. The first two poems of the collection introduce the complexities inherent in such a situation. "Leaving" sets up the speaker's departure from the island, not back to his original motherland, but to "a city / that does not welcome [him] home." The shift from the comfort and familiarity of one external environment to the coldness and uncertainty of a different one continues immediately in "Where You From?" but then takes an inward turn as the speaker focuses on how his ties to these places influence his sense of self, from his trilingual language use of English, Tagalog, and CHamoru to his identification as an Asian American Pacific Islander. He, however, reaffirms his rootedness to Guam despite his relocation in a later poem entitled "This Place, This Beach."

Poems about family are also prevalent in the collection and revolve around experiences with members of both Sarmiento's nuclear and extended family. While the poems offer character snapshots of specific relatives, like how Sarmiento's grandmother is remembered as a strong, tenacious figure in "Mamay and the Quick Knife," they also often act as lenses to explore other themes. (*Mamay* is a Tagalog term-of-endearment variation for "grandmother.") For instance, the issue of strained relationships with religion is touched upon in "Mom and the Quiet Mass" as the speaker interacts with his mother just before she leaves for church. The importance of challenging societal expectations of masculinity is clear in "A Bad Influence on My Nephew," a letter written to the speaker's young nephew Elijah. Identity through place is revisited in the paired poems "When She Asks Where We Come From" and "When He Asks Where We Come From" as the speaker refers to an unidentified female and male — possibly a niece and nephew or a future daughter and son — and facilitates their connection to the past through a visit at the cemetery and a lesson taught in the backyard.

Love, another prominent theme, is broadly explored through a variety of angles and relationships. Love for one's home permeates through Sarmiento's poems about Guam, especially "An Ode to NCS, Dededo," in which the speaker recounts fond memories of the village where he grew up. The light, quirky "A Letter to my Puppies" expresses a pet owner's love for the furry companions he has had to leave behind. Unsurprisingly, a number of poems deal with romantic love, including several of the last poems in the collection. In "Across the Ocean," love is disrupted by distance, but the speaker is hopeful for a lasting relationship in the future. Addressed to lovers, "No Marble Statue" warns of the dangers of relying too much on the physical aspect in relationships. Both "Fuse" and "Have You Apologized?" confront the harsh realities of destructive behavior and compromised trust from the viewpoints of a victim and a wrongdoer, respectively. "Sing Me to Sleep" turns the mood in more a positive tone, as the speaker addresses an unnamed "you" and how the person lifts his spirits through a voice that "gets [him] calm enough / to dream."

While there are certainly numerous other themes in *Tie Your Shoes Kid* that may be examined, a review of Sarmiento's book would be incomplete without a discussion of the overarching theme of overcoming adversity. "Tie Your Shoes Kid," the eponymous poem of the book, is the prime example of this theme and provides a representative depiction of the collection as a whole. It is a reflection of struggles from playground bullies and rocky relationships to gang involvement and completing high school as the speaker leaves behind childhood for adolescence and is then confronted with the next challenge: adulthood. The knowledge gained from these experiences is seen being passed down in "Watch Your Mouth," a vignette of a student named Jeremy. In the poem, the speaker admits he can relate to Jeremy and understands that sometimes "[…] Kids trade capes for rags / 'til they learn to save themselves." Despite Jeremy's circumstances, the speaker urges the youth to steer his life in a better direction, telling him directly, "*You could be a politician / or a doctor or a businessman? But first / you gotta be a better man*" (emphasis in original).

Other poems that also tackle resilience against hardships do so through more specific topics. Both "Enduring Storms" and "150 Miles per Hour" encapsulate human perseverance and camaraderie in the face of natural disasters, namely the typhoons that periodically sweep through the Pacific and hit Guam. The attempt to address and come to terms with the consequences of one's personal and familial history of anger and violence is the focus of "Myself and the Raging Temper." The subject of suicide is raised in "You Deserve Tomorrow," a reminder to an unspecified "you" of the person's value, and as the title of the poem affirms, he or she deserves to live to see another day. The final poem "Rise" is a musing of what happens after adversity has finally been overcome. The speaker imagines that once triumph has been won, it will be met with a moment of remembering "all the lows / we fought so hard / to rise from." It is also noteworthy that "Rise" is the last poem of *Tie Your Shoes Kid* since it bookends with the first poem "Leaving," thus bringing the collection full circle with its trajectory of departures and returns.

One characteristic of *Tie Your Shoes Kid* is that many of the poems have an oral quality to them, owing to the fact that Sarmiento is a spoken word and slam poet. There is a certain rhythm and musicality imbued into the poems, which become more evident when they are read aloud. Some are actual slam poems that Sarmiento has performed at various live events and competitions. "If I Ever Have a Daughter" helped him earn second place in the Katipunan Poetry Slam at the Los Angeles 26th Annual Festival of Philippine Arts and Culture. "Watch Your Mouth" has been featured on the Button Poetry website and can be accessed at https://buttonpoetry.com/meta-sarmiento-watch-mouth/. Sarmiento recited a version of "A Bad Influence on My Nephew" at an independently organized TEDx Talk event in Colorado in July 2017. The talk, which is titled "Finding Strength in a World Obsessed by Size," can be viewed at https://www.youtube.com/watch?v=fNa5KM31iL4.

Two of the poems in the collection have also been adapted into short films. With Las Vegas-based photographer Anthony Tamayo Jr. as his co-director, Sarmiento shot "Under Midnight," an exploration of one's potential inspired by a shooting star spotting. Readers can watch "Under Midnight" on Sarmiento's Youtube channel through the link https://www.youtube.com/watch?v=_zFaoyCaU2o. "You Deserve Tomorrow," directed and produced by Guam independent filmmaker James Davis, was accepted as an official selection in the 7th Annual Guam International Film Festival in 2017. The four-minute film ended up winning the Best Made in the Marianas Award. It can be viewed at https://www.youtube.com/watch?v=X3OeiH3nqrQ. The information regarding where the aforementioned poems have been performed or can be accessed is not included anywhere in *Tie Your Shoes Kid*. This gap in information is unfortunate since it can be useful for enhancing or supplementing the reading of the collection through visual and auditory means. There is a benefit to watching poems "come to life" and move beyond words on a page, especially for younger readers.

Sarmiento's collection can prove to be a useful text for educators looking to encourage middle and high school students to become more interested and receptive to poetry since the tone and diction of the writing are neither intimidating nor overly challenging for emergent readers of poetry. Bolstering the collection's accessibility is the fact that several of the poems deal with common concerns of adolescence and growing up, making them relatable to younger audiences. In examining *Tie Your Shoes Kid* as a cohesive whole, however, a few poems appear a bit disjointed from the rest. "Guahan," for example, is clearly about Guam but focuses specifically on the island's quest for political self-determination. While one or two other poems make passing mention of the situation ("…I'm from a military island," the speaker says in "Where You From?"), "Guahan" is the only poem that fully tackles the issue but does so in an indirect way without much context, which is a very different approach compared to how the collection's other poems are presented. Sarmiento uses a metaphor about sailing to express the need to "[…] let the navigators / choose / what wind / fills the sail next." Because Sarmiento extends the metaphor throughout the entire poem and never explicitly states what it is truly about, readers may have difficulty realizing that the poem is addressing self-determination or that the point is to let the people of Guam decide the island's political status. Thus, Sarmiento's attempt at bringing attention to an important issue becomes ineffectual, the poem's overall message lost in figurative language.

"Guahan" raises another challenge for some readers that is inherent to a couple of the collection's other poems: the topic focus on Guam or allusions to certain locations, situations, or characteristics of the lifestyle in Guam. Readers who have little to no knowledge of the island will miss the nuances of these kinds of poems. In a similar way that the issue of political status in "Guahan" can be overlooked, an uninformed reader might be oblivious to the familial bonds that build the beach day atmosphere in "In the Sand" or the grave impact of the typhoons described in "Enduring Storms," subtleties that enrich the respective poems but are noticeable and most appreciated only by readers who understand those experiences specific to the island. It must be emphasized that by no means is Sarmiento - or any writer, for that matter - required to write poems understood by and relatable to all people, but the detail that some poems will not be fully accessible due to specific knowledge limitations is still worth bringing up for potential readers of the collection.

In terms of language challenges, two poems utilize non-English words without gloss or translation. In "Papa and the First Flight," there are enough context clues to help readers get a sense of what the Tagalog phrases "paalam" and "makita tayo ulit" mean. "Where You From?" on the other hand, is trickier because Sarmiento employs a mix Tagalog and CHamoru words that poses two main issues for readers who are unfamiliar with the languages. The speaker of the poem states, "I tell people I'm trilingual, my tongue is a shapeshifter, / Hello ang pangalan ko ay Meta sumasaga yu' giya Dededo." Unless readers take the time to actually translate the line themselves, they will be unaware that it means, "Hello, my name is Meta and I live in Dededo," which is one of the ways Sarmiento answers the question posed in the poem's title. Moreover, readers who only understand the English portion of the line (Hello) will not be able to distinguish where the second language ends (ang …

Meta) and the third language begins (sumasaga…), so they just have to trust that the speaker has indeed given them a sentence composed in three different languages.

Despite the critiques, Meta Sarmiento's talent for writing and expression is evident in *Tie Your Shoes Kid*. His latest opus showcases his identity as a hybrid artist, one who embodies a diverse and complex fabric of history and experiences. Sarmiento navigates and explores the vague, but beautiful liminal spaces of what it means to be an Asian American Pacific Islander, an island boy who cherishes the past but looks to the future in the big city, and at the most fundamental level, a young man coming into himself. At the same time, his poems are also testament to how the experience of growing up and just learning to live life, regardless of one's background or origin, is a *human* experience, and therefore, shared. The raw skill Sarmiento demonstrates in *Tie Your Shoes Kid* is ripe for further refinement, an indicator that the next step in the young writer's career is to break away from self-publication and begin working with an established publishing company for subsequent projects. With the possibility of professional expansion a feasible reality, it will be exciting for readers to see what Sarmiento will create in the future.

Research, Write, Create: Connecting Scholarship and Digital Media by Twyla Gibson and Mark Lipton. Don Mills, Ontario, Canada: Oxford University Press Canada, 2014. Companion Website: http://www.oupcanada.com/Gibson.

Reviewed by CHRIS GARCIA, University of Guam

In *Research, Write, Create: Connecting Scholarship and Digital Media*, Twyla Gibson and Mark Lipton have articulated a process for producing born-digital scholarship that evinces traditional academic research. To exemplify the utility of digital media technologies towards that end, Gibson and Lipton designed the companion website for *Research, Write, Create* as a necessary extension of its book form. Although intended for university faculty and advanced undergraduate students who are actively composing digitally mediated scholarship, *Research, Write, Create* is accessible to K12 scholar-practitioners who are already familiar with various digital media technologies and are interested in developing born-digital academic research projects.

Strengths of *Research, Write, Create*. The first obvious strength of *Research, Write, Create: Connecting Scholarship and Digital Media* is its effort to be at once a process-text for producing born-digital scholarship and an academic treatise for integrating traditional scholarship and digital media technologies. This strength is reinforced by its title, which lacks lexical cues indicative of a specialized manual or writing research handbook. Lexical cues embedded in titles alert readers to the nature—the genre—of the text allowing readers to activate appropriate schema so as to engage the text. Conversely, in the case of *Research, Write, Create: Connecting Scholarship and Digital Media*, the absence of cues such as "A Guide to…" or "A Manual on …" or "A Handbook of …" is arguably a merit when viewed alongside its minimalist plain text style of colorless pages and very few illustrations – *print* publication markers for traditional academic treatises.

Another set of strengths are the conventions used to organize the book's content which are adopted from various academic book-length texts such as writing manuals, research handbooks, and classroom textbooks. The conventions adapted in *Research, Write, Create* include a "Glossary" of digital tools and technologies that can be used for academic researching; a "Final Checklist" placed at the end of each chapter which lists the steps in the *Research, Write,* or *Create* process as addressed in the chapter; and a "Chapter Summary" that not only reiterates that chapter's topics but also previews related topics addressed in subsequent chapters. Those features help readers navigate the discourse of *Research*, *Write*, *Create* and the stages for producing born-digital scholarship.

Also unique to *Research, Write, Create* are the "Research in Action" narrative excerpts in which stories from researchers are featured at various points in the text; places in the text that correspond with specific steps and stages of the process for producing born-digital scholarship. Those narrative excerpts serve two purposes. First, the excerpts share stories of the challenges and successes that researchers had experienced in the process of producing born-digital scholarship. For the benefit of readers, those tales exemplify the possibilities of born-digital scholarship. Secondly, those excerpts evidence that born-digital scholarship is traditional academic research "that originates in digital form."

Another strength of this text is its companion website given the evanescent nature of digital media technologies. A consequence of a print-media book that inventories digital media technologies and articulates a process for producing born-digital scholarship is a significantly reduced shelf life. Aware of the temporal realities of *Research, Write, Create*, Gibson and Lipton smartly designed the companion website so that *Research, Write, Create* remains current, practical, and relevant several years beyond its print-media publication date. Moreover, Gibson and Lipton have committed to publishing time-sensitive content on the companion website such as illustrative details and examples of the latest digital media tools, technologies, and sample applications. Readers are directed to information available on the website with a special symbol. This symbol is introduced in the Preface of the text.

Throughout *Research, Write, Create*, Gibson and Lipton positioned readers as their *partners* in the design of digitally mediated scholarly research projects. For the readers' benefit, the authors outlined the stages for

producing born-digital scholarship, adapted well-established research handbook conventions to encode processes that lead to the publication of born-digital scholarship, and used accessible language when deconstructing the components of the academic research process and manuscript, all of which when taken together makes this text a next-generation writing for research handbook. By enumerating the research, write, create stages for producing born-digital scholarship, Gibson and Lipton have demonstrated how readers can adapt print-media research schema and skills to the digital environment.

Research, Write, Create's Limitations. There are a few limitations to note about *Research, Write, Create*. Foremost is the discontinuity of terms and phrases (diction) used between *Research, Write, Create*'s print-media book and its companion website. The consequence of which has readers contenting with inconsistent diction as referenced in the book and as used as labels on the companion website. For example, the first appearance of the symbol indicative of connecting the book page to the web page, is in the opening lines of the text (see p. 2). Readers are prompted to refer to the companion website for supplemental information related to "…*experimenting with open access code*" – the last item in a list of "scholarly products that challenge the premiere position of the print paper." Given the placement of the symbol next to that line, readers might expect to search the companion website for "*experimenting with open access code*" but that exact phrase is not found among the website labels. Several possible alternate key phrases that might have been used include "open access code" or "open access" or "experimenting with code," but none are. Instead, the closest reference is "open-source databases." It is possible that the symbol might have meant to reference (include) other items on the list and not limit the reference to "*experimenting with open access code*," but if that were the intent then Gibson and Lipton could have explicated more clearly how readers should connect the print media form of the text with its companion website as prompted by the symbol's placement in the text.

Because the potential confusion related to the discontinuity of key terms in the book and on the website is compounded by the lack clear directions for mediating the offline and online pages of *Research, Write, Create*, readers should expect to broaden their use of synonyms related to digital tools and technologies and to use advanced website navigation skills in order to successfully connect the book and website pages. If not, readers risk overlooking useful information on the companion website. For example, in the book, readers are directed to the website for information about "The Blogosphere" (p. 40), but readers will not find that exact term on the website. On the website the closest label is "Blogs to Watch," under the tab "*Examples*." Readers who review the list of "Blogs to Watch" would recognize that the listed blogs are not consistent with the description of "Blogosphere" provided in the text (see p. 39). Skilled readers might broaden their view of the book page while simultaneously viewing the tabs and labels on the website pages searching for related links. In doing so, those skilled readers might recognize a potential connection between the label "Aggregators that Connect Information (RSS Feeds)" under the "*Tools*" tab on the website, and the subheading "RSS Feeds" in the book that is located on the page opposite the page where "The Blogosphere" is described (see pp. 38-39). Readers who examine the hyperlinks listed under the website label "Aggregators that Connect Information (RSS Feeds)" will find that the information included with the hyperlinks are consistent with the description of "The Blogosphere" provided on the book page (pp. 39-40). Moreover, readers need to be savvy in their exploration of the website as they might overlook information on the website that is conceptually related to a key term, but it is not clearly linked to any of the key terms. One such example is "Recent Writing" which is a label under the tab "*Examples*" on the website. The hyperlinks provided on this page is connected to "Blogging" but such connection is not stated explicitly.

Given that the companion website is a digital technology and can be updated relatively quickly, the mismatching terminology can be redressed, in accordance with the terms of *Research, Write, Create*. Revising the companion website's content labels would allow for greater consistency across platforms thereby improving researchers' experiences with the offline and online platforms. Furthermore, the authors had acknowledged in their text that the website would be updated regularly, but at the time of this review, the website had not been updated as it still reflects its 2013 copyright date. Moreover, while several of its "Recent

Writing" selections were published in 2012, hyperlinks to several of the blogs listed indicate that for the most part the blogs are active and up-to-date.

Along the lines of URLs and hyperlinks, some readers may find locating this text's companion website URL troublesome, as it is not stated in any of the text's thirteen chapters. The URL's only location is discreetly provided on the back cover near the authors' brief biographies. The URL for the companion website should have been identified in a more visible, relevant, and timely place in the text, such as in "The Book and the Website" subsection of the "Preface," wherein the existence of the companion website is announced (pp. x-xi).

Overall, I find that Research, Write, Create can be used by teacher-researchers because this text has concisely and smartly deconstructed the academic research tradition in order to allow readers—Gibson and Lipton's partners—to construct and publish digitally-mediated research. This text prompts a rethinking of digital media tools and technologies as part of authentic academic assignments and scholarly research in the 21st-century. As a whole, *Research, Write, Create* is a pragmatic tool, relevant resource, and smart investment for teacher-researchers "in the age of new technology" (p. ix).

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Eng, N. (2017). *Teaching College: The Ultimate Guide to Lecturing, Presenting, and Engaging Students*. **New York: NY: CUNY Academic Works, City College of New York.**

Reviewed by Diane Isis Thurber, University of Guam

Combining his expertise in early childhood education and marketing, Norman Eng, Ed.D., has compiled a guidebook of techniques for new or inexperienced college instructors focused on the principle of "know your target audience." Thoroughly researched and consistently citing leading educational scholars as well as trusted marketing sources, Eng demonstrates his extensive knowledge of these fields and his ability to connect the strengths of marketing and sales goals with students' educational goals. By working with his own students at CUNY, Eng practiced these techniques in the classroom, providing the reader with a first-person narrative style, describing both the techniques themselves and also his students' reactions. Using the hot button concept of "growth mindset" as his main theme, Eng outlines a step-by-step plan for engaging the underprepared student. The information is organized in tight, dynamic chapters detailing his experiences and focusing on his "Pro-Tips." With snappy titles like "Lay the Groundwork" and "Execute and Optimize," the chapters hint at the sales and marketing orientation Eng employs. In his first chapter, he identifies the problem with college teaching: "College instructors don't ever learn how to teach" (p. 2), and he admonishes the practice of modeling our own teaching on that of our former professors--mostly lecturing--by reminding readers that "evidence...shows that traditional stand-and-deliver lectures do little to help students learn, much less retain what they have learned" (p. 3). From this perspective, Teaching College is unique in its approach and differs from most of the usual "experience-based" writing about teaching, making it a useful starting point for new instructors and a refreshing change of outlook for seasoned professors. For those teaching in Micronesia, many of these techniques will be immediately effective additions to understanding the students' perspective and gaining better "returns" from them.

While he employs various techniques familiar to ESL or early childhood practitioners, Eng attempts to bring a sense of purpose to the topic to engage the students who may or may not be adequately prepared for the tasks presented to them in the academic situations they face in college. He basically tells instructors that, whatever subject they teach, they have to "sell it" to the students, demonstrate why the students should care, give the students purpose and context for their lives--a daunting task no doubt; thus Eng offers some shortcuts for the busy adjunct who can't get his Xeroxing done, much less have time to develop his own teaching skills. Eng provides visual evidence of his trusted exercises and techniques under the heading "Pro Tips." These take many forms from ideas and lists to tables and charts like the one describing the optimum timing for lecture, activities, and reflection, whether a class lasts for one hour or two and a half hours. He has a Pro-Tip for nearly everything: how to "make lessons more useful by adding the simple stem 'so that' at the end of the objective to describe how the skill or content can benefit students" (p. 88), or even for getting to know one's students: "[O]ne way to learn more about your students is to come to class early...and listen to them talk amongst themselves" (p. 34).

It is in the intersection of the teaching techniques common to ESL and early-childhood classrooms, added to the basic marketing principle of "know your target audience" that makes this text so interesting. Utilizing teaching techniques common to language-challenged students like the "I-We-You" system of introducing new concepts and more focus on mixing delivery modalities, like hands-on problem-solving exercises, formal debate, and small group discussions rather than all lecture is a direct attempt to create meaning for all students. Oftentimes, ESL students will present stronger critical thinking capabilities than native speakers in a classroom setting but will struggle with basic language expression. In an interview with Don Lemov on teachlikeachampion.com, Eng states that this style is appropriate for all students, whether they are challenged by language skills or lack of preparation. Since students often arrive at their first-year courses with little understanding of how these required courses fit into their educational goals, Eng insists on presenting information, following a prescribed format of questions that must first be answered by the instructor:

"I used to ask myself, What should students know about this topic?
It's not a bad way to begin.
Now I think the following:
Why should students care about this topic?
What benefit do they derive?
How does this topic help them (in life or professionally)?
What experience(s) will enable students to most easily internalize this topic deeply?
These questions focus on the student. It's a mindset central to my book." Does this need a page citation?

One of his central recommendations concerns the reconstruction of the course syllabus, citing the students' hesitation to read extensive, visually uninteresting documents. He offers "Ten Pro-Tips For Writing A Syllabus" focusing more on communicating "goals", not "objectives", and looking to connect with students by "optimizing language... us[ing] active voice whenever possible. It makes your syllabus clearer, more personal, and collaborative...I encourage you to... versus Students are encouraged to..." (p. 73). He also suggests using Study Guides for exam preparation to prevent unnecessary student stress and to provide clear guidance for course expectations. He reiterates the point that the more clear and detailed instructors are with assignment instructions and expectations, the more "return" on the student's engagement and retention.

In his chapter "Develop Your Topic," he begins with his concept "Start with the experience, then relate it to the content," and cites Jean Piaget's notion that teaching content robs a child of "his chance to discover it himself" (p. 98). Introducing his definition of "active learning," Eng provides a chart that develops several different topics, using his practical approach as a model to help readers understand how extensive this exercise can be in preparing students for learning new information and retaining it within a meaningful context. To introduce the topic of "injustice," he offers the "1989 Tiananmen Square Protest" as the experience followed by an example of active learning: "posing a scenario to students where the university sweeps injustices like alcohol-induced violence under the rug...while both circumstances are quite different, the underlying idea (or experience) is the same--injustice " (pp. 98-99). While the development of ideas using this method is fairly standard, Eng adds value by including the tried and true sales technique of "touching" the audience--demonstrating how personal, interactive approaches to dealing with students provide the best "returns." The standard "I-We-You" approach is altered to a "You-Ya'll-We" format and he offers nine Pro-Tips for engagement including role-playing, student presentations, and guest speakers (p. 102). This entire chapter is a series of one technique after the other for student engagement, all very interesting and immediately useful.
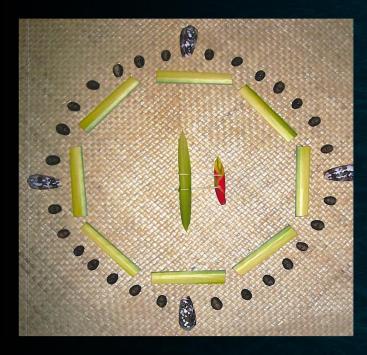
The rest of the book examines Student Success, currently a popular concept on many campuses. These sections focus on creating a safe and supportive learning environment, getting students to do the assigned reading, assessment of self and students, how to communicate effective feedback, and ways to increase student participation in class. Eng addresses technological outreach as well as more traditional methods for engaging students--like conferencing, while encouraging instructors to reach out to students actively and not just expect them to initiate contact or even to know the kind of interactions they most need. Eng says the onus is on the instructor to provide a learning experience that creates meaning, that connects with students, and that meets them where they are. His suggestions for providing feedback are extremely concise and helpful for beginners. By suggesting that instructors give feedback using specific details from the student's work, for example, "[Y]ou grabbed their attention with an intriguing, relatable question" (p. 222) as opposed to generic comments like "good observation," the instructor models specificity and provides a real-time example of how the feedback cycle functions. He details use of the ESL technique of assessment known as the "exit ticket" as a way of getting immediate feedback from students at the end of the lesson by asking a few direct questions that deal with the essential concepts covered in the lesson, such as, "What is Paulo Friere's concept of banking?" (p. 205). This technique is useful in meeting both language-challenged students as well as generally underprepared students by allowing them to focus on a daily concept from class and providing immediate feedback to the instructor on how well the class understood the lesson.

The text concludes with a selection of appendices that include easy-to-duplicate forms, lesson plans, references, and connections to his Online Support, which is extensive and impressive. On his website, 10X Your Teaching (normaneng.org), Eng provides a blog with topics such as "7 Proven Steps To Planning, Teaching, & Engaging Your Students" and "Why Aren't My Students Reading?" He answers these questions often with more questions designed to review the instructor's approach. For example, he suggests that students report that they don't read because they don't see the value of it. Eng's reaction? Instructors aren't selling what the students need to know--specifically, what does this topic mean to me? He suggests providing "Anticipation Guides" to lead students through the reading and give them context. His blog also features the perennial favorite, "What Students Wish You Knew--Fall 2018" in which he annually surveys incoming freshmen with the question, "What's the one thing you wish you could tell your professors?" The Class of 2018 says, "Be more understanding," and cites inflexible, unapproachable teachers as the most difficult thing they have to deal with (normaneng.org). Clearly and easily navigated, the website provides not only Eng's work but also a comments section for each blog posting where professional teachers from a variety of disciplines share their own lessons and "pro-tips" from their wide-ranging experiences. The unlimited number of possible topics discussed makes this site extremely helpful.

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Teaching College by Norman Eng is a unique voice in the current approach toward using "growth mindset" for meeting students and "connecting with them where they are--not where they ought to be" (p. 19). For many students in the Micronesian region, preparedness for college does not include an extensive background in critical thinking and the development of academic language. Many students speak English as a second, third or even fourth language and this basic language status creates difficult situations for island students. Even for native speakers, a lack of training in critical thinking, along with language and vocabulary deficits, creates problems with learning at the post-secondary level. It is this lack of basic language skills that mimics the lack of basic academic language, with which even native speakers struggle, that ultimately hampers student success. The techniques described and the Pro-Tips included in this text make it an effective choice for improving the quality of instruction for island students. Teaching College offers information that can be useful to new or inexperienced college instructors and could provide refreshing new ideas for experienced professors as well.

END

Heiwa: Heiwa is the pushing of the canoe on the unfolded mat to demonstrate how a canoe will actually sail in the ocean from the departure island to the destination island. The navigator uses one or more stars or constellations and uses the faunan etak (primary reference island) and possibly a fauan yatil (secondary reference island) in tracking the course. Heiwa is also used to explain the feeling of the canoe's movement caused by the waves and swells hitting the canoe.

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