



Translingual

The Journal of International Voices

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Photo by: Zhuoyang Li

Letters from the Editors

Welcome, readers, writers, artists, to the first issue of *Translingual: The Journal of International Voices*! I'm Liz McMurray (they/she), a lecturer here in OSU's Intercultural English Language Programs and co-founder of this journal. Most of my career has been spent guiding students through the sometimes treacherous but mostly joyful landscape of academic and creative writing in the English language.



One of the main challenges of teaching a colonizer and therefore internationally utilized language like English is helping students find their own voices in a sea of sociocultural expectations of what they should sound like. Usually, they must fight for this voice in spite of years of criticism as an English language learner which has had a psychological impact on them, causing them to not feel like English is their own to use as they like. And indeed, sometimes they will face criticism, be encouraged to sound more like someone else, someone whiter perhaps, with the features of a more culturally empowered and validated variety of English.

Translingual is here to allow international English language writers to showcase their voices and ideas via their works in the English language. We have selected submissions from OSU's non-native and heritage speaker community that wield English beautifully as a vehicle of unique expression and communication of their ideas and research. The goal of this journal is to provide a space that respects and honors those voices and allows for communion between all the glorious facets of our diverse campus.

Finally, I encourage all members of the international and non-native English-speaking community to submit to future issues of *Translingual*. That includes all students (undergraduate and graduate), faculty, staff, and employees whose first language is not English.

Respectfully,
Liz McMurray

Welcome, all. I am Elizabeth Osbourne, the Curriculum Coordinator for the Academic English Writing Program within the Intercultural English Language Programs here at OSU and co-founder of *Translingual*. This journal was created to be a space that amplifies the multilingual, multicultural voices on our campus. We want to celebrate and acknowledge the intersection of intellect, creativity, culture, and identity that comes with English language writing. The voices and perspectives found herein highlight the struggle, success, and in-between that is born from that intersection.

Starting something new comes with a layer of uncertainty, and when we first put out the call for *Translingual* submissions, we didn't know what would come. I just hoped it would be enough to get started.

My hopes were foolishly small.

I was unprepared for the abundance of talent, creativity, and insight that has poured in from all corners of campus. I hope that as you read through this first issue you are as inspired as I have been. Thank you to every writer and artist who shared their work; it is because of you that this journal exists. If you are a member of the international community here at OSU, we want to hear your voice, and I encourage you to submit your work to future issues.

Elizabeth Osbourne



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Is your thought your language(s)?

Chia-Hsin (Jennifer) Yin

I am fascinated by the interplay between cognition and languages. It is apparent that we use languages to make and express meaning every day and make voices with the languages we speak at our disposal, but before making others understand the meaning we convey, we need to make ourselves comprehensible. How do we make ourselves intelligible? We talk to ourselves, mostly inside the mind.

The inner speech develops through cognitive and linguistic growth since childhood. Adopting socio-cultural theory, Vygotsky (1978, 1986) believed that language facilitates the psychological transformation of thought and concept formation. Language plays a key role in internalizing the thinking transformation as reconstructing the external operation of problem-solving and social interactions. The inner speech centers on word sense and meaning as constituting its own syntactic structure (Ehrich, 2006).

However, drawing from a philosophical and linguistic perspective, Jackendoff (1997) possessed a different point of view, particularly for bilingual minds. He posited that thinking and language are separate. Thinking is mainly independent of what language one speaks and thinks in. This article aims to respond to Ray Jackendoff, the 2014 David E. Rumelhart Prize, a.k.a. the Nobel Prize for Cognitive Science, winner, from a critical perspective on his chapter, *Epilogue: How language helps us think*, in *The Architecture of the Language Faculty* (1997).

In the book chapter, Jackendoff (1997)

elaborated on the idea that language is not thought and that “thought is a mental function completely separate from language and it can go on in the absence of language (p.180)”. I will specify my reasons and examples as holding an opposite stance to his arguments.

First, Jackendoff (1997) recruited the example that speakers of French and Turkish can have the same thoughts as English speakers. This claim is very intuitive because Jackendoff (1997) provided nothing evident, but only the statement in “his own thinking”. He did not offer any words or examples from any of the languages he mentioned, French, Turkish, or English. Besides, what do they “have essentially the same thoughts” really mean? In any normally functioning human mind, we share and utilize some fundamental linguistic features in every aspect of linguistics (phonetics, phonology, morphology, syntax, semantics, and pragmatics) in around 7,100 spoken languages on earth. We share the concepts of nouns, verbs, auxiliary verbs, phonemes, morphemes, prefixes, and suffixes, to name a few, across cultures and languages. We implement the principle of “Speech of Acts” (Austin, 1962) that we perform the actions as we communicate with one another. Fundamentally, in the rules of Speech of Acts, every language can be viewed and analyzed from three levels: (a) locutionary level (literal meaning), (b) illocutionary level (force, communicative intention) that what is expressed is meant by the speaker’s intention, and (c) perlocutionary level (pragmatic effect) that the intended effect is produced by the receiver’s utterance. As such, what Jackendoff (1997) pointed out about “the same thoughts”

are not the “thoughts”, but the universal linguistic features or linguistic mental representations. They are the obligatory categories that facilitate us to reach an agreement on the linguistic symbols of shared social reality. They are our language brains’ basic rules, structures, and skeletal networks. They are the linguistic bedrock of the language oceans.

Next, Jackendoff (1997) conceived that only when the form of thought is neither of the two languages that the bilingual person speaks, this bilingual person has essentially the same thoughts in thinking either one of the languages he/she has in the mind. This concept seems to be generally reasonable, but there are three layers of problem in this notion: (1.1) What exactly is “the form of thought”? (1.2) Are there any other factors that result in the phenomenon that bilinguals only think in one of the languages they speak? (2) Even in the same bilingual’s mind, thinking in two languages is different from having the same thoughts in either L1 (first language) or L2 (second language) in (2.1) the way of their bilingual thinking patterns and (2.2) in the way of their L1 influence on L2 linguistic systems of symbolic relationships. Each of my arguments with explanations and examples is provided below.

(1.1) What is “the form of thought” after all?

Jackendoff (1997) acknowledged that language provides a way, a modality of consciousness, to pay attention to thought, and that language scaffolds our thinking, but he disagreed that language is a form of thought. My concern is that if language is separate from thought, then bilinguals and multilinguals are supposed to think in any of “their own form of thinking”, but why do they still think in different languages? Also, if language serves as a scaffolding to the process of thinking, how could language be dispatched with the elements in this thinking process, thoughts?

(1.2) Are there any other factors that result in the

phenomenon that bilinguals only think in one of the languages they speak?

Various factors could result in the fact that bilinguals only think in one of the languages they speak. When they are not proficient enough in the L2, they do not have the L2 words in their mind, or they have not yet built the cognitive schema of the L2 lexicon, they would rather speak the L1. No words in the mind, no cognitive resources be applied to think in. As a computational analogy, when there is no sufficient input or adequately comprehensible input received, the linguistic mechanism could not be triggered to activate our thinking network, thus, not being able to produce any output. Similarly, when the bilinguals’ affective filter (Krashen, 1986) is high, affecting their learning motivation, self-confidence, and anxiety, it would decrease their willingness to communicate (WTC) (MacIntyre, 2007), making them less intentional to speak and use their L2 to think in. Consequently, they remain silent in the L2.

(2) Even in the same bilingual’s mind, thinking in two languages does not mean having the same thoughts as thinking in either L1 or L2. This is because (2.1) the way of their bilingual thinking patterns can be changed and (2.2) their L1 influence on L2 linguistic systems of symbolic relationships remains implicitly in their thoughts.

(2.1) The way of their bilingual thinking patterns can be changed.

Despite that it may not be possible for humans to think in two languages simultaneously, it was proved that we can “train” people to think differently from their L1. From the Linguistic Relativity view, Boroditsky (2001) examined whether the differences between the English and Mandarin ways of talking about time lead to differences in how their speakers think about time. As we know, spatial relational information is often used for thinking about time as temporal information. It is revealed in the cognitive mappings between space and time stored in the domain of referencing time and the mappings gradually are reinforced, making this connection

a “habit of thought”. For instance, English speakers talk about time horizontally (e.g., Let’s move *forward* the good time *ahead* of us and leave the bad times *behind* and don’t look *back*.”); Mandarin speakers talk about time vertically, using spatial morphemes (e.g., qia’n (“front”) 前, ho`u (“back”) 後, sha`ng (“up”) 上, xia` (“down”) 下). Boroditsky (2001) found that Chinese speakers still described time vertically even when thinking in English, but English speakers described time more vertically, closer to Mandarin speakers’ way of thinking, after training. This raised my questions: If talking about time in a certain way also makes us think about time in a certain way (Linguistic Relativity), then why did not the Chinese speakers change their way of thinking as English speakers did after being trained to think about time horizontally? If the influence of their L1 way of thinking could surpass the new L2 cognition training, then it would support Jackendoff’s claim (1997) that a bilingual has essentially the same thoughts in thinking either one of the languages he/she has in the mind. That is, the “same thought” is “thinking about time vertically” in Chinese speakers’ minds since language is indeed (sometimes) independent from cognition. Interestingly, it turned out that both Boroditsky (2001) and Jackendoff (1997) seem to be convincing from different perspectives. Subsequently, my lingering question would be “**To what extent** does language influence our thought and **how** do we know”?

(2.2) The way that the L1 influences L2 linguistic systems of symbolic relationships remains implicitly in their thoughts—the case of numbers and time.

Considering the cases of numbers and time, I will illustrate the symbolic relationships between L1 and L2 in bilinguals’ minds. In terms of calculation, languages shape the corresponding mathematical world. It is habitual for us to calculate with the 10-base system as counting based on our ten fingers. However, other languages reflect a whole new world of mathematical systems.

Ancient Egyptian adopted a 12-base system. Chepang (Chyo-bang) in spoken Nepal and Nimbria (a dialect of the Gwandara language) spoken in Nigeria represent the duodecimal counting system with 12 finger bones on one hand, excluding the thumb, as showing three phalanges in each of four fingers. In addition, Oksapmin and other Central New Guinea languages process a 27-base system in numbering. They refer to 27 body parts when they calculate. The body references different digits in the calculation as depicted in the languages.

Time is calculated in different versions depending on the languages, cultures, and history. In Chinese culture, the lunar calendar is calculated with 12 year-cycle representing 12 animals (the Chinese zodiac) and with 24 solar terms each year. The 24 solar terms originated from weather calculation and common agriculturalist language as people on the land relied heavily on planting and farming. As such, when Chinese-English bilinguals think about time in either English or Chinese, they certainly do not have the “same thoughts” in their mind. They possess relatively distinct mental concepts of what a year is computed in their head and what a year means for the weather, produce, or culture. This relationship between language and thought impacts people’s daily lives widely. Notably, Chinese-English bilinguals may have even more divergent thoughts about time reckoned in the Sexagenary Cycle, an ancient Chinese calendar that has been adopted for 5,000 years and is still widely employed today. One round of the Sexagenary Cycle is 60 years and connotes very sophisticated meaning and wisdom that demonstrate the impact on language and how people think to make big decisions. For example, the majority of Chinese culture around the world still honor and follow the Sexagenary Cycle and the 24 solar terms as they choose “an auspicious date” for weddings, funerals, big events in their life, and moving to a new house. It is supported by the

idea that thought bears traces of L1 thinking for thinking about the L2 (Boroditsky, 2001) and L2 culture.

All in all, it is acknowledged that some perceptual and cognitive processes are non-linguistic and that some certain linguistic thoughts are idiosyncratic as proposed by Jackendoff (1997). We do not doubt the nature of intersubjectivity. Doing so allows us to share agreed-upon names for entities in all languages (Pavlenko, 2014). Nonetheless, this aspect also makes me ponder upon the underlying process of thinking in different languages. The more I explore our bilingual thinking process, the more divergences I found embedded in the languages and cultures, such as within categorical perception, numerical, temporal, and spatial cognition, and interpretation of living experiences.

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Reflect, Connect, Emerge

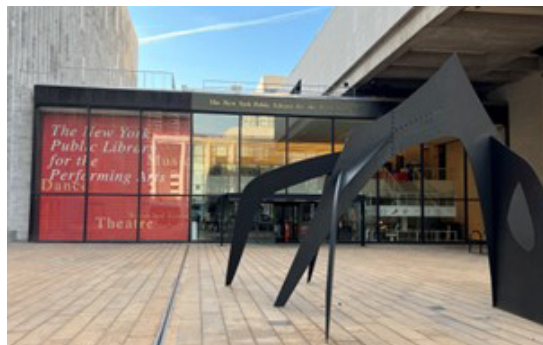
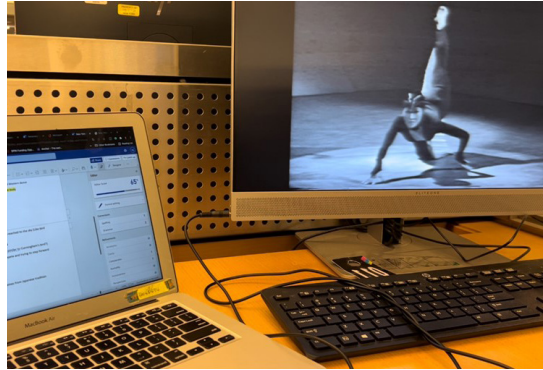
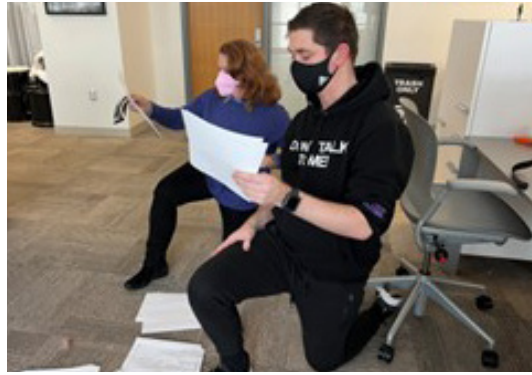
A Journal Entry by Yukina Sato



Since I started the MFA program in Dance at Ohio State University, I have been searching for my artistry and originality. Living in the United States, I have earned the outsider's viewpoint towards my culture and realized the gap between the stereotyped idea of Japanese and my lived experience as a Japanese. I have struggled with how to establish a relationship with my cultural roots. I want to reject it at first to let people see myself, but the attempt always collides with people's general understanding of what Japanese look/feel/behave like. How can the audience see me and my artwork beyond this cultural label? This is the starting point of my research.

I pondered, “Is this struggle happening only to myself?” I have known a couple of Japanese female contemporary artists in the United States. So, I decided to find the story of precedents. In the Spring of 2022, I researched a Japanese female contemporary artist, Saeko Ichinohe. Saeko Ichinohe came to the U.S. in 1968. Since then, she performed/choreographed/taught dance as a cultural exchange experience. She was inspired by Japanese culture, philosophy, poems, and literature. She was well-known for bridging between Western concert dance and Nihon Buyoh (Japanese traditional dance). She passed away in 2021 though I was fortunate to access her choreography through the Labanotation score.

“Chidori” is a duet that tells a love story between a fisherman and the bird, Chidori. She notated the choreography by herself in 1972. My aim is to understand her movement pattern. I asked for help with reading scores from Dr. Williams and my cohort, Forrest Hershey. We met two times a week to read and move our bodies to connect with Ms. Ichinohe kinesthetically. She emphasized the location and direction of the weight, and it drives the movement the most and draws the space between the two dancers. I also noticed that she asked a female dancer to wear kimono, which tighten up the range of the leg movement.



There were sometimes very difficult to achieve the movement written on the score such as high leg extension

I also wanted to know more about her artistic journey outside of the notation score. I researched her online yet there were only a few materials available. Then I found out that there are a couple of her personal archives stored at the New York Public Library. So, I decided to go to New York City in March to trace her footsteps. At the library, I watched many video recordings and read her artistic statements, CV, company record, and choreography notes. All the materials help me to earn a deeper understanding of her artistry. Also, I visited all the locations she filed as her company locations and performance venues. Even though our paths did not cross, through her archives I could know her and her passion deeply. Sharing the same space where she practiced, performed, and choreographed was meaningful to me. I summarize my research journey on Saeko Ichinohe in a short documentary film.

Tracing her footsteps made me think about how I want to proceed with my career as a contemporary performing artist. Ms. Ichinohe made the most of her Japanese upbringing and integrated it with her primary dance training, such as ballet and modern dance. I received the same movement practice as

her over the 20 years. Although, the difference between Ms. Ichinohe and me is how we see our cultural heritage.

I am resilient to being perceived as unique because of my cultural heritage. I have not experienced learning traditional nor contemporary Japanese performing arts. I grew up in Tokyo, where there are many residents and visitors from all over the world. Since I came to the United States in 2016, I also have encountered many ethnicities. I cannot deny that I have influenced and absorbed many cultural influences. I understand the fact that I will not be able to get rid of my socio-political identity labels such as “female”, “East Asian,” and “Japanese” from my body. When I stand on the stage, my body speaks out louder than I do. However, I want to challenge the audience by performing my dance. Dancing serves me as a way to free myself from all those labels. How can I move beyond what the audience expects from an “East Asian, Japanese female dancer”?

This question motivates me to the next project, “Body Negative,” a collaboration work with Yujie Chen, the 3rd year Ph.D. student. This project utilizes video projections, soundscapes, and live camera capture. The choreography was inspired by my embodied research about Saeko Ichinohe. The restriction created by the kimono is a metaphor for the cultural burden or a representation of “Japan,” and I am showing the process of how I get out of it or decompose the identity. We also provided the option for the audience to use their phone as a filter to see my performance. The phones were set up in invert mode (same as a film negative) to experience “seeing” East Asian, Japanese female body.



Through the creative process, I noticed my unconscious desire to “fit in.” As an international student, it is hard to fully immerse myself in the community in the U.S. which has different ways of communication. However, I don’t feel that I am fully “Japanese” as such who never leave their home country. I exist in this weird in-between space. I have been seeking my landing spot to exist who I am, an ever-changing self. Then another question emerged,

**“How to make a space
for someone like me?”
There the next
adventure awaits.**



The Works of Victor Vimos

Translated by: Emma Orquist

PARACAS

Victor Vimos

~*~

high
the
sound
between
one
action
and
another

exists

in
that
space
grows

head
repeated
against
what
is
solid

marble

head

music

head

landscape

head

extracted
from
the
interior
of
the
head

listen

rhythm
thickens
in
the
future

rhythm
forces
another
horizon

future

but
it
does
not
listen

let
fingers
fly
let
nests
fly

attend

sound
between
one
line
and
another

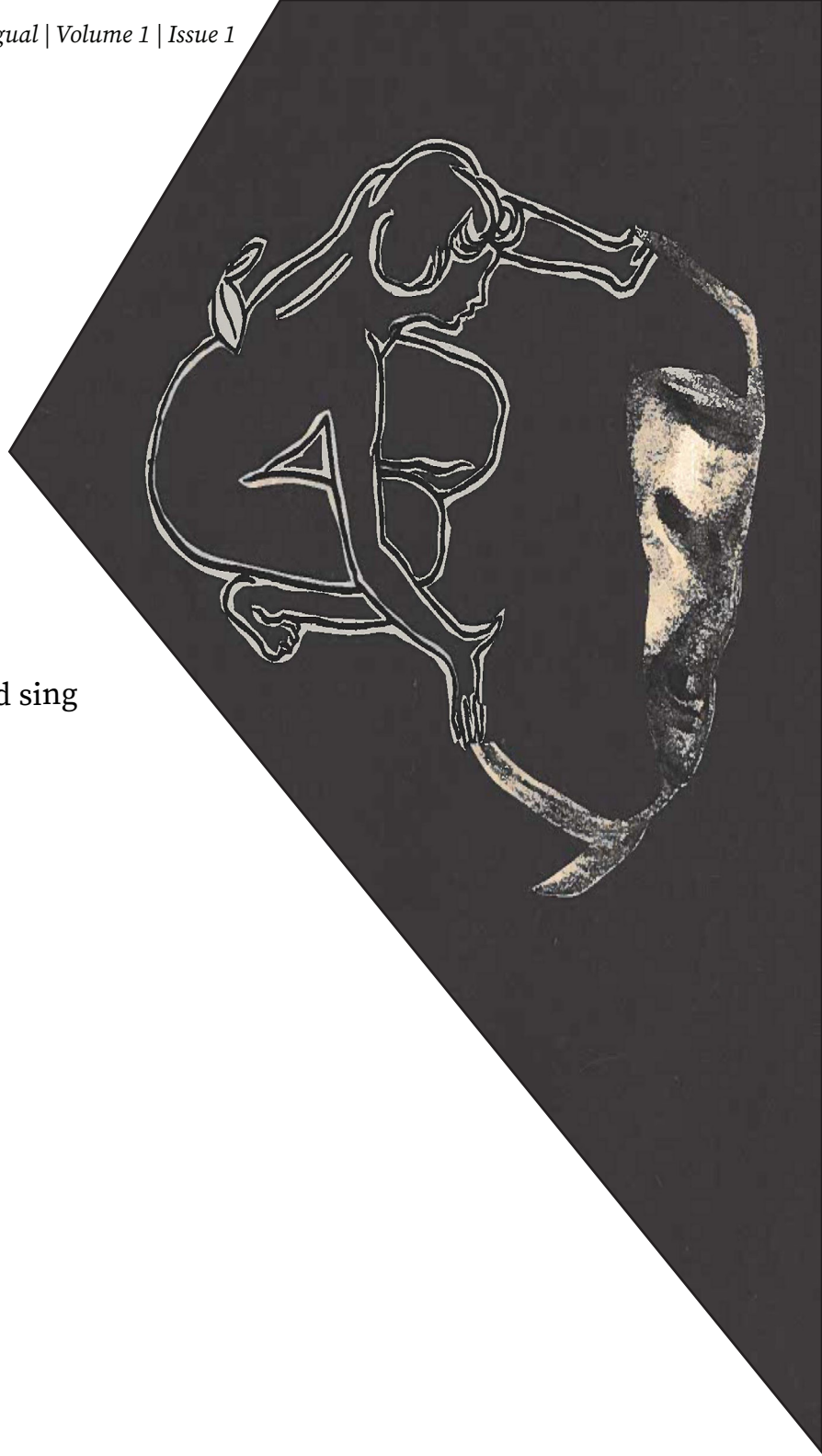
head
repeated
against
what
is
solid

one

this
tongue
encrusted in sand
nature
in waiting
for time to break
and sing
space
in a mouth
dust
it is

two

chance
halted
contemplation
more ease
more ties
contemplation
places a hand rarely
broadly
that lost remains
in the
discreetness
of the
outlook



three

uncertain
the desire
in objects
their outline
a complete sound
strikes and starts
nothing

four

comet
stuck on
the thirst
that empty of sea
says wings
in the mirror of
constellations
balance
everything can
its current but
devastates
what is countable
by the inexact
spirit of the
moment





Expiration Date

Varsha Prabu

Although I am ethnically Indian, I was born in Singapore, raised in Canada until I was eight, and have considered the United States and Columbus, Ohio my home ever since. Unfortunately, America doesn't consider me one of its own.

I am a documented dreamer— someone who has grown up in the United States for most of my life while maintaining a legal status, but had to switch to an international student visa to finish my degree when I turned 21. I arrived in America as a dependent of my father's work visa. My family filed for our greencards in 2015, but we have yet to receive them due to green card caps that discriminate based on country of birth. When I turned 21 I lost my place in line for residency with the rest of my family, and I will die before it is my turn. The line for Indians spans anywhere from 89 years to 150 years.

It does not matter that I completed elementary, middle, high school, and my undergraduate degree all from Columbus, Ohio. My family did everything by the book, and we are all still on temporary legal statuses despite living here for 14 years. I've watched the toll dealing with the American immigration system has taken on my parents' health. Despite what papers say, Columbus, Ohio is home.



East meets West: Cross-Cultural Communication

Charlize Wang

Introduction

Culture is dynamic and changing. Developing cultural competence is a lifelong process of fostering self-awareness and social skills (Guzman et al., 2016). When international students study abroad, they are exposed to the sociocultural traditions and norms of the host country. This paper aims to share the experiences of an international student from East Asia who experienced culture shock, cultural adjustment, conflicts, and tensions during her first few years of studying in the States. It is important to reflect and view challenges as opportunities to gaining cross-cultural communication skills.

Background

The counterstories in this paper are provided by an international student who has been living in the States for a couple of years. She grew up on a small island between Taiwan and Mainland China. The population is approximately 2,000 in her village. After graduating from college, she wanted to get out of her comfort zone, so she decided to pursue two Master's degrees in the States. Living in a hegemonic community piqued her interest in the world outside the box. She is a first-generation student, and she is one of the first couple of students from her island to study abroad. Even though she had limited resource and support from her family, she was thrilled to explore and see what challenges would come her way.

First Month in the States

She visited her American friend's dorm on the first night of her arrival. With all her curiosity, she had her first cupcake, a chocolate milkshake with mint, a fudge brownie, and double cheeseburgers. The first impression was "Wow! I just tried American food?" then she realized the sweetness level and heaviness of the flavors were different

from Asia. When her American friend tried to offer more food, she encountered her first cultural shock—how to say no? In Asian culture, saving face plays a crucial role; it is important to prioritize other people's feelings. Instead of rejecting the offer, it would be more common to provide compliments on the food and accept another piece to show your appreciation for the host's hospitality.

Being strong is not enough

Soon after the first semester started, a combination of loneliness and misunderstanding hit her hard as she got to know more about the reality of living in a different country. Since she is the first kid who is studying abroad, it was difficult for her family to get a sense of life in the States. Their picture of American life was depicted in Hollywood movies or Netflix shows, but it was still abstract. At such moments, she realized that she had to face all the struggles by herself. To have more opportunities to fit into the social group, she joined an alternative break trip to Georgia. Surprisingly, all the teammates were American students. She was the only international student.

Selling candles

In order to go on this alternative trip, the leaders asked all team members to fundraise by selling white candles. In other words, selling candles is her first mission to complete. When the sales deadline approached, she had sold zero products. It was her first semester in the US, and she barely made any domestic friends. Furthermore, in Chinese culture, people use white candles to worship their ancestors or those who passed away. Despite of this circumstance, she still tried to promote candle sales many times. Unfortunately, none of her Chinese classmates were willing to buy white candles due to concerns about the ominous impact. The challenge she

faced was miscommunication and culture different made the situation complicated. Therefore, she knocked on her American roommate's door to ask for communication advice. After a lengthy discussion with her American roommate, they decided that being upfront and telling the leaders about how selling white candles is culturally inappropriate was the best course of action. That was the first time she pushed herself to speak out her desperate situation and explain how her cultural background made the mission near to impossible. To that end, her leaders also encouraged her to present the cultural shock that she had experienced so far and give a talk on Chinese culture. After she gave the speech, her teammates gained a better understanding of where she came from and international students' needs regarding social transformation and cultural adjustment.

In her inter- and cross-cultural communication classes, she learned the trajectory of how human beings process themselves when they live in an unfamiliar environment. As seen in Lysgaard's (1955) U-shaped curve in Figure 1, Lysgaard hypothesized four stages of adaptation, starting with the stage of honeymoon, crisis, recovery, and adjustment. During the first two months of their arrival, sojourners tend to explore their new lives with excitement. Afterward, there will be some sort of challenge, such as culture shock, that sojourners will need to deal with. In this phase, international students may pose problems with isolation, loneliness, miscommunication, and so on. Before moving on to the third stage—recovery—it entails sojourners overcoming culture shock. In doing so, sojourners are also going to approach the final, far-reaching adjustment phase. More importantly, the goal of the adjustment phase is to “adequately function in the new host culture” (Chen, 2013). The conceptualization of this adaptive trajectory facilitated her social aspects of accommodation with other American students. With this visual aid, she was also able to develop awareness of where existing struggles, such as loneliness and misunderstanding, stem from.



Figure 1. The U-shaped curve

Cross-Cultural Communication

In the 21st century, the world is more interconnected. When it comes to cross-cultural communication, the process of identifying similarities and differences among groups within a given context leads to productivity in communication. The purpose of cross-cultural communication is to effectively get to know the other side's cultural background in order to deliver messages through the channel of cross-cultural communication skills.

It is paramount to have a broad idea of ways of communication driven by various contexts. Hall proposes two dimensions of low-context and high-context communications (1989, see Figure 2.1). Figure 2.2 visualizes Kaplan's theorization of cultural thought patterns through languaging (1966). The red dot represents the ultimate goal of initiating conversations. The line demonstrates how the meaning is delivered and expressed to the interlocutor. For example, Mandarin Chinese speakers attempt to express feelings and emotions implicitly. Such language use context is considered “higher context culture” (Hall, 1989). Using nonverbal cues and reading between lines (Chinese: 言外之意; Pinyin: Yánwàizhīyì) indicates the real meanings behind words. The English language, on the other hand, is more literal and direct—what I say is what I mean—and communication is more explicitly oriented.



Figure 2.1 Low-context and high-context communication

Note. The image was created from the InterCultural Protocol Academy, High Context VS. Low Context Continuum, by Murata, M. C. (2022). <https://icpa-in.com/what-is-crosscultural-logic/>

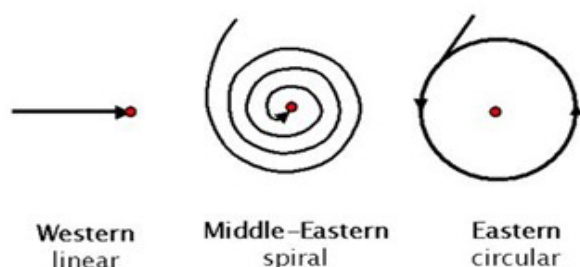


Figure 2.2 Cultural thought patterns

To practice cross-cultural communication, awareness and willingness allow us to exchange one another's values, social and cultural norms, and behaviors among cultural groups. Based on this, international students may need to spend some time orienting themselves in a new environment and adjusting to differences in order to fit into the new social group.

Discussion and Conclusions

Throughout her study abroad journey, the International Students Club was special and like a shelter for her and many other international students. The club introduced cultural events, national festivals across the world. Sometimes,

the meetings sparked some chemistry from culture shock through social interaction. International students shared their lived experiences in the States with newly arrived students and their families as well. This global community is also where international students explore their belongings and identities. In such spaces, they have access to discovering what diversity means to them and effectively practicing cross-cultural communication skills.

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He Zhang
Shadow and Light



Shadow and Light #3



Shadow and Light #1



Shadow and Light #2

Poems by Yue Yue Li

My Neighbor Mysterious Squirrel

Runs here
Runs there
fluffy tails suddenly appear

wagging, sniffing, chirping
wearing a robe that is greyer than
this pale and chill morning

Knock, knock
twinkle, twinkle
Peek-a-boo!
smirk (◡‿◡)

Hawwlo
new neighbor
I was just trying to be hospitable
and wanna make you
Smile :)

Time Capsule

When I was 12
From the English textbook
I learned about time capsule

My parents offered me a cookie tin
box
I carefully selected things I love
Solemnly, we closed the lid
Sealing that moment

As I grew up
I've got myriad memories
Some are too heavy to bear in
heart
Some are too fragile to forget
I left them at home I know

There is always one place
Safely keeps my secrets

Living in a foreign country now
Far away from my home
So-- Poems become my Time
Capsule

Untitled

This is just to say I have stolen the weekends that were in the
semesters and which you were probably saving for rest

Forgive me there were tasks so important and soon handed

When Comparing the Great Gatsby Movie to the Book

Winnie Xie

Ever since Baz Luhrmann announced that he admired F. Scott Fitzgerald's *The Great Gatsby* and wanted to adapt it, many book lovers started to look forward to seeing what a production he could bring to us. Would the movie version of the *Great Gatsby* disappoint the book fans like so many movie productions have done before? Will it be successful to turn such a book based on a highly acclaimed literary work into movie? How faithful is the filmmaker? Although *The Great Gatsby* book and *The Great Gatsby* movie have some similarities, it cannot be denied that there are some major differences regarding the narrative of the hero, the present of the characters, and

the absence of a beautiful part in the movie.

First of all, the narrative of the hero is different from the book and the movie. Both the book and the movie are told by Nick Carraway's perspective. However, when using Nick's point of view, the effect of the film is interposed with that of the book. In the book, Nick's exposition of his perspective is always hovering in the inside and the outside, which means he has more complex inner activities. In the book, many times the narrators usually have two perspectives. one perspective is a descriptive of the ongoing event, and another perspective is some meditation or perspectives



about Nick. (Cartwright, 1984) It is because the book can definitely provide more room to describe the character's confession or psychological description. In the event that Nick is the narrator of *The Great Gatsby*, more about his psychological activities are shown in the text. When a character's psychology is more fully revealed to the reader, he loses some of his mystery. The readers will no longer see all the good in him. Needless to say, it incurred Nick with a lot of detractors. (Cartwright, 1984) Nick played by Tobey Maguire seems more like a flat character. He looks more likable and cuter. I think it is also due to the actor. When every time there should have been lots of monologues in the book, and since it was deleted, Tobey would always use his cute facial expression instead of saying his psychological activities out.

Secondly, the characters are presented differently in the book versus in the movie. Daisy Buchanan obviously has some differences when she got into the movie. In the original book, we can tell that Daisy is a material girl. She has beautiful appearance, but her inner world is not as beautiful as her appearance. Yet, while watching the movie, a lot of people would feel that what they saw is more like a damsel-in-distress "beautiful little fool", a captive female character. Especially in the performance of the actress, Daisy seems more somber and without a mind of her own. Besides, something went wrong with Nick as well. Baz Luhrmann introduced us to a broken Nick, who was recovering his health troubles about alcohol with a doctor. (Rawden, 2013) F. Scott Fitzgerald only mentioned that Nick got drunk twice in the book, but in the movie he is addicted to alcohol, heavily dependent on alcohol. That does not make sense. Thirdly, one of the most splendid parts of the

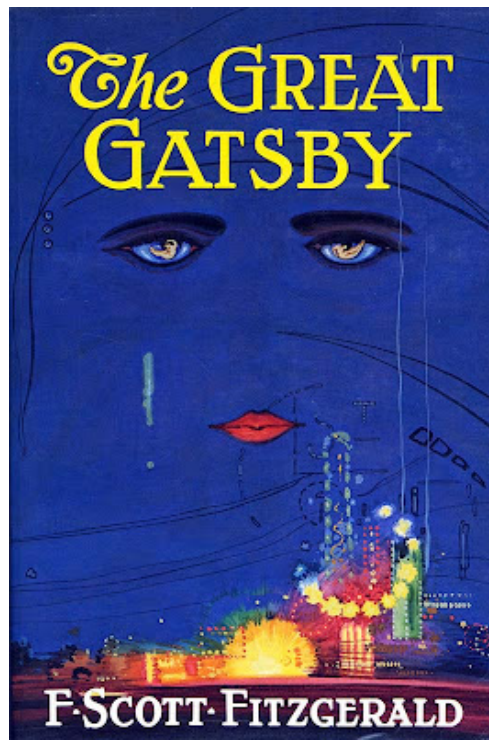
book seems totally disappeared in the movie. "The green light" of *Gatsby*, I regarded it as the most beautiful imago in the book. It was the light from across the harbour where Daisy lived. F.

Scott Fitzgerald mentioned it multiple times. So that the readers can easily decipher what he is thinking when it comes the scene: he sees across the neighbor by the dock in the late evening, staring across the harbor. (Rawden, 2013) "The green light" represents Gatsby's hope, his hope towards his loved one, his dream and the world. This also echoes the end of the book, which can be seen as the idea the author wants to convey, and sort of as a sublimation. At the same time, the movie refused to say a word about it, leaving the audiences in the mystery.

Ultimately, *The Great Gatsby* movie may have some little sparks. However, *The Great Gatsby* movie and the book differs from the aspects of the narrative of the hero and the presenting of Nick and Daisy. Moreover and more importantly, the movie missed an essential part of the book, which makes it feel less like a whole.

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Do Standardized Tests Benefit American Students and Teachers?

Rose Chang



In the United States, a student in K-12 will have to take about 112 standardized tests, not including tests or quizzes in class. The average time a student spends taking standardized tests is 20 to 25 hours per year, which equals to 2.3 percent of the total class time (Kirylo, 2020). Standardized tests have been utilized in schools in the United States since the mid-18th Century. However, because of the COVID-19 pandemic, the US Board of Education agreed to waive the federal core tests for a year in 2020, which made parents and teachers stop to think about whether our students need to be evaluated in this way. Although opponents counter that standardized tests encourage schools to achieve higher standards, standardized tests are unfair, stressful, and impractical and should not be used.

Claim 1: Unfair

Students from wealthy families usually have higher scores on standardized tests, such as the SAT, because they can afford the cost of taking the test multiple times and getting academic support, like tutors. Goldfarb wrote in an article in the Washington Post, “Students from families

earning more than \$200,000 a year average a combined score of 1,714, while students from families earning under \$20,000 a year average a combined score of 1,326” (2014, para. 2). For these high-income families, \$60 registration fee may not be an issue. For example, they can take the PSAT (Preliminary SAT) several times at a cost of \$18 each time, so these students have a higher chance of obtaining better scores. Moreover, wealthy families can offer various learning opportunities which help their children develop the skills and test-taking knowledge that corresponds to academic achievement (Bergland, 2015). Meanwhile, students from low-income families not only have fewer resources but also struggle with a lack of learning time because of poor medical care, a shortage of clothing, or even a lack of housing accommodations (Roger & Mirra, 2014). Thus, in the United States, those students who have fewer resources are usually students of color, and that creates additional serious discrimination. None of these background factors are directly related to a student’s ability of learning, yet they still play essential roles in determining whether a high school student will

be accepted by a university or not. Since the outcomes of the standardized test can be manipulated so easily, they shouldn't be used as a high-stakes tests or as a way to evaluate students or even teachers.

Claim 2: Stressful and Impractical

Moreover, taking these tests brings huge stress to students and teachers, which will inevitably make educators teach to test. Students who constantly take exams will lose their interest in school because, for most, constantly taking high-stakes tests will lead to negative mental health implications (Roe, 2020). Lexi Roe even claimed that "Standardized tests force students to perform under extreme pressure and can lead to a host of mental issues including low self-esteem, depression, and anxiety" (2020, para. 8). This continued stress will affect students' ability to learn new materials and take other tests (Heissel & Levy, 2017). While standardized tests affect students' mental health, teachers and schools also encounter a similar burden since the test results are used to evaluate the efficiency of teaching. Students' poor performance on tests will lead to the deduction of school funding from the government. Therefore, many schools, especially those schools with lower test scores change their schedules to limit the non-core class subjects, including science, art, and even field trips so teachers can have more time to prepare for standardized tests. Yet, those disadvantaged students could benefit more from having a variety of courses (Garland, 2014). Ideally, standardized tests are designed to evaluate students' ability within a certain domain, and based on the composition of each student, the teacher can form appropriate classroom instruction (Popham, 1999). However, in order to meet the state average or parents' expectations, schools will contin-



ue to use these tests and teachers will continue to teach to test to prepare their students. Under the standardized testing system, the student-oriented goals have been altered completely.

Counterargument

Opponents believe that standardized tests collect massive amounts of data to set up the average criterion for teachers and students. They believe that despite the individual circumstances, it is still the fairest and most effective way to set the core standards. However, when students' test scores are singularly taken to measure teaching effectiveness, educators lose focus. Teachers begin to consider more about how to teach but not what to teach in order to get better test results. They devote crucial hours of class time to give students similar tests as preparation, but essential skills, such as critical thinking, problem-solving, and coordination, are left behind (Garland, 2020). Test results only show who is more skilled at taking the test on that day, but not their actual ability or understanding. Considering the test results are also used to evaluate teachers as well as schools, the pressure is immense. Shockingly, in Atlanta, 178 teachers and administrators were caught cheating because they changed students' standardized test scores to improve the student's performance and raise the ranking of their schools (Osunsami & Forer, 2011). Sadly, this case is not alone. Therefore, when the test results are unreliable, how can they still be considered "standard"?

Standardized tests should not be used to assess students' learning achievement and academic performance since they can be tainted. Correspondingly, they are not an accurate estimate of teachers' efficiency in curriculum management. Therefore, they bring more defects than bene-

fits and should be revised or even abandoned. Thanks to the COVID-19 pandemic, we can stop and think about how to move on to a new evaluation system that works better for both students and teachers.

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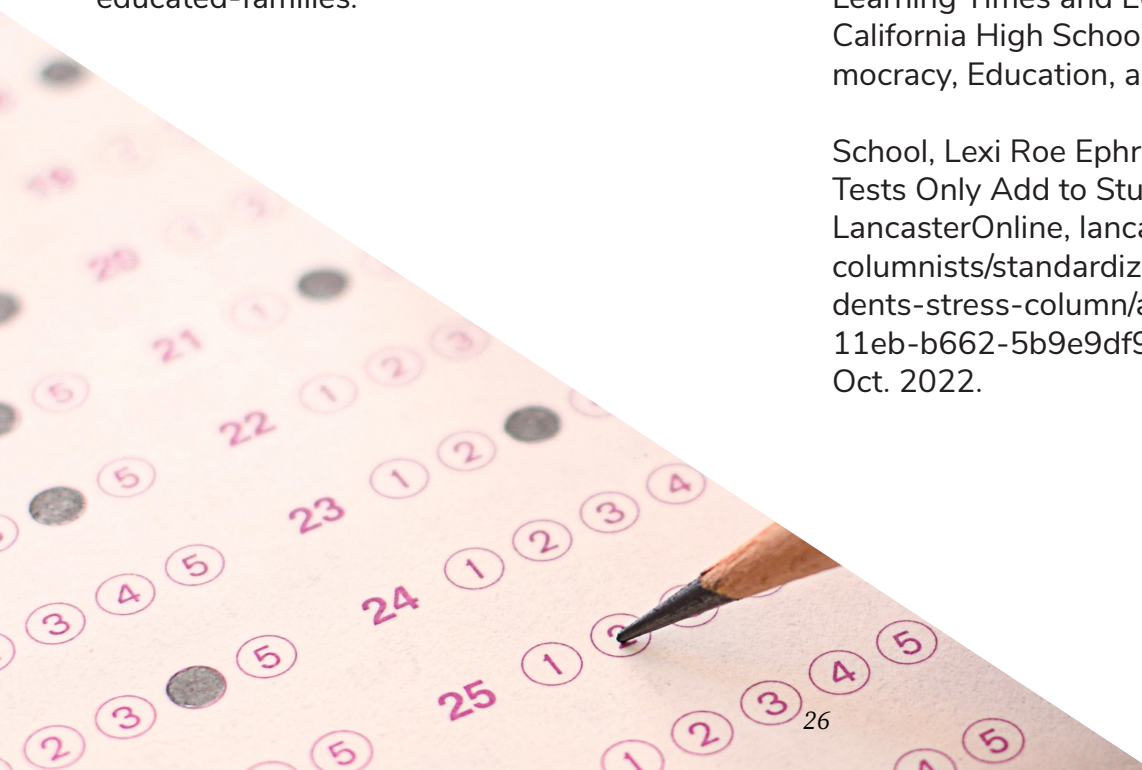
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A List About Being Seen Asian in Different Places

Alice Yu-Chin Cheng

1. We Asians are quiet. An Asian presenter at a conference says this while looking towards me, waiting for me to smile and agree.
2. I'm quiet because I have no chance to speak before the assumptions are assumed. I don't know you; you don't know me. You can guess, but that's not me.
3. Some say I look Chinese (no elaboration on what kind.)
4. Growing up in Taiwan, some say I look mixed, my aunt says I used to look like a doll, like a mixed girl, but now I look mixed with something else, something wrong. You play in the sun too much, she sighs.
5. The boys spit at Southeast Asian migrant workers that are on the streets from the second-floor balcony. The girls giggle and push them, exclaiming how bad they are. Someone nudges me and whispers, good thing you're not down there with them.
6. Someone at school turns to me and asks if I'm Indigenous, they've been wondering for a very long time. I say no. They quickly add, no offense! They think Indigenous people are really good at dancing and singing. I say I'm bad at both. Disappointed, they say then you're definitely not Indigenous.
7. A vendor says I look mixed as I hand her the money. I say no. She tries again, Indigenous? I say no. You have big pretty eyes. I say thank you.
8. An Indigenous vendor asks if I'm their cousin. Wrong person, my guy. They call over other vendor friends to inspect me, doesn't she look related to...No, I don't know them. Well, you're very pretty, want to become related? They laughed, got you!
9. My light skinned Indigenous friend of 15 years never stopped saying I look Thai. Wow, racist. No, you're being racist for thinking that's an insult, not a compliment. I tattletale about my friend's colorism to her activist cousin. Thai people are pretty! Look at Lisa from Blackpink. Alright, I give up. My friend says she's sorry for hurting me. It's ok. I love you.
10. I make some Laotian, Vietnamese, and Indonesian friends in Illinois. They're a mixture of various immigration status. A boy asks my Indonesian friend. Who's the new girl, did your sister come over too? She rolls her eyes at him and tells me he's being stupid.
11. A Chinese American girl invites me over to her house. You're not like the other International Asian students, you're funny and speak your mind. I don't think she's thinking about my Southeast Asian friends that go to the same school as her. I've noticed, they don't play together.

12. Where are you going after high school graduation? An Asian American classmate asks me. Oh, I'm going home. No, I mean like are you going to college? Oh, sure, in Taiwan. What! You're not American? You have got to be kidding me. You've known me for a year. I just thought you moved here from another state!

13. Nihao! I stay quiet as I walk by the boy that yelled at me on the streets. My friend waves at the boy and tells me I'm being rude. He's just a kid.

14. My friends arrive late, they look upset and slightly disheveled. A group of kids threw ice cubes at them and mocked their Korean on their way here.

15. Hey! Ching chong! I spot the drunk girl hanging out of her friend's car window. Fuck you, bitch, shut the fuck up! I yell back. Her bewildered comebacks are whipped away by the wind as her friend's car drives away. In the cold night air, my friend asks, as she recovers from the incident, do we sound like that?

16. A CVS worker looks at me in desperation as the Chinese elderly woman kept telling him repeatedly in Mandarin Chinese she doesn't understand. I help translate for her. My Taiwanese friend scolds me as we leave the store. You shouldn't do that. We worked hard to get here. She should learn.

17. The Korean Americans don't want to be in a group with us in class, a Korean friend says, they want us to try harder.

18. My friend cries in the bathroom. She learns she has to say she has citizenship the first thing in job interviews, or else they don't want her and her accent.

19. Why do you go by Alice, are you ashamed of your culture?

20. I'm cutting out a Korean actor I like from a magazine. A friend observes and scoffs; You Southeast Asians love East Asian men over your own men. I look up at them, confused. I must be the only Taiwanese they've met. I'm East Asian, but whatever.

21. A Chinese American acquaintance posts about anti-Asian hate crime. A lot of us have never been to China! Most of us have been Americans for generations! I understood but also felt thrown under a bus. What an odd feeling. I wonder the point of screaming for differentiation in the face of irrational generalization. Do you think they care?

22. Should we include Asians when talking about people of color? Aren't Asians the White people of color? I felt alone in the class. I did not have the knowledge nor the language of the model minority myth. I panicked as people I know are being erased in front of my eyes. Words tumbled out of my mouth. They mean nothing. I hate myself for that.

23. My professor talks about her horrible airport experience. She looks at me, what are airports like in China? I smile and say, oh I've never been! I'm sure they're nice! Her smile quivers. Unsure about why she's frozen, I add, I would like to go someday though!

24. I like your pants. Thanks. All the international kids wear them... I don't want to say it. Say what? It just looks very Asian. You just can't get that kind of shape in the States! I bought them from Uniqlo in Chicago. Are the Japanese brand pants that I bought in America a marker of my foreign identity?

25. I'm the only obvious Asian person in a class I'm observing. I try to melt into the background. They discuss appropriated Asian art. Maybe it's just Americanized, a student wonders. Not speaking, I contemplate how the red solo cup dragon fits into the Asian diaspora narrative. Suddenly made visible, a student turns to look at my reaction.

26. I try to think of a hierarchy of my people. In what order of priority are the people I will gladly punch someone for? It's difficult because sometimes I want to punch my people.

27. I think you're this, I think you're that. Well, I think you should shut up.

28. We Asians are quiet. What kind of Asians? What kind of quiet?

Excerpts from:

The Root Causes of Human-Machine Interaction Issues in Civilian Airliners

Hongsen Fang

This study is dedicated to finding out the common core problems that exist in HumanMachine Interaction (HMI) Issues, in order to avoid the recurrence of similar accidents. Several possible common causes were deduced from five human-machine Issues research. Through analysis of 200 random samples of previous HMI Issues accidents reports provided by the NTSB, the author has successfully identified the main causes of this kind of HMI Issues, and these causes could be divided into two different parts (Flight group, Aircraft design). From the pilot's part, many pilots are overly reliant on computerized piloting. From the aircraft design area, computer control levels are too high and inadequate with alerts. From the aviation safety management area, new systems have not been adequately tested. The government could prevent this problem by increasing training on all new systems and manual handling by revising the model for the development of pilot training charters to ensure that pilots understand the new systems and gain the ability to continue operating the aircraft even with system failure. Aircraft design companies should also ensure that human handling is the highest control and provide sufficient warnings about computer action to ensure that pilots can aware of errors and immediately take control of the aircraft.

Discussion

As expected, all five possible causes have led to HMI Issues, or at least occurred simultaneously with them, based on the analysis of the previous crashes. Except for "Excessive machine privileges", all other causes have a 50% or higher probability of occurrence. This high probability of occurrence makes it almost certain that these causes are the cause of HMI Issues.

Insufficient system prompts

The most influential of all causes was "Insufficient system prompts", which appeared in 13 of the 14 cases, far more frequently than any other cause. And even in the remaining cases where Insufficient system prompts did not cause the accident, the problem was still present. This cause was found in almost all HMI incidents. The reason for the high frequency of Insufficient system prompts may be that they are difficult to be tested. This is because most of these systems that cause accidents are working properly and

do not require pilot indication, but only when a failure occurs. Therefore, to prevent the pilot from having to pay attention to too many instruments and information, these system indications are eliminated. There is also the case where the procedure is designed to improve some potential flight risk, and usually, this type of procedure is more fundamental so the aircraft manufacturer believes that the pilot does not need to know this. Based on this, a potential solution to this cause could be to provide a screen dedicated to displaying the operation of the computer system, a screen would not add to the pilot's workload during normal operation phases but would enable the pilot to determine the situation when HMI Issues occur.

Pilots are not being trained in this system The reason that pilots are not being trained in this system also plays a large part, I think, is that the aircraft manufacturer may have misjudged

the importance of the system being trained. In most cases where pilots are not being trained in this system, the aircraft manufacturer believes that the system is an automatic aid to the pilot and therefore does not need to be trained. But based on these events, I think it is important for aircraft manufacturers to inform all pilots of the new system they have designed, or at least put it in the manual. Otherwise, pilots will never have a way to know how to respond to these system failures.

Pilots are overly reliant/trusting on autopilot

The reason why pilots are overly reliant/trusting on autopilot may be that airlines are trying to save on training overhead and training hours. Pilot training takes a lot of time and effort, and at this stage, pilots are not producing value for the company. Therefore, almost all airline companies want their pilots to complete their training and be on the job as soon as possible. So sometimes pilots are sent on board without sufficient training because in many cases they can rely on autopilot to make up for some of the lack of manual controls. The FAA should ensure that every pilot has adequate manual operation training before they should be allowed to perform instrument and autopilot training.

Pilots don't know how to cut off computer control

Pilots don't know how to cut off computer control is quite similar to pilots are not being trained in this system & insufficient system prompts, involves imperfect panel instructions and wrong estimation of training needs.

Limitations

There are some limitations to this study, firstly, the number of cases studied is small, although the total reference sample is 200, there are only 14 cases in which HMI Issues are the dominant cause of the accident. 14 cases only show that the cause is indeed related to HMI

Issues, but it is not clear which of these causes is more relevant to HMI Issues. The number of times these three causes appear in this study is very similar: "Pilots are not being trained in this system", "pilots are overly reliant/trusting on autopilot", and "Pilots don't know how to cut off computer control".

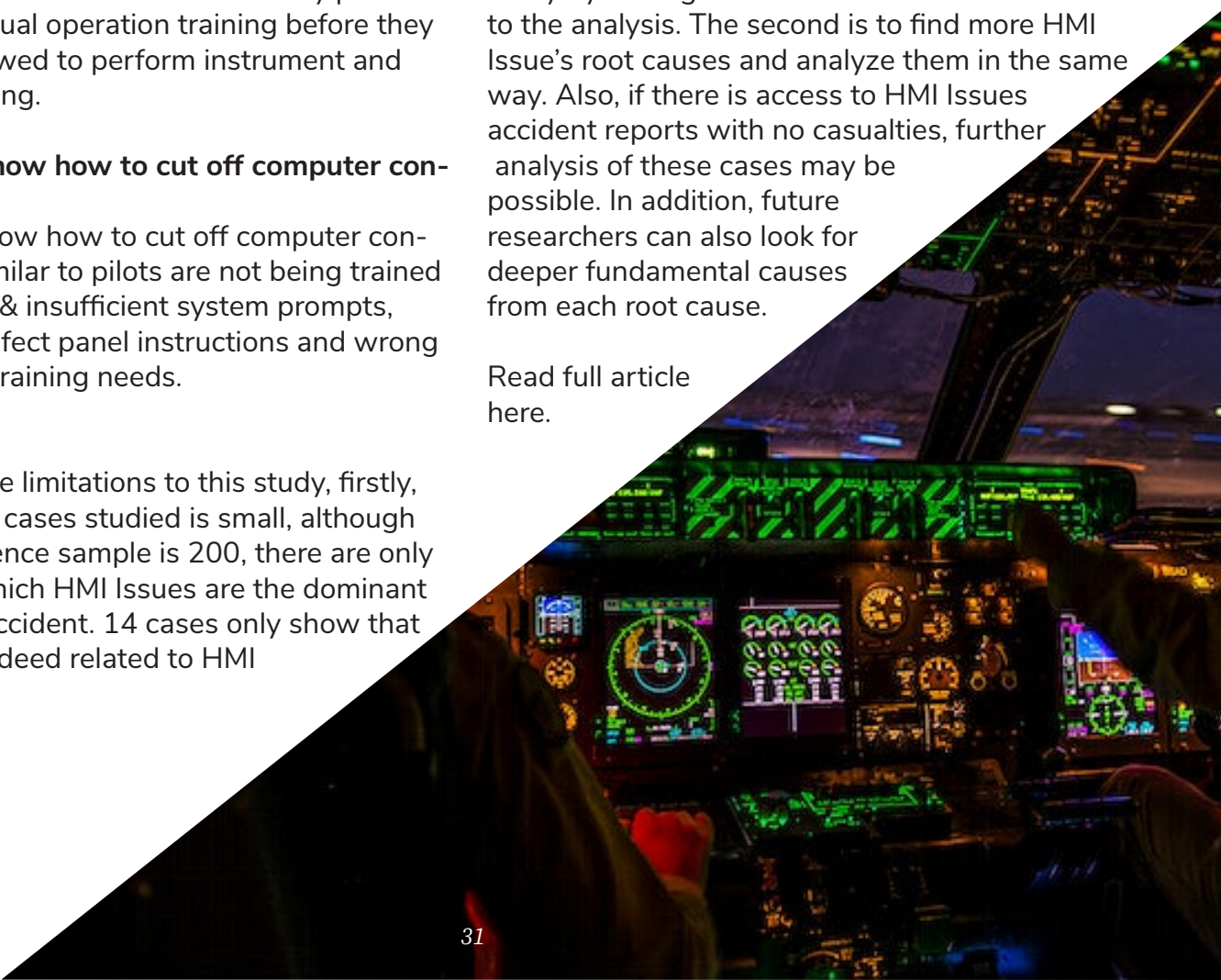
Other than that, the HMI Issues in this study were all cases of major injuries or serious aircraft damage. For the less serious cases that did not cause serious damage, the NTSB and the others national aviation investigation organizations did not make it public, so they were not included in the investigation.

Also, in this study, those assumptions are derived from the 3 predecessor papers I have read, not from a large number of articles or data, so there is a high probability that some of the causes will not be discovered.

Future research direction

There are several ways to start the future study, firstly by adding more HMI Issues incident cases to the analysis. The second is to find more HMI Issue's root causes and analyze them in the same way. Also, if there is access to HMI Issues accident reports with no casualties, further analysis of these cases may be possible. In addition, future researchers can also look for deeper fundamental causes from each root cause.

[Read full article here.](#)



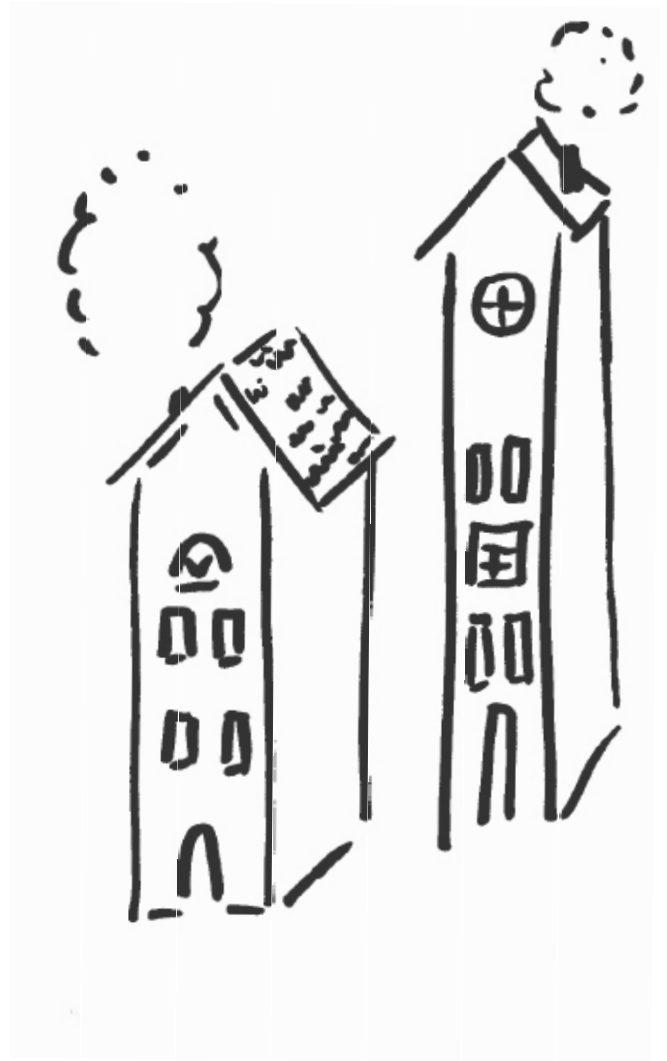
Homecoming

Michaela Dengg

Why did you put me here of all places?
Everywhere else is where I'd rather be.
I don't even know who I'm talking to.
If there's a God,
wo I have trouble believing in, too,
she's got better things to do.

My parents?
It's not their fault either.
Even though I usually blame them.
Makes it easier on me.
My dad even left his home country to be
here.
A place that he made into a home,
for him,
for his wife,
for his son,
and for me.

But I'm about to leave and I know
of all the things that daughters do
to break their fathers' hearts,
this is the worst I can do.
He took a place and made it a home for me
and he can't stand that it's actually death to me.
But he understands.
It's how he felt in the big city where he grew up,
and it's why he chose a small town instead.
But to me small towns are where big dreams die.
And I have the biggest.
I'm looking for a home far away from home
where I was born.
But where do you begin



when the whole world could be home?
Do I go by continents? Countries? Cities?
At least I know it's not the small town
that narrows it down.

"You'll never know until you go"
Is one of the posts I see on social media
of people who've never been on vacation before.
So I should go.
Follow the serpentes of life and let them take me places.
One of them ought to be my home.
Or maybe not.
"Life is all about the journey" reads another post.

I'll send you a card, dad.
I know you're scared of flying,
but I know you'll come visit.
You wouldn't want to miss it,
when you see your daughter happy in her home
far away from home.
I know I'm breaking your heart,
but you know it's healing mine.
And that's really what emigrating is about:
Healing a heart from a broken home.



Architectural Photography

He Zhang



Lazenby Hall, dusk



Shadow and Light #4 (at The Bill and Mae McCorkle Aquatic Pavilion)

Nostalgic Hue: Identity Anxiety and Rebellion in *Mid90s* and *In the Heart of Sun*

Luxin Yin

Introduction

Nostalgia toward late 20th century life is present in both American and Chinese works on adolescence. Kenneth Millard has argued that the emergence of adolescent narratives in the United States following the Cold War reflects America's own national image, stating that "America is the rebellious teenager, dissatisfied with the authority of its European parents and eager to forge its own identity based on a different set of values and priorities" (Millard 3). A similar case can be made that Post-war China resembled that of a young adult attempting to disentangle itself from the trauma of World War II and forge its path forward. Some depiction of teenagerhood in the late 20th with warm hue express nostalgia, for example, the American and Chinese films *Mid90s* (dir. Jonah Hill, 2018) and *In the Heart of the Sun* (dir. Wen Jiang, 1994), focusing on identity anxiety of teenagers as the miniature of the national identity anxiety. This essay argues that these two films, by their nostalgic tone, highlight the adolescent spirit of identity exploration that existed in their respective nations throughout the past century.

Identity Anxiety

The experiences of both boys demonstrate how homosocial structure in boy gang reconstructs young people's family distress. Individuals identify themselves through their social surroundings, developing feelings of belonging to a culture and cultural group as well as one another (Medovoi), and the main source cultural groups for teenagers are family and friends. In both films, the protagonists - Stevie in *Mid90s* and Ma Xiaojun in *In the Heart of the Sun* - live with their mother,

hang out with older boys and have their first sexual experiences. Both Xiaojun and Stevie become aware of their parents' chaotic personal lives, with Xiaojun listening to his mother's complaints about his father's abandonment (his father has come home less than once a month) and Stevie listening to his brother complain about their mother's having sex with various men. This may be one reason for why both boys spend most of their time outside, spending little time with their families.

Venturing outside, the boys engage in similar sexual explorations that can also be interpreted as a means of gaining homosocial recognition among males; such behaviours are often seen in boy gangs (Medovoi, 241). Scene 1 from *In the Heart of the Sun* is a visually impressive scene set at Xiaojun's home. Rummaging through his parents' room, Xiaojun fiddles with a knife and other items. It is in the bedroom that he discovers a condom, indicating or foreshadowing a sexual awakening. Unlike the first scenes of *In the Heart of Sun*, which reflect uncertain and out-of-reach notions of sex in a young boy, Jonah Hill presents his character's views of sex more directly, showing Stevie kissing a girl in a private space in scene 2. Neither director employs conventional narratives in these scenes: while Jiang plays a succession of scenarios, shifting focus from the knife to the condom, Hill films brief dialogues showing sexual consent. These elements combine to show how sex develops in adolescence as a smooth transition to adulthood (Medovoi).

Scene 1 from *In the Heart of the Sun*Scene 2 from *Mid90s*

The sexual rite of passage can also be seen as a method of developing knowledge on the subject of sex, which has previously been reserved exclusively for adults. The main characters' interest in sex reflects a desire to mature and fit in with a normal coming-of-age goal, but the turbulence of Xiaojun's and Stevie's parents' relationships casts doubt on their desires in turning adults. These two opposing ideologies of growing up are reflected in the two characters' experience of teenage identity crises, which themselves serve as metaphors for the national identity crises of both the United States and China in late Twentieth century.

Nostalgic Hue

This entangled feeling of the youth and adulthood of Xiaojun and Stevie is present in film's techniques, including colour contrasts and cinematography. *In the Heart of Sun*, the past is shown as filled with warm, gentle hues and sim-

ple, inviting colours. Meanwhile, tragic episodes such as the suicide of Ma Xiaojun's grandfather and the difficulties of his parents' marriage are shown in a yellowish melancholic atmosphere of a railway compartment. While the adults are preoccupied with China's revolution, Ma Xiaojun narrates that young people cannot sense the turmoil of the outside world, but rather their own personalities and ideas, which can create a pleasant, cheerful atmosphere. Scenes of Stevie hanging out with friends are captured with long stable takes: a few moments of pure beauty are captured when the boys weave their boards through a bustling highway like elegant pilot fish against a pink sunset backdrop. However, when filming Stevie staying home with his brother or mom, there are fast and short takes, simulating an unstable sense of relation with family/adults.

In terms of the rebellion concept, the warm colours operate differently in two films but serve the same purpose: to honour the spirit of exploration. *In the Heart of the Sun* concludes with black-and-white scenes depicting the adult Xiaojun's (acted by the director) life, complete with automobiles, champagne, and tedious socialising. This demonstrates not just the director's nostalgia for late twentieth-century living, but also his joy of his adolescent exploration of many adult things (which is even better than being an adult today). It also demonstrates the director's rebellious attitude. This is because Cultural Revolution memoirs and memories often rely on the period's painful historical memory. *In the Heart of the Sun* is stunning because it portrays the Cultural Revolution as a brilliant moment of adolescence rather than a dismal period of decline, which is contrary to the popular impression of life during the Cultural Revolution era. *Mid90s*, on the other hand, retains its warm yellow hue until the film's conclusion, which may be seen as a hint to the continuity of the past and present. The closing scene offers youngsters space and demonstrates that they are observing their time together, a nod to, respect for, and celebration of their adolescent exploration and adventure in discovering who they are and who they will be.

Conclusion

Mid90s and *In the Heart of the Sun* both have

a strong sense of nostalgia, typical rebellious youth, and a comparable appreciation of past adolescent exploration in confronting identity anxiety. They do, however, demonstrate divergent ideologies via this rebellious and nostalgic connection. *In the Heart of the Sun's* nostalgia expresses opposition to the mainstream present, but *Mid90s'* nostalgia expresses greatest wishes for a potential future.

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Reflection on the “Academic Writing in English as a Second Language” course at OSU

Jongyun Jung

I would like to share my experience of taking a course — EDUTL 5902: Academic Writing in English as a Second Language at OSU. To briefly talk about myself, I received my undergraduate and master’s degrees in the United States before I began my doctorate at OSU. Many US universities are exempt from taking an English course if a student received a degree from an English-spoken country. However, OSU requires all international students to take the academic writing course, whether you received your degree in the USA or not — the only exception is if you received an undergraduate degree at OSU or performed well in the assessment test.

I have been doing academic research for the last few years and had my research idea before taking this course. As a Science, Technology, Engineering, and Mathematics (STEM) field student, I did not have sufficient academic writing training in my academic career (except one undergraduate elective course). Throughout my academic career, I learned academic writing myself by reading a book or journal article. Although this is a way of learning by proof of concept, I thought that I need a more structured way of academic writing courses in my academic career. Thus, the EDUTL 5902: Academic Writing in English as a Second Language course is ideal for the beginning of the Ph.D. program journey at OSU.

This course teaches me academic writing in a more structured way, starting from what is summarizing and paraphrasing, how to search for a relevant article using library sources and reference program, conducting an annotated bibliography, and writing an introduction with

a literature review. This course has a weekly assignment to practice academic writing. Moreover, this course also has occasional discussion in-class activities, which helps me to understand a concept from a different perspective by interacting with other students. Some pieces of advice for those who will take this course is that throughout this course, you will conduct small research (literature review) on your chosen research topic. Thus, it is great if you have your research topic to conduct research in this course.

Dr. Manal Habbal (instructor of this course) mentioned at the beginning of the course, writing is not linear, but it is a more recursive process. I followed this logic that once I draft writing, then I come back to revise. I believe the course “EDUTL 5902: Academic Writing in English as a Second Language” reflects why OSU is a great school and emphasizes the importance of writing high-quality papers. In conclusion, I believe this course will be the cornerstone of my academic journey in writing and will become the backbone of my writing skills, facilitating further advanced skills in the future. I am particularly thankful to Dr. Manal Habbal, for teaching and reviewing my work during EDUTL 5902 course.

This article was reviewed by Dr. Manal Habbal.

The Influence of Picture Books on Phonological Awareness and Vocabulary Learning Development in Early Childhood

Ni Komang Darmini

Early childhood is commonly defined as the stage of human life from infancy to the age of eight. It is a critical period for literacy development that includes the process of learning sounds, words, and language to eventually acquire early reading and writing skills. Related to this, picture books have been well documented in playing significant roles in literacy process. They are important sources for helping children to gain phonological awareness and printed knowledge, enrich vocabulary, concepts, and narrative skills (Aram & Biron, 2004). The children who have been reading picture books at home showed more interest in books, easily recognized the words or pictures, and willingly imitated the sounds of the words (Towell et al., 2021). Previous research conducted by Montag et al. (2015) investigate the difference between lexical diversity of picture books and conversational language. They found picture books contained 1.72 times more unique words than did the daily conversations indicating picture books can be significant input for vocabulary learning.

Although a lot of research has been done to study the impact of picture books usage on early childhood literacy development, there is still a lack of in-depth literature about its specific aspect of development. This paper aims to explore phonological awareness and vocabulary learning. It serves to provide a source for enhancing the understanding of readers on how literacy practices with picture books influence the developments. In this paper, I present theories by experts and some related research on the use of picture books to promote phonological awareness and



vocabulary learning. Then, it is followed by recommendations in engaging literacy practices with children to improve the developments.

Picture Books Help Children to Develop Phonological Awareness

International Literacy Association (2020) defines Phonological Awareness (PA) as “the sensitivity to the sound structure of spoken words apart from their meaning” (p. 2). Chard and Dickson (1999) clearly explain that the sound of a word can be divided into syllables (e.g., in the word window, /win/, /dow/), onset and rime (e.g., in the word cat, /c/ and /at/), and individual phonemes (e.g., in the word hat, /h/, /a/, /t/). In other words, PA is the skill to identify and manipulate these smaller sound components that form spoken language. Identifying and manipulating individual sound of words (phoneme) is the most complex level of awareness because children need to know how to do this by segmenting (pulling sounds apart), blending (putting sounds together), or changing individual phonemes within words to create new words (International Literacy Association, 2020). The learning process of phonological awareness is divided into three

stages called detection, synthesis, and analysis. Children initially learn to recognize sounds, then they acquire skills to combine them, and the last stage is being able to identify the relationship and structure of sounds in words.

It is essential to develop phonological awareness to foster children's capability in early literacy (reading and writing). Related to this significance, Snowling and Hulme (2002) point out that it is a foundational skill needed by a child to recognize spoken words and develop new awareness called phonics (sounds of letters). These two skills help children to successfully read and spell. Therefore, it is common to see their instructions in pre-school, kindergarten or the first year of elementary school because early childhood is the best period to foster it. Youngsters develop sensitive hearing capabilities to learn a new language. They enjoy voices in rhythm, rhyme, and repetition. Picture books, especially those composing songs and nursery rhymes use expressive language and follow the three criteria. Engaging children with reading picture books will help them to rapidly add their knowledge about sounds of words (Barclay, 2010). In one study by Campbell (2021), six participating teachers used picture books in literacy activities of Pre-K students in 6 different schools. The activities are play-based teaching and shared reading. They include reading aloud, teaching students to learn one new letter a day, playing rhyming games, and doing oral discussions about the illustrations in picture books. The study found that these activities positively improve the students' phonological and phonics awareness while instilling enjoyment in the learning process.



Picture Books Positively Improve Children's Vocabulary Learning

Regarding its definition, Jalongo (2004) describes several distinctive characters of picture books. They are brief story lines (about 200 words), straightforward and simple stories or concepts, colorful illustrations, and the book is usually 32 to 40 pages long. Text in picture books use imaginative, intriguing and precise vocabularies allowing readers to imagine and being inside the stories. In addition, the illustrations are extensions of the text bringing the stories into visualizations of its characters, moods, setting, expressions, and other key details. Many picture books also have novelty designs in which children can play and have fun by using them. Seeing the distinctions, it is clear that picture books are very suitable for children. The combination of pictures and words enables children to comprehend information through verbal and visual mediums that facilitates children with strong encoding process resulting better retention of the information (Paivio, 2008). Learning vocabulary with picture books

helps children to remember and recall the new words because they receive information not only through text but also visual clues. Additionally, reading the stories in picture books includes numerous activities such as dialogue and explanations about new words, asking questions, mimicking characters, pointing pictures etc. which further enhance children's language development (Hargrave & Senecal, 2000).

Some studies show vocabulary learning can be well supported by involving children with picture book activities. Montag et al. (2021) found

that 100 selected picture books have more diverse and extensive vocabularies than 4,432 child-directed individual conversations because pragmatically, everyday conversation between parents and their children are similar to each other, and a single book contains more diverse lexical inputs compared to a single conversation. Based on this result, they recommend parents and teachers to use picture books as a source for language learning. This research convinces us that the main advantage of picture books is the access to rich and extensive vocabulary. Unlike conversational speech that is generally limited to daily activities, picture books offer parents and teachers the opportunity to introduce a wider range of learning topics. For instance, there are many picture books with topics about galaxies, wildlife, adventurous and imaginative stories, cultures around the world, etc. Another study done by Deckner et al. (2006) investigate the effects of home literacy practices on the development of language learning among 55 children aged one to five years old. The study longitudinally observes the result of 18 months home literacy practices of mothers with their children in range of 5 minutes to two hours a day. The children were given Peabody Picture Vocabulary Test and Expressive Vocabulary Test. The outcomes of these tests indicate there is an increase by for 9% and 6% in children's capability in understanding the language (receptive language) and using the language (expressive language) compared to only 2% for those who did not receive home literacy practices.



Literacy Practices to Improve Phonological Awareness and Vocabulary Learning

Some recommendations are suggested to parents and teachers in using picture books for teaching phonological awareness. First, they should be able to choose the appropriate picture books for their children. Since this awareness is

developed in the initial age of early childhood, it is recommended to choose songs picture books. This type of picture book significantly helps young children to pay attention to sounds of the language (Barcley, 2007). They have repetitive words, lyrics and rhythms that naturally lead children to hear the simple sound pattern and repeat them. For instance, in *The Completed Hickory, Dickory, Dock* (Aylesworth, 1994): "Hickory, dickory dock, the mouse ran up the clock, the clock struck one and down he ran, hickory dickory dock" (pp.1-2). In this example, children learn some sounds of the words (/h/, /i/, /o/) and repeat them. The other recommendation is involving children in some activities to train their recognition of sounds in books. Barclay (2007) points out it can be done by asking them to listen carefully when singing the song and pointing to the printed words representing the sounds. Then, ask children to sing together and repeat some parts of the word sounds (rhyme, syllables, or pho-

neme). In this part, teachers and parents can clap their hands and give thumbs up after the children successfully do it. Next, tell children each image and link it to the text and sounds. Additionally, Strasser and Slephoca (2007) suggest teachers and parents using papers and marks to write

some words and play with their sounds. For instance, in this song "Hickory, dickory dock, the mouse ran up the clock", they can write "HIC KO RY! HIC KO RY! HICKORY!". All efforts for engaging children in the reading process can be made in a fun and playful way.

Regarding teaching vocabulary, teachers and parents can involve children in some activities. Collins (2004) suggests that reading stories without explaining the words contributes to vocabulary gain. By hearing the stories and seeing the illustrations, children can naturally learn the meaning of some words. Further, she points out the importance of repeating the reading. This

repetition will result in permanent word acquisition. Another activity is pointing illustrations in picture books while connecting them to the words in text. If some words are believed to be unfamiliar to children, parents and teachers need to define the words and tell them the synonyms. It can be an effective strategy to expand children's lexical diversity (Beck et al., 2002). In addition, according to Hargrave and Senecal (2000), vocabulary learning can be significantly enhanced by associating story and illustrations of the picture books with children's personal experience or imagination. For instance, some questions might be asked during the reading "what do you think about it?" or "do you have a similar experience with this?". When children have dialogue about the story, they will find reading story books a meaningful experience and it can boost their interest to read again next time (Hargrave & Senecal, 2000). Involving children in a dialogue about stories in picture books promotes comprehension, vocabulary gain and reading motivation.

Conclusion

Picture books can be vital resources to teach children phonological awareness and vocabulary learning. Many studies have found the benefits of using picture books with children in their early childhood. Their features and characteristics can well support children to learn these two developments. In literacy practices using picture books, it is recommended that parents and teachers try various enjoyable and meaningful activities. Most importantly, they need to cultivate the habit and make reading picture books become part of children's daily activity.

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Felt Gr(ey)t

Chandra Mallika Tupakula

My precisely tied shoelace doesn't help with the anxiety that slowly fills me as I cautiously note the bustling activity and the curious stares of my future classmates. Four feet behind me, my new class teacher and an administrator speak in hushed tones about my transfer. An eternity later, my class teacher turns to me and says, "Let's go in, Mallika." Pushing all my thoughts aside, I walk to my bench and place my bag under my seat.

The first two periods pass without incident—a better start than anything I could have imagined. After a couple of periods, my English teacher walks into the class, holding a massive stack of papers. She smiles at everyone and then proceeds to distribute the worksheets. She tells us that we have to write down our favorite color and its reason and present it in class tomorrow. I then started thinking about all the picture-perfect answers I could write. Yellow? It was bright and resembled happiness. Blue maybe? I was so tired of people saying it was a boys' color, and it even sounds revolutionary, but doesn't white sound better? I could say it resembled peace (which I had learned in the civics class today). While dwelling upon my work, my English teacher announced that our time was up and we should come prepared for the presentation tomorrow.

I carefully placed my worksheet in my folder and decided to think about it once I went home. As I sat on my bus at the end of the school day, I felt overjoyed by the fact that no one bullied me. On the contrary, they treated me with kindness and helped me navigate my way to the lunch hall. For the first time in my whole life, I didn't come home physically or emotionally hurt.

I raved about my fantastic day to my family for hours, after which I sat down to complete my English assignment. I assume the high amounts of serotonin in my body forced me to write an honest answer instead of settling for an ideal one. Without any doubt, I knew my favorite color was grey. Watching my classmates talk about their favorite colors in turns, I knew it would be my turn soon. Although I had everything prepared, the fear that I could ruin my fresh start by being myself gnawed at me. Everyone has life-altering experiences that either empower or liberate oneself, but rarely you might feel both like I did. Surprisingly, saying—"grey is my favorite color. I like it as it represents balance and makes me happy. All my favorite clothes and objects are grey too! I'll always love it the most"—was the bravest thing I've ever done. I realized that day, while self-preservation may seem uncomplicated, life is all about taking risks.

Bullying had convinced me to act in a way that pleased the people surrounding me. I always gave picture-perfect answers believing it was the only way to be liked. I could never openly show dislike for anything because I was scared of being judged and isolated. Changing schools offered me a new perspective; I finally understood that being myself was more important than acting flawless. Although it may sound absurd, a question as trivial as "what's your favorite color?" and an answer as simple as "grey" changed my world forever.



This photo was taken in Sailimu Lake Natural Reserve, Xin Jiang Uygur Autonomous Region, China. The view in this photo contains various types of natural landscapes: Pure blue skies, clean clouds, lofty mountains, rolling grasslands, and my beloved parents. The reason why I took this photo is that I can see a harmony between humans and nature.

Ming Gong

Gun Right Laws: Lifesaving or Harmful?

Sheida Fazlalizadeh

What would you do if you were alone at home and two violent intruders, who have a giant hunting knife, began to barge into your home? Mrs. Sarah McKinley and her baby found themselves in this situation. She called 911, and then fired a gun at the intruders who had forced their way into her house. One died and the other fled. Ms. McKinley mentioned later in an interview that “It was either going to be him or my son...And it wasn’t going to be my son” (Trotter, 2013). It seems that relying on stricter gun control laws to protect people against gun violence is not only inefficient, but it can also threaten defenseless peoples’ lives who live in gun free zones. As Robertson mentions in his article, if stricter gun control laws work, why does “Chicago [have] the strictest gun laws in the nation and a higher murder rate than Afghanistan” (Robertson, 2012)? Although some may believe that very rigid gun control laws can prevent murder, most of the time gun ownership can provide self-defense for law abiding citizens, furthermore, it can prevent governmental tyranny and decrease the number of crimes.

First of all, one of the great advantages of gun ownership is that it can bring safety to people and help them to defend themselves against violent offenders’ who threaten them and their family members because police cannot always arrive on time. In addition, the police cannot always predict the intentions of criminals or people with mental health issues to prevent them from committing crimes. In this respect, the author, Trotter (2013), mentions in his article, “Should Congress Pass Stronger Gun Laws?” that having a gun keeps women safe since women usually are weaker physically compared to men. Most of the time invaders use other kinds of weapons or they can even use their bodies to overcome women. Having a firearm can reverse the situation and give a more equal position to women to defend themselves against such violent attacks. For example, armed intruders, who knew Mrs. McKinley was alone at home with a baby, aimed

to steal her husband’s medicine who had passed away from cancer recently. She called 911 but before the police could arrive the thieves had entered her home. Aggressive attacks with firearms occur much less than what is thought, as Trotter (2013) asserts, guns are not used in more than 90 percent of all violent offences. Andrejevs (2020) notes in his review of Michael Austin’s book, “God and Guns in America,” “violence can serve the end of justice in an effective manner and occasionally unavoidable and necessary” (p.3). Consequently, firearms in the hands of law abiding and responsible civilians is not a threat to society, but rather it can save innocent lives. For example, during the second World War or Civil War in America, ordinary people’s gun ownership could have protected a lot of lives (Andrejevs, 2020). Therefore, legal gun ownership can be considered a protection or safety reinforcement and each person should be able to benefit from the legal right to own a gun and defend himself and his family.

Furthermore, gun ownership provides civilians with some extent of power and can prevent governments’ tyranny against citizens. This is because sometimes dictatorship overcomes democratic ruling systems. To be more precise, unarmed people are usually easier targets to be oppressed, so dictatorial governments usually aim to enforce strict gun control laws. As Robertson (2012), asserts in his article, “The case of gun control,” that people who do not have the equipment to fight back are being killed every day all over the world. He mentions, “when individuals go off they kill people in the dozens; when governments go off they kill people in the millions” (p. 1). Robertson also points out that although Germany in the 20th century was the most educated and developed country in the world in that period of time, about 50 to 100 million disarmed citizens were murdered by the German government. The government massacred 20 million citizens after they had been disarmed by their own government who did it claiming gun

control. In addition, he contends that such a situation can even occur here in the US considering that present US citizens are not considered to be more moral or civilized compared to German people in 1940s, nor do they have more trustworthy statemen in their government (Robertson, 2012). Due to the fact that defenseless civilians are more vulnerable against corrupted leaders' oppression, it seems that owning a firearm can bring and keep peace and freedom rather than harm.

Finally, gun ownership can decrease the number of crimes in a society. In fact, if criminals are aware that citizens are armed with guns, some of them will avoid committing crimes like trespassing, theft, pickpocketing or rape because they think it is not worth the risk to get involved with an armed person. Robertson (2012) mentions that "data show an inverse relationship between gun ownership and violent crime. It is safer to live where law abiding citizens are armed" (p.1). He also points out that "all mass shootings in this country have occurred in 'gun-free zones'" (p.1). Moreover, in the article, "Should Congress Pass Stronger Gun Laws?" the author, Trotter (2013), argues that a significant decrease happens in the total amount of crimes such as violation, murder, rape and aggressive home invasion as soon as the right-to-carry laws are implemented. He goes to say that the crime statistics remain extremely low compared to times when such laws were not available. Trotter (2013) corroborates this by explaining that "among the 10 States that adopted concealed-carry laws over a 15-year span, there were 0.89 shooting deaths and injuries per 100,000 people, representing less than half the rate of 2.09 per 100,000 experienced in States without these laws" (p.2). Therefore, supporting gun right laws can prevent people who intend to commit crimes.

Opponents of the gun ownership claim that stricter gun control laws can prevent murder and gun violence. These days, we see many of politicians or celebrities condemn gun rights even though most of them rely on armed body guards for their safety. They may be right since the extent and intricacy of the gun violence problem is considerable, but it cannot be an excuse

for lethargy. Moreover, criminals or mass killers can kill people by many other ways besides with guns. According to Robertson (2012), "Most of the violent crime in the US is related to the drug trade and won't be affected by new laws. The reality that can't be ignored is that the murder rate is declining in the US despite record numbers of people who buy guns" (p1). Williams (2001), the author of the article, "Greater gun accessibility does not lead to greater gun violence" also mentions, "that kind of unadulterated nonsense will continue to produce disappointing results. We will not make inroads into the gun-violence problem until we acknowledge the underlying causes of youth behavior today, compared to yesterday. We must come to the realization that laws and regulations alone cannot produce a civilized society. It's morality that is society's first line of defense against uncivilized behavior" (p1).

In conclusion, owing a gun is extremely valuable for civilians since it can help them to defend not only against violent attacks, but also against a tyrannical government more effectively. Additionally, gun ownership leads to a considerable reduction in the number of crimes that can consequently affect the lives of citizens in a negative way. Therefore, generally speaking, gun rights seem to be more beneficial than harmful, especially, in the hands of responsible and law-abiding people.

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Excerpts from:

An Introductory Study of Voice Pedagogical View in Pitch Training

Fu-Hsien Shen, MM, MFA, Vocology (Cert.)

This study is aiming to focus on basic voice production principles in physics that may impact how one approaches pitch in voice training, and clarify some of the misapprehensions in the learning process. The mix-up ideas could involve muscle control system, loudness, distance, and deviation of mediums. The study also tried to use EBVP (evidence-based voice pedagogy) methods to help resolve difficulties in the pitch training process.

What is Pitch?

In music, we know maintaining “correct” pitch is important in training for performance practice, and we might hear of music virtuosos with “perfect pitch,” as one of their intelligence in music. But what do we know about the pitch?

The pitch of a sound is essentially a description of the frequency of the sound in the psychoacoustics awareness. Different pitches correspond to different frequencies. High pitch means high frequency, and low pitch means low frequency.

To talk about pitch, we might need to go trace our path back and discuss what is sound, what makes music different than noise, and how do they relate to pitch? All of these can be connected to sound wave frequency.

Sound waves are vibrations, which can be perceived by the human ear. The oscillations need to have a medium for the propagation, oscillations in a medium such as air propagate from the source to you transferring the vibration to your ears, which your brain interprets as sound.

But hearing is not a purely mechanical phenomenon of wave propagation but is also a sensory and perceptual event. Resonance, Harmonics will change our perception of singing pitch. Many studies in recent years interested in understanding the neural mechanisms underlying different aspects of auditory perception in humans. Psychoacoustic study of how humans perceive various sounds, human perception about pitch may change through many different aspects, the auditory system process the characteristic sound differently accord-

ing to age, the frequency selectivity, the range of sound levels, the perception of timbre, loudness, surrounding space and sound reflection in different position and localization.

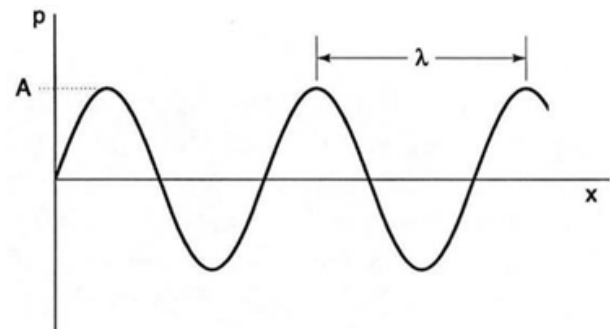


Figure 1.

The frequency of a sound wave is how many times it vibrates per second, measured in Hertz, where 1 Hertz (Hz) = one cycle per second (1/s). The wavelength of a sound wave is the distance between two consecutive wave peaks. It is typically measured in units of meters (m). As figure 1 shown, the speed of a sound wave (v), is directly related to frequency f wavelength λ via $v = \lambda f$. In a musical instrument or your voice box, standing waves create specific sounds or musical notes that correspond to the frequency of vibration.

Since the pitch is a determined frequency of vibration that coincides with musical notes, the produced oscillation can be synchronized with natural oscillation, and force the other objects to vibrate at the same frequency. We referred to the natural frequencies of a musical instrument to the harmonics

of the instrument, and for the voice, we refer to the resonance of the vocal tract as formant.

In the absence of resonance, the sound of vibrations will not be loud enough to distinguish. Resonance is often used to get maximum response from an oscillation system with a minimum stimulus. In a similar flow of this theory, our vocal tract will be close through the lip movement then to change formant frequencies, lip rounding will shift the formant frequencies of the vocal tract downward.

The energy loss of sound propagation is evitable and generally frequency-dependent. The radiated acoustic energy in propagation and reflection, and the acoustic attenuation can be different in open and close space. Regardless of what vibrating object is creating the sound wave, the particles of the medium through which the sound moves are vibrating in a back and forth motion at a given frequency. The frequency of a wave refers to how often the particles of the medium vibrate when a wave passes through the medium.

Pitch doesn't change over distance, only amplitude changes (volume). Human abilities to adjust vocal output to compensate for intensity losses due to sound propagation over distance were incredible. Even though the pitch won't change while sound travel through distance in a different medium, but it may alter the production of the vibrator, their behavior will change based on what perception from reflections surrounding them. This is not a new discussion, especially among voice users. Speakers or singers tend to raise their voice (Redman), while they need consistent voiced production to compete with speaking and/or talking over the classroom and instrumental accompaniment. Voice teachers recorded longer periods of phonation, higher fundamental frequencies, greater vibratory forces, and higher intensity.

[...]

Voice Training in Practical Pedagogy (EBVP-Evident Based Voice Pedagogy)

At the beginning of music training, one could have a hard time understanding the difference between pitches. We will gradually grow understandings about how to take the pitch as something that could be related to vibration, and try to match them

with the acoustic effect that we hear in forms. As for younger beginners, we sometimes start by giving out animal illustrations like matching whether they produce sound in lower or higher frequencies. For voice beginners, as we mentioned before, they could hardly tell that whether the pitch is getting higher or lower since the voice unlike other instruments uses the mechanic control system that can approach or assist by larger body movement such as finger-pointing or position changes. In Solfege, Curwen, or Kodaly method, they use hand signs to signal the pitch changes. They're used to provide a physical association of a pitch system to help connect inner hearing and reading of pitches with a musical performance. Trainers could be providing Movement Representing Pitch Intervals. Hands signs are a system of hand symbols representing the different pitches on a tonal scale.

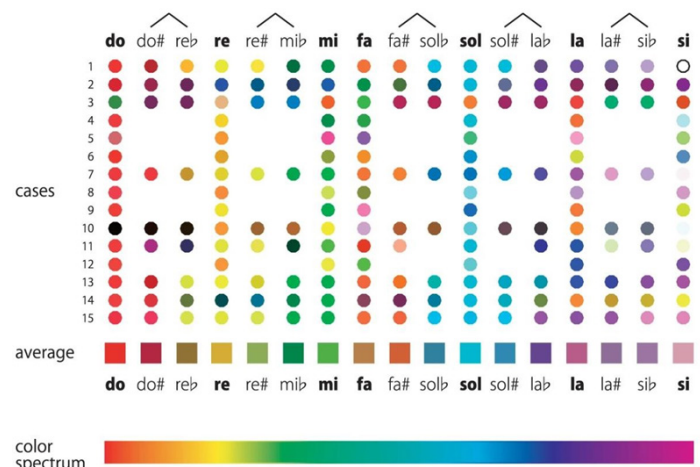


Figure 2.

And in the recent research, they could also apply color changes to the trainer. As shown in Figure 2. In this study, they investigated how pitch classes (do, re, mi, etc.) are associated with the three dimensions of color (hue, saturation, and value/brightness) in 15 subjects who possessed "pitch class-color synesthesia". Across-subject averaging of reported colors revealed that pitch classes have rainbow hues, beginning with do-red, re-yellow, and so forth, ending with si-violet, accompanied by a decrease in saturation.

Another most recent study suggested using

non-musical associations to strategize pitch accuracy improvement. The method encourages doing a pre-test to set up a baseline for intonation ability and using psychological approaches like pitch feelings, colors, or other imagery to lower the pressure of pitch matching. In the study, explore taking note of the melodic elements of their speech prosody, once they found the “general pitch areas”, the participants will be encouraged to replicate their prosody, then widen the variation. The instrumental involvement comes in the last few steps of the entire process, and the instructor transposes tone melodically to match the participants’ general pitch areas in speech. Repeat the process till they subconsciously match with the instrument. Through the entire interactive activities, participants gradually apply a simple song that has intervallic repetition.

Many people use musical instruments and devices in their voice training, this type of approach usually brings in the opportunity for learners to expose themselves more than practice them right away. This idea applied greatly in the Orff method, which employs percussion instruments like xylophones, metallophones, cowbells, etc. As one of the thoughts they try to promote in the teaching, they would like learners to “Experience first, then intellectualize.” This may not require a lot of attention from the learner and it’s easy to accomplish, although some of the studies may not encourage this method because the influence of the method may be periodically longer and experience too many deviations.

In voice production, control of fundamental frequency involves many parts of the nervous system. People who suffered from a brain injury often display abnormal intonation patterns in speech. This suggests that high-level brain activity is involved in the planning and execution of intonation patterns. Our brain would monitor changes in fundamental frequency and maintain the desired pattern in vocalization, while the motor system is assisted by sensory receptors. Therefore, this might also suggest that pitch training is a part of motor learning, and learners will benefit more from procedural learning. Procedural learning refers to the acquisition of motor skills and habits, and certain types of cognitive skills. As eventually

can be performed automatically, inaccessible to conscious recollection so pitch training is so hard to backtrack with structured methodology and hard to be described.

Since procedural learning usually requires repetition of an activity, and associated learning is demonstrated through improved task performance. We could put the same goal for pitch training, choose songs that have a lot of intervallic repetition, and put it in a key that mirrors the pitch areas with which they have become familiar. Focus on one phrase at a time, and one section at a time.

Discussion

In the previous sections, this study discusses some conventional music methods through interdisciplinary ideas. Although the article mainly focuses on how could we train pitch, to make them become natural awareness to those who lack self-consciousness of prosody in speech and voice use. On the other hand, another question we might want to put into the further discussion is: why we train pitch control?

Pitch relations are not as clear as in all different genres, and it may vary from target audience, singing style, cultural difference. In Western Opera in classical music, pitch accuracy is relatively important. However, when we start talking about Peking opera, traditional Chinese folk singing in music theatre, the pitch they’re using could be gliding from one to the other. Sundberg has very interesting research about an acoustic study of classical Peking opera singing, which they put most focus on pitch range and discuss the singer’s formant.⁷ There are much more details that we could explore, moreover, the recent researches in understanding modern technology could help to compare the difference between singing styles, and might further assist the analogy of instrumental and biofeedback in voice training.

⁷Sundberg, Johan & Gu, Lide & Huang, Qiang & Huang, Ping. (2012). Acoustical study of classical Peking opera singing. *The Journal of the Acoustical Society of America*. 131. 3376-3376. 10.1121/1.4708730.

Read full article here.

DANKE!
THANK YOU!
MERCI!
GRAZIE!
GRACIAS!
DANK JE WEL!

• • • • •

The Translingual Journal was a project implemented by the IELP to give International Students at The Ohio State University a voice in a space where they might not otherwise have one. Although I am not an international student, I feel like this journal gave me a space to express myself too. Being the editor of a journal that is in its infancy at a world-renowned institution comes with challenges. However, I feel as if my team and I approached these challenges with such enthusiasm that it resonates within the pages of the publication.

While I do not share the exact same experiences as the students whose voices are featured throughout the journal, I can sympathize with them all immensely. As a first-generation student who was required to be completely self-sufficient at the age of 15, I understand what it is like to try to fit in at a place that does not appear very accepting at first. Hopefully, as you read this log of experiences yourself, you gain a sense of appreciation for those unconventional memories that you may have encountered as well.

This journal is intended to be an ongoing project within the University, and although I will not be the editor for the remainder of its existence, I am incredibly grateful and lucky to have seen the basic idea of it come to fruition with this first edition. To future editors, recognize the challenging work and dedication that previous editors have given to the journal. To my colleagues who have worked on and guided me through the editorial process, thank you for your patience and support. Lastly, to the students who mustered up the courage to share such personal works, thank you for the courage and determination that it took to get your voice heard.

Lily Simon

