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The Writing Center Review is thrilled to announce that the Review is now published in a more environmentally friendly format. This change was made in response to the growing concern about the impact of our operations on the environment. The Review is now printed on recycled paper, and we are working to reduce our carbon footprint by using renewable energy sources. We hope that this move will encourage our students and readers to consider their own impact on the world.

Our gratitude goes to the Print Shop of Canton, Inc. for their willingness to work with us on this project. We also wish to thank all of the students who contributed to the Review this year. Their dedication and hard work made this edition possible. The Review would not be possible without the support of our faculty and staff members who have consistently encouraged and supported our students.

This Spring has been a busy one for the Writing Center, and we are proud to showcase the work of our students in this edition. Congratulations to all whose work is featured in this year's edition of The Writing Center Review.

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Letter from the Editors

The Writing Center Review is a student publication dedicated to student writers who have shown excellence in their writing assignments at Kent State University at Stark. It is compiled, edited, and written by students with the help of faculty on campus. The Review is truly a place for students to showcase their talent and to also learn from their peers. The writing showcased in this publication also exemplifies the most important goal of writing assignments — to engage in a dialogue with the academic world.

Our gratitude is extended to The Print Shop of Canton, Inc., for their assistance and willingness to work with us to create this publication. We also thank the faculty members who participated in the selection process for this year’s volume:

Dr. Lew Caccia  Prof. Jessica Conrad
Prof. Theodore Guedel  Dr. John Lovell
Dr. Jayne Moneysmith  Dr. Jay Sloan

The staff of The Writing Center Review would like to extend our thanks to all of the students who submitted this year. Without our student writers, this publication would not be possible. The submissions this year were exemplary and the competition was incredibly difficult. We would also like to thank the faculty who continually encourage their students to submit. Without such support, we would be looking at a collection of blank paper. We extend our gratitude to our Director, Dr. Jay Sloan for his guidance and mentorship in the creation of the Review.

This Spring has been a huge transition period in The Writing Center with this being the first Review the current managing editors have put together, and because of that, we express great appreciation for our staff for being patient with us and former Senior Tutor, John Polles, for leaving us valuable resources to help us keep our heads above water. Finally, we wish to express our appreciation for our Dean, Denise Seachrist, and the Assistant Dean, Thomas Norton-Smith.

Congratulations to all whose work is featured in this year’s edition of The Writing Center Review.

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The Masks They Wear
By Jimmy Schindewolf

The purpose of this assignment was to apply the concepts that they had learned throughout the semester to the texts they read in class. The assignment was completed for Dr. Jayne Moneysmith's Graphic Fiction.

When someone mentions a superhero, like Batman or Spider-Man, the first thing someone is going to visualize is their mask. These masks have become iconic staples that have lasted as far back as the 1930s. These masks have become symbols for the comic books' devoted readers. For example, Captain America was created in 1941 to inspire patriotism in the American people in the dark times of World War II. In his book, Marvel: The Characters and Their Universe, Michael Mallory states that Cap was “passionate about his cause and zealous about defeating the enemies of democracy” (Mallory 55). When Steve Rogers became Captain America, he became a source of hope not only for the citizens of the Marvel universe, but also for the many scared men, women, and children during one of the bleakest moments in world history. This is just one of the many things the masks these heroes wear have acted as symbols of.

These masks, however, are not just symbols for the readers and fans of these comics. In a literary sense, they also symbolize something for just about each and every hero who wears one. These masks could act as anything from a symbol of one’s true self to an outlet for dealing with one’s inner demons. These characters create their masks because they want it to represent some sort of emotion, whether it be hope or fear. While these masked heroes may act as symbols for their readers, they act as just as much of a symbol for themselves, giving readers an insight into the characters' personalities and values.

One of these characters is Dan Dreiberg, also known as Nite Owl, from Alan Moore's Watchmen. After the government bans superheroes with the Keene Act, Dan is one of the masked heroes who makes the choice to give up his cowl and retire. At first glance, it seems that Dan is doing perfectly fine living a normal life, but one moment in the graphic novel's first chapter reveals that this is not quite the case. After the murder of Edward Blake, The Comedian,
Dan is visited by his old, still active crime-fighting partner, Rorschach. During the visit, Dreiber and Rorschach go into Dreiberg's old hideout and discuss the old days of fighting crime. Feeling nostalgic, Dan mentions how much he loved those days and asks "whatever happened to them," to which Rorschach simply responds, "You quit" (Moore 21). Once Rorschach is shown to have left the hideout, the final thing the reader sees on the page is an enlarged panel in which Dan sits in front of the Nite Owl suit, a depressed, longing look across his face. This is the first moment where readers learn how truly dissatisfied Dan is now that he has retired and returned to civilian life.

Shortly before the novel's climax, Rorschach is arrested and put into prison. This leaves Dan with no other choice but to team up with his love interest, Laurie, and don the cowl of Nite Owl once again in order to get him out. From this moment to the final moments of Watchmen, Dan Dreiberg is more himself than he has ever been. He fights so naturally, as if he had never spent a day apart from being Nite Owl. For Dan, his mask represents what it takes for him to feel truly alive. In his time spent living as a civilian, he was left with an empty dissatisfaction with life. It even affects him to the point where he experiences sexual performance issues with Laurie until after he has once again reunited himself with Nite Owl. He lived in a depressed state for the years in which he followed the laws of the Keene Act, but now finds himself feeling young again as he steps back into the role of a masked hero.

Rorschach, himself, is also a character whose mask represents something for him. In fact, his mask is representative of multiple aspects of Rorschach. First, it represents the way that Rorschach views morality. Rorschach sees the world just like his mask, black and white. In the novel's climax, Adrien Veidt unleashes a giant monster on New York, killing millions of people. The murderous deed, however, succeeds in preventing the upcoming nuclear war. This, in turn, leads the Watchmen to decide that no one must know the truth of Adrian's actions as it would threaten the world peace he has created. However, Rorschach, as Sarah W. Cummings puts it, "stands alone in his resistance to going along with the immense lie that killed millions of New Yorkers" who has a "belief that a sacrifice of truth or morality results in a
relinquishment of meaning and human purpose – the ultimate human injustice” (Cummings 27). He basically knows that if he keeps quiet about what really happened in New York, he will be going against everything he stands for, and to him, nothing is worth that. As he walks out of Veidt’s lair, the last thing Rorschach says to Dan on the matter is, “No. Not even in the face of Armageddon. Never compromise” (Moore 402).

Rorschach’s mask does not only act as a symbol of his view on morality, but also a symbol of himself entirely. Rorschach’s legal name is Walter Kovacs, but as far as he is concerned, Kovacs is the disguise. Due to the trauma he has experienced throughout his entire life, Kovacs has been driven completely and undeniably submerged into the role of being Rorschach. When he’s not being Rorschach, he goes out as Walter Kovacs, but when he does so, he acts as if he has a lot more sanity than he truly does. It even goes to such an extreme that when Rorschach’s mask is pulled off of him, his instant reaction is, “NO! MY FACE! GIVE IT BACK” (Moore 172)! When the mask is ripped off, it makes Rorschach feel like his entire identity is being ripped away from him.

While not as extreme of a case, another character who tends to get lost in their mask is Bruce Wayne, also known as the Batman. When Bruce Wayne goes out and presents himself as Gotham’s favorite playboy, it is all a huge, well thought-out act. Psychology professor Travis Langley had the following to say about Bruce Wayne’s decision to put on a mask and become a vigilante in his book, *Batman and Psychology: A Dark and Stormy Knight*:

> Wearing a mask is a deliberate choice, not some habit he picks up without realizing it. Bruce Wayne’s conscious decision to fight crime as a masked vigilante reflects his cognitive and moral growth, how he develops the kind of logic that deems this path reasonable, and the kind of morality that considers it the right thing to do. Although his origin story shows the moment he chooses to use a bat as his symbol, there is no similarly famous realization that he needs to wear a mask. That decision evolved over the course of more than a decade for him. (Langley 54)

Langley discusses the idea of Bruce wearing a mask as something that he
believes he must do. However, in an emotional sense, it just might be. For Bruce Wayne, putting on the cape and cowl represents his own form of a coping mechanism.

For Bruce Wayne, the Batman is a way to deal with his pain. Initially, most of this pain was rooted in the traumatic experience of watching his parents get murdered right in front of him when he was a child. He originally creates the persona of the Batman in order to prevent other children from having to go through the same experiences he has. The longer he works as the dark knight, however, the more pain and death he is forced to deal with. Two examples of this are The Joker's attacks on his sidekicks, Jason Todd and Barbara Gordon, also known as the second Robin and Batgirl. In the 1988 event, *Batman: A Death in the Family,* Robin goes after The Joker who has been forcing his mother into working for him. This, unfortunately, leads to The Joker beating Jason relentlessly with a crowbar, he then unleashes a bomb that ends up leaving a fatal blow on both Jason and his mother.

In Alan Moore’s *Batman: The Killing Joke,* The Joker goes to attack Commissioner Gordon at his apartment but instead finds Barbara at the door. Upon seeing her, though unaware she is Batgirl, he makes the decision to shoot her directly through the spine, leaving her paralyzed from the waist down.

After both of these tragedies, Bruce dives more into the persona of Batman than he ever has. After Jason’s death, Bruce spends more time patrolling the streets of Gotham than doing anything else. To an extent, it can be argued that he became more violent too. Fortunately, he has plenty of characters who act as his support system, from Dick Grayson, the first boy wonder, to Alfred Pennyworth, Bruce's loyal butler. Many of these characters, however, would not be in Bruce’s life had it not been for him becoming the Batman. Because of his mask, Bruce Wayne has multiple ways in which he can deal with his pain.

For Bruce Wayne, his mask of the Batman is his way of dealing with the painful experiences of his past. For Dan Dreiberg, the mask of Nite Owl is a symbol of youth, nostalgia, and getting to be one's true self. For Walter Kovacs, his mask was simply the real him. For Steve Rogers, Captain America was not just a symbol of hope for the American people, but for himself too. Even in the most trying times, he looks to the warm values his mask represents to keep himself
going. For all of these heroes, much of their character comes from their mask. The masks they wear act as symbols for not only the reader to follow, but for the masked heroes themselves to follow.

**Works Cited**


What You Don’t Need Is What Others Need
By Yoshiko Sakuyama
Write an essay that builds a premise and then later refutes it. This assignment was completed for Dr. Lew Caccia’s College Writing I.

It was my first visit to a second-hand store in the U.S. The Goodwill store had books with missing pages and coffee stains, sunburned furniture with dents and scratches, and pans and cooking molds covered with oil that stunk. The whole store smelled of old clothes in a closet. Even though there was plenty of stuff all over the store, nothing made me want to buy it. It was soon after, that I learned there were people who actually buy that junk.

A couple months later, at the end of summer, I went to a craft fair that was held at a park near my apartment. The sun was high and it was warm for the time of the year. An occasional light breeze cooled me down. It was when I was trying to decide whether or not to buy a hair clip, with a big button on it, that I heard a pleasant ringing sound like that of a wind chime. I walked towards where the sound was coming from. I was right, the one that was making the sound was a wind chime; a wind chime made of spoons, forks, and knives. The bell had probably fifteen of them hanging from a ring with wire and they were playing a tune as wind went by; It was completely different from the sound they make on the dinner table.

When I got closer to the chime to see it well, I heard the seller talking with people.

“Where did you get all of these?”
“T got them at Goodwill and Salvation Army. A couple bucks for the whole bunch, so it doesn’t cost much to make those. It takes time though.”

The seller’s answer shocked me. Goodwill! This beautiful wind chime came from the junk that I saw at the store?

Second-hand stores in Japan are quite different from Goodwill stores. Things in second-hand stores in Japan are much better in quality. Electrical products are usually less than five years old, and many of them are unused; they were probably sitting on the shelves forgotten until their owners decided to get rid of them. Other things in the stores, such as stationary and furniture, are also well maintained; there is little trace of them being used, and sometimes
they look new even though they were used for years. The things in Goodwill stores, however, are beyond comparison: chipped and cracked cups, burnt pans, and faded colored shirts. You can turn a TV on, but you can’t adjust the color of the screen. There are a number of forks, spoons, and knives as well, but they have lost their original brightness, and some of the forks have twisted teeth. When I visited the Goodwill store for the first time, I saw those. They gave me the impression that people may be using the stores as a landfill, with no guilt of throwing their old and broken things away. The fact that Goodwill thrift stores are run by a nonprofit organization hadn’t helped me improve my impression of Goodwill. The things in the store are garbage in Japan. Who would buy those?

But apparently there are people who buy things from the Goodwill stores. The seller of the wind chime had brought other things to sell: racks made of bent spoons and lamps that had spoons and forks hanging from the shades. “The shadows of the spoons on the wall are fun to watch at night,” the seller laughed.

This experience changed the significance of the Goodwill thrift stores. Most second-hand goods in Japan are expected to function the same as the brand-new ones do. People in Japan buy second-hand goods so they pay less than the brand-new ones for the same function. So, if the second-hand goods have lost their function, then they are garbage. And, even if they retain their function, they may be thrown away when they no longer look nice. There wouldn’t be many people in Japan who would buy used forks with bent teeth. In Japan, things you don’t need are things others don’t either.

But it is not so in the U.S. The cutlery that someone had donated transformed into the wind chime that plays a pleasant melody. Here in the U.S, things you don’t need are things others do. It is not that people “throw their things away” to the Goodwill stores, but they donate them, having in mind that their things can have different ways of being used, even if they don’t look nice or don’t have their original function. People in Japan may be paying too much attention to the original function and the appearance, and I was clearly one of them.
After I left the booth, I found other people who made new things from old things, such as a motorbike-shaped decoration made of old watches, and trays made from used photo frames. They reminded me of a teapot with no lid and a doll with a missing leg in the Goodwill store that I went to. They are waiting for those people to give them a new life.

Since the experience, I donate things when I move or when I clean my place. I also started to go to the Goodwill stores near my apartment more often. The things at the stores now look like treasure to me, as they have a possibility to become something completely new, and you can also repair them to reuse. Although I don’t have any creativity like those I met at the craft fair, I buy old mugs and teacups for my teatime. Someone didn’t need those mugs and teacups, but they give me a good teatime.
Tragedy Driven by Loyalty
By Radley Tan

This student was required to write a textual and contextual analysis. They were to select a topic that was present in the course's readings, come up with a question that, when answered, furthers understanding of the text, select 2-3 texts from the unit that supports their topic, and include textual support. This assignment was completed for Dr. Ann Martinez's British Literature 1500-1660.

The character of Bosola from John Webster's The Duchess of Malfi, can be defined as somewhat of a wild card. Throughout the play, it is clear that he lacks consistency between what his beliefs are versus the actions he actually carries out. But why is he so conflicted? How come he does not listen to what his heart is telling him to do? Bosola leaves audiences puzzled with his unpredictable conclusions, but by viewing him through the lense of a contemporary play, that of William Shakespeare's The Winter's Tale, the confusion is cleared. Loyalty plays a prominent role in these two plays, acting as the driving force that leads characters into complications regarding the circumstances they find themselves in, as well as flawed personalities. For Bosola, this could not be more true. His character exemplifies the inner conflict between remaining loyal to his word or remaining loyal to himself by allowing his conscience to guide him. Loyalty instills a sense of indecisiveness into his personality and causes fatal results for himself and for those he cares about. Bosola's battle with the role of loyalty can be mirrored by the characters of Camillo and Antigonus in The Winter's Tale. Being opposites of each other, the characters act as the two conflicting sides of Bosola. Camillo acts against his obedience to royalty when faced with a problematic king, while Antigonus chooses to remain loyal to the same king, and in turn, is sentenced a different ending. Examining the dominance loyalty has in these plays will reveal why it drove characters to make their decisions.

Bosola's very first appearance in The Duchess of Malfi immediately raises an eyebrow regarding his past. He completed a job, particularly a murder, for the Cardinal and spent jail time for it, and is now feeling betrayed for not receiving his reward (I.I.34-35, 37-41). For someone who recently killed a person for money, he seems outraged that the Cardinal was unfaithful in his word, as if the Cardinal is the one without morals.
But despite his action, this behavior is the first sign of his conscience trying to take charge. His anger is directed outwardly at the Cardinal, but deep down, he is actually berating himself for taking on such an immoral task in the first place. Bosola’s remorse is further justified when Ferdinand offers him gold to become a spy, and he makes an attempt to give it back (I.II.130-159). This interaction displays that Bosola does not want to play a part in any other miscreant jobs and also may have an inkling that since Ferdinand is the Cardinal’s brother, he will probably end up being wrongly manipulated again. Just when it seems he has obtained a grip in his moral decision-making, he is then pressured into accepting the spy position which leads to more problems.

But after his display of hesitancy, Bosola has accepted the spy role with ease and expresses no ambivalence when lying to Antonio and the Duchess in order to obtain their secrets. However, that feeling of fulfillment is quickly redacted when he laments telling Ferdinand what he has discovered about the Duchess (III.II.366-370). Bosola is experiencing these highs and lows: the highs being great job performance and the lows stemming from his conscience advising that what he is doing is wrong. Although he wishes otherwise, it is here that the loyalty he gave to Ferdinand outweighs his desire to do what is morally right and walk away. This inner struggle reaches its high point when he asks Ferdinand not to torture the Duchess. Bosola pleads:

Faith, end here,
And go no farther in your cruelty:
Send her to a pen and penitential garment to put on
Next to her delicate skin, and furnish her
With beads and prayer books (IV.I. 117-121).

This scene reveals Bosola approaching his wit’s end. He can only continue so long in betraying his conscience, and building the courage to beg his royal superior to stop his ways symbolizes his moral breaking point. Loyalty has driven him to do actions he did not volunteer for, and has taken a toll on his personality. At this point in the play, Bosola has been pulled in different directions for too long and as a result, clearly has no idea what to think anymore. Right after this somewhat virtuous encounter with Ferdinand, he then disguises himself as an old man to discuss the Duchess’s death with her (IV.II.144-159). Bosola is able to think
one way, but act the opposite. He has become so disconnected with his true self that camouflaging his identity and his intentions is now a skill of his. This personality flaw originates from the pressure of constantly deciding between devoting loyalty to Ferdinand, or loyalty to himself.

As previously established, Bosola's desire to stay loyal to his word or loyal to his moral compass can also be inspected through the contemporary lense of The Winter's Tale, with Camillo and Antigonus acting as the two sides of Bosola. Camillo represents a clear conscience, and follows it no matter the circumstances. Camillo is known to be a very loyal Lord to King Leontes, but when he knows the King is turning mad, he lies to him and flees the country in order to escape the King's twisted orders (I.II.462-465). He knows he cannot properly obey King Leontes' commands with his sense of morality. Camillo made the decision to betray his loyalty to the court in order to save himself and stay true to what he believes in. After openly disobeying his king, he immediately has to replace him with a new master. This reveals that Camillo feels incomplete without someone to serve, and though he knows he would be unfit to continue to serve King Leontes, he tries to replace him in order to compensate for what he has done. Camillo's loyalty to himself saved his life in the end from King Leontes' wrath. If Bosola possessed the level of inner strength that Camillo had, he would not have endured the hardship he did.

The other side of Bosola's conflict is represented through Antigonus. Antigonus takes the opposite route of Camillo, and makes the decision to remain loyal to King Leontes. Even when the King orders him to abandon Perdita in the woods because he thinks she is a bastard, Antigonus does so despite his and everyone's knowledge that the King's accusation is baseless. Antigonus grieves,

Sir, be prosperous in more than this deed does require!
And blessing against this cruelty
fight on thy side... (II.III.183-184, 188-190).

It is apparent that Antigonus does not agree with the king's commands, but he commits to doing this in order to save his life and his wife, Paulina's. But his hasty decision to obey his orders leaves his
mind feeling conflicted. While just about to leave Perdita, he seems to have convinced himself that she truly is a bastard in order to ease his guilty conscience (III. III. 42-45). Although he is eventually mauled to death by a bear, through his choice he saves Paulina’s life, and ultimately, Hermione’s. Here, the role of loyalty to the royal bloodline was strong in Antigonus, and even though it did not turn out for him in the end, his decision saved others. Bosola allowed this side of himself to prevail which resulted in fatal consequences. Even though this choice of loyalty was the best route for Antigonus to take, it proved otherwise for Bosola in his circumstances.

Exploring the role of loyalty to oneself and to others in these plays reveals that it is a dominant force in decision making. It has the power to confuse, sway, and can be detrimental to a person’s overall character. These characters have shown that where one places their loyalty depends entirely on the situation. Camillo and Antigonus ultimately made the best decisions for themselves. Camillo only suffered temporary guilt for listening to himself, but kept his life in return. Antigonus essentially sacrificed his own life for his

faithfulness to the King, which saved more lives than he would have if he had disobeyed. Examining the baffling character of Bosola through the eye of The Winter’s Tale demonstrates that there is no wrong answer when deciding where to place one’s loyalty, just as long as that person makes a distinct decision. Unfortunately, Bosola continued in switching the foundations of where his loyalty lied, which resulted in his disconnected identity, thus pulling him further from the right path. Bosola proves that not affirming a definitive choice in loyalty is the costliest decision of them all.

**Works Cited**


"Well, That's That"- Depictions of Masculinity in Dorothy Parker's "Mr. Durant"

By John C. Polles

Write an analysis paper based on one of the works read for class, using no outside sources. This assignment was completed for Dr. Mary Rook's Women's Literature.

"Not for some ten days," begins Dorothy Parker's "Mr. Durant," "had Mr. Durant known any such ease of mind" (35). It is soon revealed, through flashbacks, that the title character's malaise was a result of his extramarital affair with a subordinate coworker, Rose, and her subsequent pregnancy, while his current "ease of mind" was because she was able to procure an abortion. These flashbacks are bookended with descriptions of his attraction to a woman on the street at the beginning of the short story and the treatment of a female dog at the end. Throughout the depictions of these events and thoughts, Parker presents the reader with a distinct version of masculinity which can be described as being comprised of three parts: a lack of empathy, a propensity to angry and controlling behavior, and the objectification of women.

In this story, Parker depicts a masculinity that is cold and unfeeling, and ultimately incapable of empathizing with women. The narrator recounts the events of the story in a very matter-of-fact manner, devoid of emotion. For example, of Rose, Parker writes, "She was not a pretty girl. Distinctly, no" (37). It becomes clear that this lack of emotional delivery is a rhetorical device of Parker's, as it is later matched by Mr. Durant's own thoughts and actions: Mr. Durant, after the narrator recounts the story of Rose's abortion, says, "Well, that's that" (41), effectively brushing aside the whole ordeal, purging it from his memory. The similarities in Mr. Durant's own words and the narrative style of the piece thus make it clear that the third-person limited narration is intended to depict Mr. Durant's own thoughts and not the assertions of Parker herself, nor the judgment of an impartial third -party. Keeping the nature of this narrative voice in mind, this lack of empathy becomes all the more apparent with Mr. Durant's treatment of Rose's pregnancy as a problem to be solved. When Rose comes to Mr. Durant's office, crying, to tell him of her pregnancy, his chief concern is getting caught. The narrator states that "anybody might have walked in and seen
her bluberring there” and that “all of his energies were expended in urging her for God’s sake to keep quiet” (39). He gives no mind to comforting her; in fact, it is even stated that he “hated to look at her, could not bring himself to touch her” (39). This betrays a deep lack of concern for her emotional well-being, and a cold detachment from the situation. Mr. Durant immediately decides what will be done: “Cases like this could be what people of the world called ‘fixed up’ ... This case could be fixed up, too” (39). He makes this decision with no regard to her feelings or emotions.

Though this scene shows a distinct lack of empathy and a detachment from Rose’s emotional state, it does show Mr. Durant getting angry – the only emotion of which he seems capable – and how this immediately leads him to exert control over Rose. "Naturally,” Parker writes, “he was furious” with Rose for becoming pregnant, despite his role in the endeavor (39). This betrays an inability to accept responsibility and instead react with rage; Mr. Durant informs Rose that he “wished to God that he had never seen [her]” (39). This angry response suggests that Rose’s pregnancy is her fault and her fault entirely, which then, in his mind, makes it his job to make sure it was “fixed up.” This helps explain his ability to coldly make decisions about Rose’s life and future – To Mr. Durant, she is incapable of making these decisions on her own and must be controlled.

Elsewhere in the text, the reader sees this controlling nature resurface, again coupled with anger. After Mr. Durant agrees to allow his children to keep a dog they had taken in, he is shocked when he discovers that this dog is, in fact, female (43-44). When his wife tells him of the dog’s sex, he “stopped sharply his patting motions” and “looked at his wife as at a stranger who had suddenly begun to behave wildly” (44). When Charlotte, his daughter, reacts to his abrupt behavior, he snaps: “Quiet! I said her father, turning suddenly upon her. ‘I said it could stay, didn’t I? Did you ever know Father to break a promise?’” (44). Following this outburst, he “jerked his head backward” to his wife, which "indicated that he wished to have a few words” in his den (45). His ability to nonverbally communicate this with his wife indicates the level of control he has over her; her subjugated position is indicated by the complete lack of politeness in what amounts to an order to do what he wants. This control is further reinforced by Mr. Durant’s instructions to his wife.
concerning what they will do with the dog. He informs his wife that they cannot keep the dog, and when she begins to protest (“but the children ... they’ll be just simply—”), he cuts her off (46). He says, “Now you just leave all that to me ... Here’s what I’ll do – I’ll wait till they’re asleep, and then I’ll just take this little dog and put it out. Then, in the morning, you can tell them it ran away during the night, see?” (46). He does not ask if she is okay with this; he simply states that this is what she will do. Again, he is the one who positions himself as the one who needs to make the decision; however, here, he leaves the most unpleasant aspect – telling the children their dog ran away – to his wife. He still believes that he has single-handedly solved the problem, though, which is indicated when Parker writes, “His peace with the world was once more intact, restored by this simple solution of the little difficulty” (46).

This is not the first instance of Mr. Durant casting himself as the hero in a situation while leaving the most unpleasant actions to women. Though Mr. Durant is the one who decides that Rose would get an abortion, Ruby, Rose’s roommate, sets it up (40-41). Ruby is the only woman in the story who seems to avoid the anger and disdain of Mr. Durant – the narrator refers to her as “invaluable” (41) – but only because she provides him with exactly what he wants. Following this, he tells Rose that he will “put in a good word for her whenever she wanted her job back” (41). It is telling that Mr. Durant apparently thinks that a job reference will not only make up for his boorish behavior, but believes that he is doing more than is required of him in the situation. As with his instructions to his wife about the handling of the dog, he has managed to do the bare minimum in a situation but still believes himself to be the most important actor, further revealing his controlling nature.

This use of women to do his bidding suggests that Mr. Durant believes women exist solely to do with what he pleases; this is reinforced by his repeated objectification of women throughout the text. For example, when the story moves into his den, Parker presents the reader with an extended description of the room’s contents:

On one wall was an indifferent reproduction of a drawing of a young woman with wings like a vampire bat, and on another, a water-colored photograph of “September Morn” ... Over the
table was carefully flung a tanned and fringed hide with the profile of an unknown Indian maiden painted on it, and the rocking-chair held a leather pillow bearing the picture, done by pyrography, of a girl in a fencing costume which set off her distressingly dated figure. (45)

Every single piece of artwork described in this paragraph depicts a woman, suggesting that Mr. Durant only values women for their aesthetic value. This stands in stark contrast with the narrator’s musings about the books in the den; these books concern politicians, monarchs, and monks, traditionally masculine professions (45), indicating that, in Mr. Durant’s world, the actions of men are to be studied, but women are to be consumed visually. The particulars of the art indicate quite a bit about how Mr. Durant views women; the winged woman, for example, evokes an image of a succubus, which recalls an earlier musing that he believes Rose to have “taken sly advantage of him” (37). The depiction of an American Indian “maiden” also suggests virginity, which is reminiscent of the narrator noting that “there had been no other men in [Rose’s] life” (37). However, the reference to Paul Chabas’s September Morn (see fig. 1) is the most telling. This painting depicts a nude woman wading ankle-deep in a body of water. She is bent over, attempting to cover her breasts and genitals, indicating a discomfort with her femininity and her biological sex. It quickly becomes clear that Mr. Durant is similarly uncomfortable with both of these things as well, though from a different — and misogynistic — perspective. He simply cannot handle the thought of a female having sex, even in the form of a dog, about which he says, “Disgusting. ... You have a female around, and you know what happens” (46). Not only is this reminiscent of his feelings about Rose’s pregnancy, but also his extreme revulsion toward anything categorized as female.

The depiction of the woman in September Morn reinforces the objection of women seen elsewhere in the text as well. The emphasis on the subject of the painting’s sexuality and vulnerability suggest that she is being sexually exploited; indeed, she is making eye content with someone on the shore whom her stance suggests is a man. The expression of fear on her face suggests that she may be at risks of being raped or otherwise assaulted. This is very much in
line with Mr. Durant's attitudes towards women throughout the story, which begins with him objectifying a woman on the very first page. While awaiting the streetcar which would take him home, he notices a "girl who stood near him"; the narrator notes that "he was delighted to feel a sharp interest in her" (35). The narrator describes that Mr. Durant enjoys "the way her thin young figure moved under the loose coat" (35-36). He literally licks his lips, and soon after, imagines ripping off her stockings, which have already started to run (36). His visual consumption of this woman suggests that he believes that they exist to serve no purpose other than to excite him sexually, to satisfy his desires.

Throughout "Mr. Durant," the title character's treatment of women—and the "female" more broadly—creates an image of a man with an extremely misogynistic outlook. This outlook causes him to be cold and unfeeling when interacting with women, ultimately unable, and unwilling, to empathize with them. This lack of empathy, then, allows him to have no problem reacting to their actions with extreme anger and controlling behavior, which finally results in his complete objectification of women. These different misogynistic traits combine to create the version of masculinity the reader sees depicted in Mr. Durant.

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Patient Satisfaction

By Victoria Gross

The purpose of the assignment was to examine a policy or issue of interest in the clinical or other appropriate healthcare setting. The student was to write a professional paper that examines the issue or policy and discuss it by integrating professional nursing practice and standards, ethics, and their personal philosophy of nursing. The assignment was completed for Prof. Janet Reed in Professional Nursing Development.

Abstract

Patient satisfaction is a key aspect when it comes to healthcare. Satisfactory patient care is important in terms of reimbursement, overall rating of hospital experience and care that is being provided. Not only does it show patients that the hospital provides excellent care, but there are also incentives to hospitals with high patient satisfaction scores. HCAHPS (Hospital Consumer Assessment of Healthcare Providers and Systems) are a key patient satisfaction survey. HCAHPS is a “survey instrument and data collection methodology for measuring patient’s perceptions of their hospital experience” (C.M.S., 2017, p.1). These scores are based on the level of care provided to the patient, how the hospital environment looked and overall hospital experiences. Patient satisfaction surveys are very important to the hospital in that it guides the way for future care.

Keywords: patient satisfaction; surveys; HCAHPS; quality care

Introduction

Hospital Consumer Assessment of Healthcare Providers and Systems (HCAHPS) and patient satisfaction surveys have a significant impact on healthcare systems today. Patients participate in answering questions about their experience during a recent procedure or hospital stay. Patients then rate each category on a scale of poor, fair, good or excellent. HCAHPS is a public survey that patients, who are selected, can look at and review for their hospital they were treated at. The hospitals are provided feedback on the recent experience of the patient. From here, hospitals can evaluate and decide how to better meet patients’ expectations. In this paper, we will talk about these types of surveys and how they pave the way for future care, reimbursement
opportunities for hospitals, the significance and importance of these surveys.

**Significance and Background**

Patient satisfaction is what keeps hospitals up and running today. Hospitals depend on patient satisfaction scores for accreditation and they allow patients to have a voice in healthcare. Patient satisfaction surveys provide the patients with a list of questions that review areas such as quality of experience, pain management, friendliness of staff, etc. Patients will then rate their hospital experience based on questions asked. In receiving feedback, these surveys serve as guides for future care. "HCAHPS survey is the first national, standardized, publicity reported survey of patient’s perspectives of hospital care" (C.M.S., 2017, p.1). Patients’ surveys with high satisfaction rates can directly affect medical reimbursements and continual patient return. As stated earlier, HCAHPS is a survey for data collection that in return measures patient’s perception of hospital stays. Centers for Medicare and Medicaid services states that HCAHPS survey has three goals in that it one, is designed to produce comparable data on patient’s perspectives of care that allows objective and meaningful comparisons among hospitals on topics that are important to consumers. Second, public reporting of the survey results is designed to create incentives to improve quality care. Third, public reporting serves to enhance public accountability in health care by increasing transparency (p.1). This is important in the fact that patients can go online and research a hospital and look at how that hospital scored in different areas. Patients will be able to look up different hospitals and compare care that was received. The patient then will be able to decide based on the satisfaction scores, which hospital they will choose to go to.

**Importance**

The importance of patient satisfaction surveys is the fact that it guides future care in hospitals. Understanding and measuring patient and family experiences of healthcare allows for further advancement and improvement of care provided and increases patient outcomes. Hospitals with high patient satisfaction rates will see an increase in patients wanting to go to their hospital. Staff that do not take time to spend with patients, do not listen
to them or overall have a bad attitude, will receive lower patient satisfaction scores. Hospitals can use patient satisfaction scores as a tool for quality improvement. Hospitals can look at their patient satisfaction scores and determine how to provide their patients with the utmost care. The surveys can also tell the hospital what areas they need to improve on, whether it be the friendliness of staff or better management of postoperative pain. Patient satisfaction surveys are a key component of the healthcare system. According to Ead (2015), staff taking a little extra time to make a patient feel welcomed and care for, can increase patients’ satisfaction rates tremendously. Patients want to feel like they are being heard and they want to see their nurse’s attention focused on them.

Not only do patient satisfaction scores guide future care, but they also play a role in reimbursement measures for hospitals. “When a considerable percentage of a healthcare organizations reimbursement dollars hinges on the results of patient satisfaction surveys, administrators and clinicians alike want to ensure the patients’ lengths of stay are pleasant” (Barlow, 2015, p. 36). According to Mehta (2015), satisfaction surveys are linked to financial reimbursement from insurance companies and Medicare. Patient satisfaction scores link to valued-based purchasing incentives for hospitals. Hospitals will be rewarded or reprimanded based on their patient satisfaction scores. According to Mercer, Boussard, Mahadevan & Strehlow (2013), patient satisfaction is also tied to level of reimbursement the physician will get. The patient satisfaction survey consists of thirty-two questions that are administered randomly. The reimbursement goes as follows; thirty percent ties with HCAHPS scores and one percent with Medicare payments. This is a great tool because when satisfaction rates are high it allows for hospitals to gain a little incentive when these scores are met.

Standards of Practice and Ethics

Ethically, every patient has a right for competent care. According to Olson, and Stokes (2016), the American Nurses Association (ANA) Code of Ethics is set in place to provide a structure for ethical practice and decision making (p. 9). One of the provisions in the ANA Code of Ethics states, “the nurses’ primary commitment is to the patient, whether an
individual, family, group, community or population” (Olson & Stokes, 2016, p. 11). This provides the framework for care. Medical staff and nurses alike, should be providing their patients with quality care. By building a sound rapport and a trusting relationship, nurses can meet patient’s expectations. This in return will help patient’s satisfaction rates increase. Another provision on the ANA code of ethics is “the nurse promotes, advocates for and protects the rights, health and safety of the patient” (Olson & Stokes, 2016, p. 11). Nurses and healthcare staff can increase satisfaction rates by promoting and advocating for their patients. This goes along with building a trustworthy relationship with them. Patients will be willing to express concern, feelings and any problems they are experiencing to nurses and staff that they trust. These problems can then be resolved right away, instead of patients scoring the hospital low on patient satisfaction surveys. Providing quality, trustworthy care and listening to patient’s concerns are keys in meeting their expectations of care.

**Personal Nursing Philosophy and Beliefs**

I feel as though patient satisfaction surveys, like HCAHPS, are a great incentive for hospitals who want to provide the best care. When researching different hospitals, I want a hospital that is on the top of the list. I want to go to a hospital where the staff is friendly, the environment is clean, and pain is managed, among other things. These are good research tools in that patients can look at what areas different hospitals have scored the highest in. Patients can anticipate a good experience from that hospital by, being able to look up their patient satisfaction surveys. This also allows for hospitals to critique their care and provide quality improvement in the areas that scored low. I think patient satisfaction surveys guide nursing care and allow for hospitals to reevaluate and change the care that is being provided.

**Conclusion**

Surveys like HCAHPS for patient satisfaction guides the way for what patients are expecting when they seek medical care. Meeting patients’ needs should be on top of the caregiver’s list. Hospitals and other clinics want to provide their patients with excellent care. These surveys provide nurses with ways to improve care to better meet patient
expectations. Nurses can critique their care and how it is being provided to meet patients' needs. Hospitals can take these surveys and critique the care that is being provided. In conclusion, patient satisfaction surveys are important to hospital settings. They provide the hospitals with reimbursement opportunities and meeting patient expectations. The bottom line is, if employees take the time to give the utmost quality care that they would desire for their families, there will be an increased satisfaction with their patients and an increase of hospital reimbursements. The rewards from increased hospital reimbursements can then be passed back to both employees and patients alike.

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Centers for Medicare and Medicaid.


Centers for Medicare and Medicaid


"A Woman's Tongue is Last Thing About Her that Dies." The Pamphlet War Takes Center Stage in Shifting Gender Perceptions in the Early Modern Period

By Victoria Wamsley

The assignment was to write an analytical essay focusing on Jacobean texts. This assignment was completed for Dr. Ann Martinez's British Literature, 1500-1660.

During the sixteenth and seventeenth centuries in England, the pamphlet war debating the "woman question" was heated and turning ugly. Men such as John Donne questioned if women had souls and Joseph Swetnam condemned womankind as, "sprung from the devil [because] They lay out the folds of their hair to entangle men into their love; betwixt their breasts is the vale of destruction" (174). Women, however, were not all silent and they began to argue that not all women were evil and that the wide encompassing slander of their sex was unjustified. Rachel Speght in her *A Muzzle for Melastomus, The Cynical Baiter of, and Foul-Mouthed Barker Against Eve's Sex. Or, an Apologetical Answer to that Irreligious and Illiterate Pamphlet made by Joseph Swetnam Entitled The Arraignment of Women,* very publicly and unapologetically called Swetnam, as well as other men of the same mindset, out on their hypocrisy and argued "no more is woman simply to be condemned for man's transgression... the punishment of her transgression being particular to her own sex, and to none but the female kind; but for the sin of man the whole earth was cursed" (177). Other writers such as Ester Sowernam with her *Ester Hath Hanged Haman: An Answer to a Lewd Pamphlet, Entitled The Arraignment of Women,* and some men, such as, Owen Felltham defended virtuous women with allusions to the Bible and classical literature; while others recast the villains in the Hebrew Bible’s *Genesis.* Aemilia Lanyer's *Eve's Apology in Defense of Women* and John Milton’s *Paradise Lost* recharacterized Eve as a victim of Satan, and Adam as a man who neglected his duties in protecting Eve and, therefore, was equally culpable. Reframing the story of Adam and Eve began to change the perception of women and their place in Early Modern society as it shifted the source of evil and blame from resting solely on all womankind. In the midst of the debate, Elizabeth Cary wrote her closet play, *The Tragedy of Mariam,* and
John Webster wrote *The Duchess of Malfi* for the commercial stage at the Blackfriars which both featured strong-willed, virtuous, and beautiful female protagonists who become the victims of the corrupt males in their lives. The female protagonists play into the ideal characteristics of women being chaste, constant, obedient, virtuous, and beautiful, but they deviate from the cultural norm when they act on their own accord and in pursuit of their own happiness. Both plays focus on women’s voices, autonomy in marriage and in widowhood, while also providing social commentary on how ecclesiastical and civil courts neglected the rights of women. By observing the plays’ structure, the dialogue of the female characters, and the treatment of both the Duchess and Mariam by their executioners, one may observe the disparity between what a man could do and what a woman was allowed to do.

*The Tragedy of Mariam* is a literary landmark because it is the first English drama that was written by a woman, Lady Elizabeth Cary, during a time when a woman’s place in the public sphere, especially theatre, was limited. William Prynne, a Protestant lawyer wrote in his *Histriomastix* that, “women actors were ‘notorious whores’,” which made acting and commercial playwriting seem indecorous for a lady, like Cary, as well as other women from different social classes (Cary XXV). Unlike John Webster when he wrote *The Duchess of Malfi*, Cary may have had to adhere strictly to Roman Chorus framework for her play, tone down the violence, and be careful how her male antagonist, King Herod, receives retribution for his wrongs, to be taken seriously; whereas, Webster was able to include grotesque tortures to plague the Duchess, be more violent in execution, and the Duchess’s corrupted brothers, the Cardinal and Ferdinand, were brutally killed for her murder.

Though Elizabeth Cary was a noblewoman and John Webster was a commoner, their plays focus heavily on the hypocrisy and injustice of corrupt men that was imposed on virtuous women due to their lack of public voice and protection from the law.

When *The Duchess of Malfi* and *The Tragedy of Mariam* open, both women are thought to be widowed and, by rights, they are free to remarry whom they please or remain chaste in widowhood. At this moment of time, the women have the illusion that they have autonomy over their bodies. However,
the tyrannical men impose their hypocrisy and rules on the women, which causes them to rebel with their virtue. In the case of *The Duchess of Malfi*, the Duchess’s brothers tell her,

> You may flatter yourself
> And take your own choice,
> privately be married
> ..................................................
> ...........................................But

observe:

> Such weddings may be more properly be said
> To be executed than celebrated
> (Webster I. 1. 308-314).

When Ferdinand threatens the Duchess with his knife, her brothers excessively try to use psychological and physical abuse to persuade her against remarrying to keep her fortune in the family. Then in *The Tragedy of Mariam*, instead of celebrating when Herod returns from being presumed dead, Mariam wishes to remain chaste and separated from him as she vows, “With purest body will I press my tomb,” because she wants to devote herself to God (Cary I. 2. 123). When Mariam keeps Herod waiting and greets him in widows’ garb, she remains true to herself when he tells her, “By heaven you vex me. Build not on my love,” to which she replies, “I will not build on so unstable ground” (Cary IV. 3. 60-61). The Duchess wanted to love Antonio, her equal in virtue, and Mariam wished to remain separated because she is Herod’s second, illegitimate, wife, and because he killed her family, and his love is inconstant.

Though the Duchess and Mariam are both strong-willed and constant women, the way they are portrayed, how they speak, and how they die differ because of the playwrights’ sex. The Duchess does not have a name and is only referred to by her title, which is a reflection of how her brothers, and most males, see her as property. Their manipulations influence the Duchess’ mind to play against her due to her sex and when she says, “Were I a man, / I’d beat that counterfeit face into thy other” (Webster III. 5. 113-114), she submits herself to injustice because her voice in the ecclesiastical court does not have the same weight as a cardinal’s or a man’s for that matter. It could also be possible that the Duchess did not fight back but endured because she says, “I have so much obedience in my blood” (Webster IV. 2. 157), which indicates that she still feels obliged to obey her brothers due to the influence of Early Modern gender norms that women should be subservient
to all male figures. The Duchess could have rallied forces to her aid as her subjects questioned, “what power hath this state / of Ancona to determine of a free prince?... But by what justice?” (Webster III. 4. 27-33), but she does not realize her own power and her response to her brother’s treachery is gendered—if the Duchess were a man, there would be no play because no one would presume to tell a prince he should remain a chaste widow for the financial benefit of his brothers. The scandal would not be as great if the Duke of Malfi remarried a governess, his social inferior, because all women were subordinate to men. The Duchess’ choice tipped societal scales as she married her social inferior but equal in virtue. The Duchess is therefore compelled to resign her agency when she is locked in her chambers and told that her children and Antonio are all dead. After enduring her brothers’ sadistic tortures, a cord is finally brought to which the Duchess says, “Pull, and pull strongly, for your able strength / Must pull down heaven upon me” (Webster IV. 2. 216-217). Her death is visually violent in contrast to past plays where death would occur mostly offstage. The choice to have the Duchess die before the audience acts as a gratuitous example of brutality and injustice.

The hypocrisy of men leads to the abuse of virtuous women which is further explored by Lady Elizabeth Cary through The Tragedy of Mariam. The way Mariam is portrayed shows her to be a proud, faithful, strong, decisive, and eloquent, individual woman who has had to endure Herod’s cruelty for, “by fits, he showed some signs of love – / And yet not love, but raging lunacy– / ... [for he was an] inconstant, wavering lord” (Cary I. 2. 45-49). Mariam has had to endure society’s double standards as well as the shame of being forced to marry a man with a living wife, Doris. Not only was having a living spouse an abomination in the eyes of Mariam’s God and countrymen, it would be criminal to Cary’s Early Modern audience due to Blackstone’s, Commentaries of the Laws of England, “having another husband or wife living; in which case, besides the penalties consequent upon it as a felony, the second marriage is to all intents and purposes void.”

Mariam is subjected to the laws of Cary’s time just as Susan is in The Witch of Edmonton where Frank agrees to marry a pregnant maid, Winifred, for money. After marrying the maid, he then
goes home, portraying himself as a single man, and tricks Susan and her family into allowing him to marry her for her dowry. When Frank takes Susan's dowry and tries to run away from her he tells her, "You are my whore. / No wife of mine; the world admits no second" (Rowley et al III. 3. 40-41). Susan blames herself and welcomes the murderous urge that took over Frank when she says, "And I deserve [death]; ... How many years might I have slept in sin, / The sin of my most hatred, too, adultery!" (Rowley et al III. 3. 50-54). Due to revisions to cannon law in 1604, bigamy became punishable by death and the women who were forced or duped to marrying a married man were victim-blamed and pitilessly cast out of society (Gordon). As there is no place for Mariam or Susan to retreat to in Cary's society, death was better than living as a "whore". By dying the integrity of Mariam and Susan's souls are repaired in the eyes of God and their communities.

Though words have been considered a woman's weapon for centuries, Mariam's outspokenness is the very thing that condemns her upon Herod's return, for the chorus asks, "Do they not wholly give themselves away? Or give they but their body, not their mind
..................................................................
No, sure, their thoughts no more can be their own,
..................................................................
Her mind, if not peculiar, is not chaste (Cary III. 3. 114-124).

When Mariam says, "I will not to his love be reconciled; / With solemn vows I have forsworn his bed" (Cary III. 3. 15-16), she puts herself in peril because she is voicing her thoughts out loud. Mariam's hatred of Herod is known to all the court and her wish to remain separated, or at least "mensa et thor [from bed and board]" makes it easier to condemn her because she is acting contrary to the societal expectations of virtuous wives (Blackstone). Mariam's deviancy from societal norms makes it easier for Salome, Herod's corrupt sister and Mariam's rival, to tell Herod tales of Mariam sleeping with other men and trying to poison him in order to turn his mind against her. Due to Herod's inconstancy as a lover and a ruler, his decisions to have his loyal servants and Mariam executed are riddled with self-
doubt as he tries to think of a way to kill her, for he says,
   Nay, she shall die. Die, quoth you?
   That she shall –
   But for the means? The means!
   Methinks 'tis hard
   To find a means to murder her withal,
   Therefore I am resolved she shall be spared (Cary IV. 7. 1-4).

After deliberating if Mariam should be spared or beheaded, Salome acts on her own accord to hasten Mariam’s death with Herod’s blessing. Once he discovers his error, Herod becomes a changed man and dons on widower’s garb himself to atone for the mistake. Cary may have had to let Herod live because he was Mariam’s husband and she disobeyed him, and because inconstancy in males did not have as harsh a punishment as females.

The chorus in Cary’s play acts as a safe forum to challenge the audience’s views on marriage, divorce, adultery, and punishment for it reiterates,
   To hear a tale with ears prejudicate,
   It spoils the judgment and corrupts the sense.
   That human error given to every state

...Is greater enemy to innocence:
   It makes us foolish, heady, rash, unjust;
   It makes us never try before we trust (II. 4. 117-122).

The chorus makes Herod seem less as a tyrant, for he had faulty advising, and acts as a way to make the play appear less accusatory towards male conduct due to its address to everyone by using the royal “us” and “we”. Yet, it does not ignore the fact that one false smear against a woman’s character has the power to kill her. Mariam, like the Duchess, does not receive a formal trial and her murder is influenced by the fitful passions of a man. Both women are not allowed to speak to defend themselves against their accusers; but their speeches at their executions show them to be poised in the face of tyranny and death. The women regain control by speaking from their hearts against the injustice they face, which they are compelled to call their, “women’s fault,” due to the common saying that, “A woman’s tongue is the last thing about her that dies” (Webster IV. 212).

By forgiving the tyrants in their lives, the Duchess, Mariam, and even Susan, reclaim the moral high ground and act like fierce, but compliant,
Grissels, who will be justly rewarded in heaven for their sufferings. The portrayal of fierce, virtuous women in *The Duchess of Malfi*, *The Tragedy of Mariam*, and *The Witch of Edmonton* offered their audiences an answer to querelle des femmes or "the woman question," by providing social commentary in female favor. For the women in all the plays are expected to take responsibility for the actions of the men in their lives and forgive them while the men call them whores and kill them. The stark contrasts between the Duchess and Mariam are found when one observes how the Duchess resigns herself to be killed, while Mariam maintains her innocence from prison to the scaffold. Mariam is a moral orator while the Duchess is defined by her actions. The plays work together to hold mirrors up to the injustice of ecclesiastical, civil, and social laws by publicly showing virtuous women victimized and by circulating more ammunition in defense of women.

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The Biological and Psychological Effects of Alzheimer’s Disease
By Candice Smith

The purpose of this assignment was to write a 10-12 page paper summarizing scholarly research on a topic of their choice. This assignment was for Dr. Julie Cremeans-Smith for Writing in Psychology.

Introduction
Alzheimer’s is “a degenerative brain disease of unknown cause that is the most common form of dementia, that usually starts in late middle age or in old age, that results in progressive memory loss, impaired thinking, disorientation, and changes in personality and mood...” (Merriam-Webster, 2018). Alzheimer’s was first discovered in 1906 by Alois Alzheimer, who was a German Pathologist and Psychiatrist (Introduction to Alzheimer’s Disease). Alzheimer’s disease can be categorized into two different types; Late-onset and Early-onset (Kim et al., 2009). There are three major factors that contribute to Alzheimer’s. These factors are genetics, lifestyle, and environment, with genetics being the leading cause (Munoz et al., 2000). Medication is the leading treatment plan for Alzheimer’s and can be categorized into two different types of medication; Cholinesterase inhibitors or Memantine. Cholinesterase inhibitors attempt to correct the biological defect by working to increase cell to cell communication by replenishing the neurotransmitter acetylcholine that Alzheimer’s depletes (Nordberg, 1998). Memantine works to slow the progression of the disease and is typically used in the early stages of Alzheimer’s (Peskind et al., 2006). The objective of this paper is to explore research concerning the biological causes and psychological effects of Alzheimer’s.

Alzheimer’s Disease
Alzheimer’s is a neurodegenerative disease that leads to the depletion of acetylcholine, which results in disorientation, memory loss, and confusion. Changes in the brain’s neurochemical and neurophysiologic makeup can lead to the development of Alzheimer’s disease (Lanari et al., 2005). Alzheimer’s can be categorized into two different types; Late-onset (LOAD) and Early-onset (EOAD). Late-onset Alzheimer’s occurs in one’s mid to late sixties and is the most common type of Alzheimer’s. 90 percent of all individuals diagnosed with Alzheimer’s have Late-
onset and often results from the ε4 allele of apolipoprotein E, also known as APOE (Kim et al., 2011). Early-onset Alzheimer's occurs between age 30 and age 60. It's a very rare form of Alzheimer's and effects less than ten percent of individuals diagnosed with Alzheimer's. This form of Alzheimer's is generally caused by changes in genes that are then passed down from parent to child (Tabataei-Jafari et al., 2018). There are three major factors that contribute to Alzheimer's. These factors are genetics, lifestyle, and environment, with genetics being the leading cause (Munoz et al., 2000).

Causes of Alzheimer's

Some of the risks for developing Alzheimer's could be due to one's own personal choices in lifestyle or environment. Studies have shown that there are higher rates of Alzheimer's in populations of people who live in developed countries. Studies focusing on healthy lifestyle behaviors have demonstrated that individuals who maintain healthy lifestyle choices, such as maintaining a vegetarian or vegan diet, being physically active, maintaining healthy levels of cholesterol and blood pressure, as well as not smoking, decreases the chances of developing Alzheimer's disease (Pope et al., 2003).

Lifestyle Factors

Researchers have found that diets that are high in saturated, as well as trans-unsaturated fat, are associated with cognitive decline (Pope et al., 2003). Saturated fats can raise cholesterol levels, which in turn if left untreated can increase the development of clusters for the amyloid-beta protein, which is a large factor in the development of Alzheimer's. Morris et al. (2004) conducted a study in which they took a randomized sample of 815 individuals that were at least 65 years and older who did not have Alzheimer's disease and had them complete a questionnaire on food-frequency. The researchers conducted a follow-up 3.9 years later and found that 131 individuals had developed Alzheimer's disease. Based on this finding, the researchers supported their claim that there is a positive correlation between the intake of saturated and trans-unsaturated fat with Alzheimer's disease (Morris et al., 2004).

Several studies have demonstrated that higher levels of physical activity increases an individual's life expectancy by 2 to 5 years. Repetitive exercises such as swimming, cycling,
walking, and other various cardio exercises have proven to be the most effective. A case-control study done by Pope at al. (2003) determined that partaking in increased physical activities, like sports, exercising, and walking, during one’s midlife were associated with a reduced risk for developing Alzheimer’s. Overall, it was found that regular physical activity in individuals 50 years of age or older show no symptoms of Alzheimer’s and have a reduced risk of developing Late-onset Alzheimer’s (Pope et al., 2003).

Physicians are now recommending their patients who are at risk for developing Late-onset Alzheimer’s disease to partake in various “brain games” or mental exercises like crosswords, Sudoku, and other various puzzles to help stimulate brain activity and help reduce the risks of developing Alzheimer’s. Research has also shown that individuals who have a higher degree of education have a less likely chance of developing Alzheimer’s, since they have had additional years of education which stimulates the brain, than those who have only a standard education (i.e. High School education) (Gatz, 2005). This is due to the concept of cognitive reserve. Cognitive reserve refers to “...brain size or to synaptic density in the cortex” (Gatz, 2005). It has been found that individuals who have a higher degree of education, often have a larger cognitive reserve, which helps reduce the risk of developing Alzheimer’s disease (Gatz, 2005).

**Environmental Factors**

Researchers have found that environmental factors such as chronic stress, may be a risk factor for the development of Alzheimer’s disease. Chronic stress causes the sympathetic, neuroendocrine, and immune systems to over respond, which in turn adversely affects how the brain functions. Elevated levels of cortisol, a hormone that boosts its production in response to stress, causes an increased risk of cognitive decline, which can lead to the development of Alzheimer’s. This is supported by the correlation that is seen between high levels of cortisol and atrophy in the hippocampus. Stress may cause damage to the hippocampus or affect hormone levels or the functioning of the immune system, all of which play a role in the development of Alzheimer’s disease (Pope et al., 2003).

Another environmental factor that may affect Alzheimer’s is exposure to
heavy metals. Metals play an important role in a variety of biological processes. The homeostasis of metal ions, that are maintained through regulated mechanisms of uptake, storage and secretion are critical for life and is maintained within strict limits. Metal can increase the oxidative, as well as inflammatory responses, which can lead to tissue damage in the brain. Therefore, the disruption of iron or copper homeostasis has been found to play an essential role in the causation of neurological disorders like Alzheimer's disease (Campbell, 2002).

**Genetics**

Studies concerning the correlation between family history and Alzheimer's disease has found, that if you have a close relative who has been diagnosed with Alzheimer's disease, your risk increases by approximately 30 percent. This is a relatively large risk increase, an additional 30 percent increase, in addition to your existing risk. On average, if you are 65 or older, the risk of being diagnosed with Alzheimer's is approximately 2 percent per year. Having a family history raises the 2 percent annual risk by approximately 30 percent, to approximately 2.6 percent per year (Selkoe, 2001).

The most common variety of Alzheimer's disease usually begins after age 65 (Late-onset Alzheimer's disease). The most common gene associated with Late-onset Alzheimer's disease is apolipoprotein E (APOE). The e4 allele of apolipoprotein E (APOE) is the major genetic risk factor for Alzheimer's disease. The accumulation of the amyloid-β peptide, is hypothesized to start a pathogenic decline that leads to Alzheimer's. The APOE gene contains several single-nucleotide polymorphisms that are distributed across the gene (Kim, 2009). The three most common single-nucleotide polymorphisms can cause changes in the coding sequence of the gene and result in three isoforms of APOE, these isoforms being APOE2, APOE3, and APOE4. Although the three isoforms only differ by one or two amino-acids, these differences profoundly alter APOE structure. After there was an immune response of APOE causing amyloid plaques, it was then reported that the e4 allele of the APOE gene was a strong genetic risk factor for Alzheimer’s disease. Since then, numerous studies have confirmed that possession of the e4
allele is the strongest genetic risk factor for Alzheimer's disease (Kim, 2009). Brain derived neurotrophic factor (BDNF) is a protein produced by the BDNF gene. BDNF is in a group of proteins called neurotrophins. Neurotrophins help nerve cells grow and specialize (The Free Dictionary-BDNF). It was discovered that individuals who have a risk for developing Alzheimer's, that have the BDNF gene mutation, known as the Met allele, may have a higher more rapid decline of memory and cognitive skills. In this study the researchers followed 1023 people that were around the age of 55, for up to 13 years. These individuals had a high risk for developing Alzheimer's disease, but were still considered healthy. Each of the participants gave blood samples, which were then tested for the Met allele gene mutation. The participants' memory and thinking skills were evaluated at the start of the study and then evaluated again at each visit (Boots et al., 2017). This was done up to five visits. The researchers found that 32 percent of the participants had the Met allele. The researchers also found that when compared to people without the Met gene mutation, those with the mutation lost memory and thinking skills significantly faster. In relation to tests of verbal learning and memory, those without the gene mutation improved by 0.002 units per year, and the scores of people with the mutation decreased by 0.021 units per year, which were significant results. (Boots et al., 2017).

**Pros and Cons of Genetic Testing**

Since the development of genetic testing for Alzheimer's, many benefits have emerged. Being able to participate in testing to determine whether an individual is a carrier for the E4 allele can help individuals make lifestyle changes, such as increasing physical activity and eliminating saturated and unsaturated fats from their diet, which could then reduce their risk of developing Alzheimer's disease (Christensen et al., 2011). Also, the increased amount of clinical trials being conducted in the efforts to help enhance the treatment for Alzheimer's, leads to an increased amount of individuals being able to participate in the trials (Christensen et al., 2011). Although there are many benefits of genetic testing for Alzheimer's, there are also many disadvantages.
Learning that one has the ε4 allele does not necessarily indicate that they will develop Alzheimer's disease. Many individuals can be carriers for the ε4 allele and never actually develop Alzheimer's and many noncarriers of the ε4 allele are still at risk of developing Alzheimer's disease. Finding out that one has the ε4 allele, which leads to an increased risk of developing Alzheimer's, can cause significant stress not only on the individual but also on the family. Genetic testing can also lead to financial implications in terms of the increase in cost of health and or life insurance. All of which can cause emotional distress on the individual (Christensen et al., 2011).

**Psychological Effects**

People with Alzheimer's generally experience changes in their emotional responses. They may have less control over their feelings and how they express them. For example, an individual with Alzheimer's might be more irritable, or prone to rapid mood changes and or overreacting to situations. They might also appear to be uninterested in things or distant. They may also react more emotionally to a situation than expected (ex. becoming tearful or agitated), since some of their factual memories have declined (Cotrell, 1993).

Alzheimer's may also cause people to feel insecure and lose confidence in themselves and their abilities. They might feel that they are no longer in control and may not trust their own judgment. They may also experience the effects of stigma (i.e. not being treated the same way by people) as a result of their diagnosis. All of this can have a negative impact on the individual's self-esteem. Alzheimer's might also have an indirect effect on their self-esteem by affecting other areas of their personal life. Health issues, financial circumstances, employment status, and relationships with those around them may also suffer (Cotrell, 1993).

Being a caregiver for a family member who has Alzheimer's disease is seen as a highly stressful and time-consuming process. Caregivers take on the additional roles of household duties, as well as managing the family members change in emotional responses (i.e. anger, depression, frustration, agitation, paranoia, etc.). Based on these additional roles, caring for an individual with Alzheimer's can also be seen as an “unexpected career”, since caring for them can move from a “part-time” job to
a “full-time” job (Mannion, 2008). It is also found that families generally continue various caregiving duties (i.e. household chores), even after the individual is placed in an assisted living facility or nursing home; all of these duties combined, average roughly 9 hours per week (Mannion, 2008). Based on a meta-analysis conducted by Vitaliano et al. (2003), it was found that caregivers of individuals with Alzheimer’s disease experience 5 to 15 years of exposure to physical and psychological demands, which can lead to physical health and psychological consequences on the caregiver (Vitaliano et al., 2003).

Cholinesterase Inhibitors as Treatment

The first cholinesterase inhibitor was used in the late 1990’s. Most physicians would consider the medications, donepezil, galantamine and rivastigmine, to be one of the first and most effective medication treatments for mild to moderate Alzheimer’s disease. These medications have slightly different pharmacological properties, but all of them work by inhibiting the breakdown of acetylcholine; this is done by blocking the enzyme acetylcholinesterase.

Acetylcholine is an important neurotransmitter that is associated with memory and cognitive development. The best results that these medications could achieve would be to alter and lessen the symptoms of Alzheimer’s, since there is no cure for the disease (Nordberg, 1998). Lanctôt et al. (2003) performed a meta-analysis of randomized, double-blind, placebo-controlled, parallel-group trials of medications that are marketed as cholinesterase inhibitors, that are used to treat Alzheimer’s such as donepezil, rivastigmine, and galantamine. Of the 16 trials that met the criteria of the experiment, 5159 patients were treated with these medications and 2795 were given a placebo. Based on the results of the study, the effectiveness of the cholinesterase medications ranged from 18 percent to 48 percent. Therefore, treatment with these medications resulted in a fair and significant effect (Lanctôt et al., 2003).

Memantine as Treatment

Memantine is a medication used to treat moderate to severe memory loss due to Alzheimer’s disease. This medication is thought to improve memory and awareness, as well as to improve an individual’s quality of life,
since developing Alzheimer's disease. Memantine works by blocking glutamate, which is thought to be linked to symptoms of Alzheimer's disease. Glutamate appears in higher levels in individuals with Alzheimer's disease (Peskind et al., 2006). When there is too much glutamate, it begins to stick to the receptors, which in-turn allows a buildup of calcium to move into the brain cells, which then causes damage. Memantine sticks to these receptors, blocking the glutamate, which prevents too much calcium from moving into the brain cells. Memantine is a N-methyl-d-aspartate or NMDA receptor, and is an alternate treatment for Alzheimer's disease other than cholinesterase inhibitors (Peskind et al., 2006).

Peskind et al. (2006) performed an experiment to examine the safety and effectiveness of Memantine as a treatment for Alzheimer's. The experiment was a randomized, double-blind, placebo-controlled clinical trial. The participants in the study were 403 individuals diagnosed with mild to moderate Alzheimer's. The participants also had a Mini-Mental State Examination scores of 10 to 22. These patients were then randomized and either given 20 mg of Memantine per day or 20 mg of the placebo per day, for 24 weeks. Based on the results, Memantine resulted in significantly higher outcomes than the placebo in relation to cognition and behavior. Discontinued use of treatment due to side effects for Memantine was 9.5 percent and 5 percent for the placebo. Based on these results, the researchers concluded that Memantine has safe and effective benefits for the treatment of Alzheimer's disease (Peskind et al., 2006).

**Conclusion**

As of 2018, there are approximately 5.7 million Americans that have been diagnosed with Alzheimer's disease (Alzheimer's Association, 2018). It is one of the most common diseases that an individual can develop in their lifetime. Although there are many factors that contribute to Alzheimer's, such as age, mutations, diet, and lack of exercise, there isn't one definitive factor that leads to Alzheimer's disease, rather there is a multitude of combined factors. Although, Cholinesterase inhibitors and Memantine are both effective and safe in treating Alzheimer's, they do not "cure" Alzheimer's and further research needs to be done.
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Strategies for Tutoring ESL Students
By Karen Busch

This assignment asked the student to look at any aspect of tutoring writing, to become an “expert in it, and reflect upon its implications with their own tutorial practice. The student was to apply their practical experiences and research. This assignment was completed for Dr. Jay Sloan’s Tutoring of Writing.

Kent State University has a long history of educating students from cultures outside the United States. Based on data provided for the 2017 school year, the university enrolls approximately 42,000 students on its eight campuses, with 7.5% or 2,913 persons, from 109 countries around the world (Kent State). The countries with the largest representation on the main campus are India, China, and Saudi Arabia. With an abundance of international students, Kent State’s Writing Center tutors must be equipped to tutor English as a Second Language (ESL) students. I have compiled six strategies that will aid our tutors in their interactions and encouragements of ESL students to enable them to successfully grasp the writing process in the English language.

Tutors must first understand the definition of good writing. According to Mary Benedetti from the University of Cincinnati, “good writing is a rhetorically appropriate response to a well-understood task”. In other words, as academics we assess writing based on standard requirements of sentence structure, grammar, organization, and meaning. The ESL student may have difficulty understanding what American students already know, and experience errors when attempting to convert their thoughts from their native tongue into accepted English rhetoric.

In addition, cultural expectations affect how an ESL student communicates in their writing. Lucy Chang, a tutor at the University of Washington, describes working with an ESL student named Jenny. During their tutoring session, while trying to process the chaotic translation of the essay, it lead her to understand major differences in the two languages. In China, the “scholar’s intellectual power is measured by the number of Chinese characters he or she knows, not by how coherently words are arranged as this particular assignment demanded” (Chang). Chang continues to
explain other misconceptions Jenny had regarding writing in English:
Second, the words she knew in English translated into something else, a distant relative of her initial thought. She believed that with one English word she could express everything she was feeling as she could with one Chinese character. Third, she believed that good writing was the kind that is found in textbooks, language that is condensed and lacking in emotion.
As a Korean American, Ms. Chang was sympathetic to Jenny's confusion, remembering her own past experiences in the sphere of academic writing. She was able to work with Jenny to correct the mistakes because she drew on her strength of compassion for her peers, along with her knowledge of helping ESL students reformat sentence structures for clarity of meaning, even though grammatical mistakes are present. Ms. Chang guides the students she works with to take responsibility for their writing, which results in major improvements over the course of several sessions.
What Lucy Chang experienced, and as tutors in the Writing Center we will be confronted with also, is contrastive rhetoric. Contrastive Rhetoric was coined by Robert Kaplan, and denotes “the study of how a person's first language and his or her culture influence writing in a second language or how a common language is used among different cultures”. Cultures outside of the United States construct their sentences in a unique order compared to what English speakers use, along with unconventional organization of their essays. Muriel Harris confirms this viewpoint by stating, “Understanding and accommodating cultural differences is, to a great extent, what ESL instruction is all about. This is especially true when working with students who are very new to and not very cognizant of the working of American culture” (528). To clarify, writing with an accent that reveals one's ethnicity is not always wrong, especially if the errors do not detract from the meaning the writer is attempting to communicate.

The first strategy I recommend is the same as working with non-ESL students: establish goals for the session, and set boundaries with the tutee. Due to the fact that there is a limited amount of time with each person who enters the writing center seeking guidance, it is
imperative to discuss with the students at
the beginning of the session what they
need the most help with. Decide with the
student what the goals of the session will
be, and what they would like to begin
addressing first. Remember to keep goals
realistic regarding to what can be
accomplished in the time allotted. This
may limit the critique to only one section,
or offer a quick run-through of the entire
paper. For according to Muriel Harris, “It
is more realistic and more useful to focus
on one or two salient difficulties, the
things that strike the tutor as most
problematic for the reader. To do more
would probably overload and frustrate
the student and wind up being
counterproductive” (532). A tutor may
not be able to cover all the grammar
issues, however, they can work through a
repeated error and guide the ESL student
on how to proofread the remainder of the
paper on their own time.

Not every ESL student will be
comfortable with this method, therefore
we can look at what Shanti Bruce
provides as an explanation for the
possibility of approaching this
introductory option in her essay,
“Breaking Ice and Setting Goals”.

Because not all cultures prefer the
Westernized manner of getting
right down to business, an
explanation of the time allotted
for the session may help the
student see the need for an
organized plan. Students usually
come to the writing center with
specific requests in mind, and it is
best to give them a chance to
discuss what they perceive are
their most pressing needs at the
beginning. That way you will both
be sure to consider them when
planning the session. (36)

Involving the student in the decision
making process at the start of the session
will encourage them to speak up and take
ownership of other ideas that you discuss
while reviewing their paper.

The second strategy I recommend
is to give positive feedback before
addressing issues in the paper. Giving a
general statement about what aspects of
the writing you found interesting or
linguistically correct is a good way to
praise the student and help them to feel
at ease. Then ask the student what they
think they have issues expressing, and go
over those specifically to build up the
student’s confidence in recognizing their
own errors. A tutor can avoid the
temptation to correct every error in the
student’s paper by setting limits for
themselves to focus on higher order concerns only, unless the student suggests other writing concerns they are having trouble with. Feeding off of cues from the student will guide the tutor on how to go about retrieving answers to the tutor's questions. ESL students may not be familiar with this method of tutoring, and can be confused when asked directly how they feel about their paper, or what they have learned from writing their essay. Shanti Bruce suggests to be patient with the ESL students, and give them the opportunity to process how they will answer when you ask them, “What did you learn from this piece of writing?” Bruce says, “Asking open-ended questions will help you learn more about the writer as well as the assignment and the draft so far. Maintaining a dialogue will also reinforce the writer's responsibility in the conference” (37). Keeping the conversation friendly between you and the tutee will make discussing the errors easier, as the student will be comfortable with the fact that you are not there to grade their paper, but to help them by being their peer and giving them suggestions to make their writing more understandable to the professor or other English readers.

The third strategy to use when working with ESL students, compliments the second strategy on delivering feedback. Explain to the student that your role as a tutor is to work with them, in a process called collaborative revision. The technique of collaborative revision is when the tutor and the student work together to correct errors in the student's writing. The ESL student may see the tutor in the same role as their professor, however, the tutor must ensure the tutee that they are a peer first, and a writing advisor second. Cameron Mozafari covers this subject in his essay where he writes,

While tutors do not have the authoritative power of teachers, they represent and reflect this power in a tutoring session. Tutors, in being given the role of tutor, have both a teacher's authority in a tutoring session and a student's role in the academic division of labor, community, and rule usage. (457)

To break this perceived barrier, a tutor may have to point out what the purpose of his/ her position is as a tutor of English writing. Telling the ESL student information regarding your academic background is an excellent course of
action to take to expose any misinterpretations about what a tutor’s job is in the writing center. Muriel Harris confirms in her essay, “ESL students need to know that tutors are expected to help them with strategies that will make them effective, independent writers” (531). Once the ESL student understands the tutor’s role, their academic background and their qualifications to be a peer tutor, the process of collaborative revision will take on the full scope of the two persons working together to tackle the issues of grammar, sentence structure, organization, or other high-level concerns in the student’s work.

The fourth strategy a writing tutor can use when working with ESL students is the practice of looking for incorrect writing patterns, and discuss them with the student on how they can recognize the inaccuracies and fix the issues themselves, with practice. Due to the time constraints of a session, tutors should be looking at or listening for patterns in the ESL student’s writing that are repeated multiple times in one body of work, especially when the tutor works with the same ESL tutee numerous times on different papers. Common issues for ESL students include grammar rules. When the tutor notices the error, he/ she should alert the student and ask them if they understand why this is an error. More than likely, the student will not recognize the error, and this will give the tutor an opportunity to discuss why it is an issue and how it needs to be corrected. When the same type of error is noticed and corrected by the tutor again, the student will begin to notice for themselves why this is an issue. According to Jennifer Staben and Kathryn Dempsey Nordhaus, “Telling students what a teacher might expect to see in response to the assignment and what you as a reader see happening in their papers is one way to begin the discussion” (84). Reviewing the professor’s instructions on the assignment is a tutoring opportunity to firstly, confirm the student understands the task and secondly, to familiarize yourself with the criteria necessary to complete the paper.

When the ESL student is struggling with comprehending what the professor is asking them to do, provide a scenario that you, as a student and not a tutor, have been faced with yourself. Let the student know their problem is not as uncommon as they may think, and give them reassurance that you are there to work through this together. Staben and
Nordhaus propose the exercise of modeling, or using one scenario to construct another:

In these kinds of situations, modeling can be a very useful strategy. Try to walk the writer through your own thinking and writing processes if you were given an assignment similar to this. The key is to focus on the process you would go through and not the content you would generate. Our sessions with these students often involve going back to the story or poem itself and modeling how to look for patterns or themes and then how to move from these things to thinking about them on paper and in an essay format. In doing this, it is important to keep the session interactive. (84)

The authors emphasize that the importance of modeling is to concentrate on the process (of writing) and not the content (of what is being written), to stress the usefulness of talking about various choices available to the ESL student.

Pattern errors can be caused from composition inadequacy. When talking with the ESL student about their paper, inquire what the writing process is that they are using. Are they trying to write in the English language with their native sentence structure? Do they leave out pronouns because in their native language words have different endings and pronouns are not always necessary? These are just two of a thousand questions a tutor can ask an ESL tutee in order to understand where the tutee is culturally connected to the writing process. Muriel Harris discusses the results of a research study that investigated the differences in Native English Speakers (NES) as writers and ESL writers:

One implication that can be drawn from this research is that those who deal with ESL writers might find it helpful to stretch out the composing process: (1) to include more work on planning- to generate ideas, text structure, and language- so as to make the actual writing more manageable; (2) to have their ESL students write in stages, e.g., focusing on content and organization in one draft and focusing on linguistic concerns in another subsequent draft; and (3) to separate their treatments of revising (rhetorical) and editing.
(linguistic) and provide realistic strategies for each, strategies that do not rely on intuitions ESL writers may not have. (529) Above all, tutors working with ESL students need to remember their tutees are immersed in a culture very different from their native country. Creating essays in the English language, no matter how fluent the tutee is in speaking it, poses a separate set of obstacles for the student, and sometimes the greatest advice a tutor can offer is for the student to break up their writing process into several small stages instead of one continuous progression.

The fifth strategy a tutor can use in a writing session with an ESL student is the practice of asking the student to elaborate on any unclear meanings or messages in their papers. When asking a student for clarification of the idea or message he/she is attempting to communicate, do so with questions that give the ESL student more urging than just “how” or “why”. The reason behind this method of questioning is explained by Cameron Mozafari, when he observed, “Culture is necessarily linked to the process of text production, in that each community views the object through its own culturally and historically situated lens” (459). As Native English Speakers, tutors cannot fully grasp what the ESL student’s culture has impressed upon them. Therefore, as tutors, the strategy of clarification can be a very vital part of a writing session.

Beyond cultural influence, is the “lost in translation” situation when an ESL student does not comprehend what the tutor is asking them to express. In her article that explores tutoring ESL students, Muriel Harris refers to Judith Kilborn as an expert who,...has suggested that where it is appropriate, tutors modify the normal mode of asking questions so that instead of asking “Why...” or “How...”, tutors can, for example, say “Please explain...” An answer to a relatively open-ended request for explanation might be more useful and enlightening for both the ESL student and the tutor. (533)

When a tutor poses their question as “please explain”, this phrase signals to the ESL student that the tutor is not familiar with the message they are attempting to convert into their English paper. The student may not fully know exactly how to explain what they want to say, however, with the tutor extending
the opportunity to elaborate on a confusing sentence or phrase, the ESL student is confident the tutor is willing to help them make their meaning clear to the reader.

Aside from culture, the ESL student's proficiency in the English language can cause misunderstanding when trying to interpret their writing. When the student does not possess a strong vocabulary to express their thoughts and feelings on a subject, they cannot translate their points of view effectively into their writing. Even though tutors cannot write an ESL student's paper for them, they can coach the student with vocabulary suggestions that expand their current ability. Further into the article, Muriel Harris states, In some cases, a very low level of English proficiency will prevent a student from producing any kind of coherent prose. For such a student some basic language instructions, preceding or accompanying writing instruction, would be indicated... There are a number of ways tutors can proceed with trying to ascertain the cause of the problem- assuming they will see the student more than once... They can ask the student's opinion about what the basic difficulty is. (529)

Ms. Harris indicates the possible solutions to uncovering what is keeping the ESL student from writing cohesively in English. Tutoring ESL students includes vocabulary support because vocabulary is a major player in the speaking, writing, and understanding of the English language. A tutor / tutee relationship should be comfortable enough where the tutor can verify word usage while avoiding slang meanings the ESL student may not be familiar with.

The ESL student desires to overcome the obstacles associated with learning the language by understanding the culture that shapes it. An involved tutor will be able to make suggestions for the ESL student when they finally discern what is holding the student back from reaching their full potential.

The sixth and final suggested strategy to assist a tutor when working with ESL students is to be prepared to offer outside resources. A tutor must be aware of the fact that there will be times in a tutoring session when the ESL student poses a question, which he/ she will not know how to respond. Telling the student, you do not have the answer is...
acceptable; however, also be prepared to offer information on where you can find the solution together, or they can investigate on their own. The resources may be handouts you have in the writing center, books in the library, online writing labs, or other on-campus departments that deal specifically with their topic. A tutor needs to be prepared on where to find resources beforehand, in order to give correct information to the student.

When the tutor gives the option of online research, inform the ESL student to perform a Google search, with the phrase “ESL worksheets.” Likely results will return grammar worksheet mockups. The search I conducted produced references to Macmillan’s onestopenglish.com, Boggle’s World, ESL HQ, and online programs like Word Search Factory and ESL Activities. In the book ESL Writers: A Guide for Writing Center Tutors, Shanti Bruce and Bennett A. Rafoth provide sample pages at the end of Chapter 10 for students and tutors to reference when searching for grammar assistance on the six common error types. These worksheets include: Subject-Verb Agreement, Verb Tense, Verb Form, Singular Plural, Word Form, and Sentence Structure.

The six strategies I propose to assist tutors working with ESL students are meant to be a guideline in conjunction with their tutor training, in order to understand and accept the differences that occur when navigating a student through the grammar, organization, sentence structure, and a well-defined meaning that makes up the writing process. Tutors who work with ESL students garner greater appreciation for cultures that contrast with the American principles they grew up being exposed to in their everyday life, and in the academia realm universities initiate. The learning process an ESL student endures to acquire proficient reading and writing skills in the English language will benefit their career pursuits by increasing their awareness and knowledge of a culture outside their own, and how to competently communicate.
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Kent State University, Office of Global Education. kent.edu. www.kent.edu/glocaleducation

Writing Center Review Submission Form

The Writing Center Review is an interdisciplinary journal containing select assignments written by Kent State Stark students. It is published each spring by the Writing Center staff as a way to showcase excellence in academic writing. We accept submissions from all subjects and at all levels. We would love to read your writing!

Submission Guidelines:

1. The piece of writing must have been written for a Kent State Stark course during the Spring, Summer, or Fall semester of the previous calendar year.

2. A professor (either the professor who assigned the work or the professor who acts as your advisor) must nominate your work for consideration by signing this submission form.

3. We generally like to see papers between 750 and 4000 words (3-12 pages). We will consider shorter or longer works, but longer works (exceeding 4500 words) must be exceptional to merit inclusion. We must consider space limitations.

4. Any written assignment is welcome, regardless of subject or course level.

To submit, you will need the following:

1. A copy of your assignment sheet or paper rubric. If you do not have this, we need as much detail about the assignment provided on its own sheet of paper.

2. An electronic copy of your submission. This should not have your name on it. The title must appear on the first page. You may submit it via email in Microsoft Word format to ksustarkwriting@kent.edu. Your name and title should be the only text in the body of the email. Place “WCR Submission” in the subject line.

3. This form with the information on the reverse side filled out completely. Submissions without completed forms will not be accepted.

After you have the assignment sheet/description and this completed form, place them into a large envelope. Address the envelope to the Writing Center, Library 114. After that, you need only drop it off at the window on the fourth floor of Main Hall, or at the Writing Center in the Library, room 114. Do not forget to email your electronic copy.
Please fill out the following form completely. Do not forget your signature, it gives us permission to print your work upon acceptance. **All information must be provided if your work is to be considered. Please print.**

Name (as you would like us to print it):

__________________________________________________________

Street Address:  

City: __________________________ State: ___________ Zip: ______

Phone Number: ____________________

Email Address: ____________________

Contributor Information (Please tell us a little about yourself. This will be printed on the “Contributors Page” of the WCR):

__________________________________________________________

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__________________________________________________________

 Submission Title: ____________________________

Detailed Description of the Assignment (you may use the assignment sheet of the rubric instead; **both options need the professor’s name, the course number, and the class name):**

__________________________________________________________

__________________________________________________________

__________________________________________________________

Professor’s Signature:

Name ___________________________ Date ____________

Student’s Signature:

Name ___________________________ Date ____________

**Note to the professor:** This signature indicates that you support the student’s work and recommend it for publication in the *Writing Center Review*. **Note to the student:** This signature gives the *Writing Center Review* permission to publish your work in this journal, both in print and on our website.