

SPRING 2016

# MINERVA

CELEBRATING UNDERGRADUATE RESEARCH & CREATIVITY AT UNCG



A PROJECT OF THE RESIDENTIAL COLLEGES  
AN OFFICE OF THE UNIVERSITY TEACHING AND LEARNING COMMONS

# Welcome.

Research is an essential part of the undergraduate experience at UNCG and at the Residential Colleges in particular. Regardless of their majors or career paths, our students learn from our faculty the importance of scholarly inquiry and are encouraged to first ask important questions and then seek creative and innovative ways to find the answer. At the University Teaching and Learning Commons, we are honored to have the opportunity to encourage the work of our students through initiatives like our Residential Colleges, faculty mentorships, and the Undergraduate Research, Scholarship and Creativity Office. In this magazine, we present to you a sampling of the projects happening in the Residential Colleges written by undergraduate students in the Ashby Residential College Digital Publishing Capstone. Together they are shining examples of the high quality of work being produced by our undergraduate students.

The name of the magazine, *Minerva*, pays homage to the Roman goddess of wisdom, who has served as an unofficial mascot since the school opened in 1893. The image of Minerva has graced every diploma, appears on the official college seal, and welcomes visitors with open arms from the east courtyard of the Elliott University Center. And in these pages, we offer you stories that reflect UNCG's dedication to academic excellence and creative inquiry.

We believe that Minerva would be proud.

# MINERVA

— SPRING 2016 —



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# BOUND TO BE BEAUTIFUL

## *The Art of Makeup and Skincare Through History*

*By Jacob Register*

UNCG sophomore Katherine Zoller loves makeup. Most days you can see her walking out with a full face on, and it isn't always subtle. She has dark, shaped eyebrows, flawless foundation coverage, dramatic black eyeliner, immaculate eye shadow, and she looks great wearing it. This semester, Katherine is researching makeup, but she isn't just playing around in eye shadow and lipstick. She's taking the time to study the makeup of different cultures across history, and she's learning the tricks to accurately apply makeup and help those with skin problems, as

she outlines techniques with sources that range from current day articles to books that are hundreds of years old.

Makeup and creating art in general has been a passion of Katherine's since she was very young. From painting with oil pastels to learning to perfectly apply lipstick, she believes anything that involves creativity is considered art.

However, when people usually pick up a cheap lipstick from the drugstore, the first thought that goes through their minds isn't usually "I

wonder what inspired this,” or “I wonder where the tradition of applying a black line to your eyelid came from.” Her research explores the historical value and timelessness of makeup, cosmetics, and the art of ancient skincare routines, and she discovered a wealth of information.

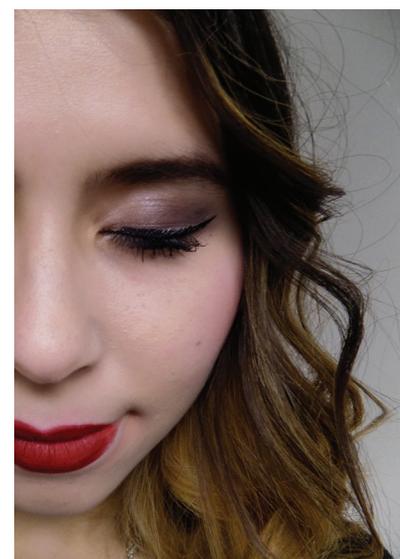
A good example of her research is what she discovered about Cleopatra, who is often the first historical figure that comes to mind when people think of the eyeliner. While thick, winged, kohl eyeliner is still prevalent in fashion, there are paintings of Cleopatra depicting early forms of the style. While it was the fashion for ancient Egyptians to wear eyeliner, there is research suggesting that Cleopatra may have used the ingredients in her kohl eyeliner to ward off infections that were prevalent then.

Another important avenue of Katherine’s research is skincare practices. In addition to Egyptian traditions, Japanese skincare has had its influence on the contemporary skincare industry. In the late 1990’s and early 2000’s researchers learned about the primary ingredients of the skin rituals of the ancient geisha traditions, hidden for hundreds of years. These skincare rituals include the uses of oils (primarily camellia), green tea, rice, and azuki beans, which are common household ingredients in Japan and used in a lot of their personal skincare routines and are now easily found in convenience stores.

This kind of beauty information that her research uncovers is helpful to anyone with an interest in makeup or history. “Makeup tells us a lot about a culture’s particular beauty standards, and looking at what the makeup is made of also shows what kind of resources were available to a specific group of people,” says Katherine. Her research could also be useful for more than just makeup fanatics or history lovers: “I think that makeup is... applicable to most everything,” she explains. “Even businessmen can use makeup in their photos, so it’s important to learn...” about different techniques.

Katherine likes learning about makeup and she thinks it’s essential that others learn about it as well. “I think it’s important to know history, even if it doesn’t apply to personal interests.” Katherine is benefiting personally from her research as well. She wants to own and market her own makeup company one day and learning as much about makeup as possible will give her a leg up on the competition. She considers herself an “insider,” but not an expert, in the makeup industry.

“Makeup is everywhere around you from convenience stores to high-end department stores,” she explains. “The relevance of cosmetics will always be a competitive market.” This project is headed in an exciting direction, and the end result is bound to be beautiful.



*Above, Courtney Calestini wears a dramatic eye makeup design applied by Katherine Zoller. On the Cover Dee Williams models makeup styles from ancient Egypt.*



*Lindsay Sharpe poses with her co-workers from the sewing design studio.*

# HOW FASHION CYCLES

## *Apparel Design Major Links Fashion and History*

*By Zoey Chao*

What is the first thing that comes to mind when hearing the word fashion? The answer varies for everyone depending on their gender, geographical location, ethnic or cultural background, or economic class. Unlike some fields that always seem to be moving only forward, fashion trends change constantly, cycling back in and out of popularity throughout time and history. Fashion is complex, different around the world,

yet, at times, classic and universal. Lindsay Sharpe, an apparel design major, knows this complexity well. Because of her experiences in her coursework, her own personal interest in fashion, and her recent fashion show project, she is researching the “fashion cycle,” or the ways that fashion trends move in and out over time, borrowing and revising style. Sometimes a fashion item comes back as part of another style trend after twenty years. And

other items people consider fashionable are not always limited to a period in history, but instead are part of fashion history, with some styles becoming “classic,” timeless, and always in fashion.

How do fashion trends return? Lindsay has learned that there are many possible answers. Trends could occur because of a simple political policy or a significant social event. To Sharpe, fashion trends are part of the history, and most of the time a fashion designer creates a garment with aspects from the past. As a result, the essence of the garment reminds many people of the memories of an earlier period in time and makes it easier for the fashion trend to attract populations connected to those memories.

A fashion cycle usually takes 2 to 3 years from its beginning to its decline, and how it starts can be unplanned occurrences, rooted in the value system of people during a specific point in time or influenced by a particular cultural background. It could also occur because a certain company intends to make a look or item popular.

Technology and social media can also play an important role in the fashion industry. Once a person who is considered a celebrity wears a fashion item and a photo of him or her wearing the item is posted on social media, people who admire them may want

to mimic their style and buy the same object or a very similar object as the celebrity. These kinds of events can dramatically affect a fashion trend through years, or even cause a decline in a fashion trend.

Who has had the greatest effect on fashion trends? The answer can be completely different, depending on the historic time period. The majority of runway shows in recent years have focused on providing the upper class with new fashion styles. This makes runway fashions shape what is seen culturally as fancy or luxurious.

However, in contrast, during the Seventies, jeans had the biggest impact

*“Designers have the ability to change the fashion of the decade and make it revolutionary.”*

on the fashion world. Instead of being adopted from a high fashion company or celebrities, jeans originally came from the working class and then spread to the upper class.

Regardless of how much fashion changes over time, it is always part of the history and culture. A simple dress could contain hundreds of stories, each of them with the potential to represent a critical transition or complex concept.

Understanding fashion, as Lindsay is learning, is not only about what people wear, but also about being a part of the world and the communities within it: learning fashion helps people to make connections to others and gain knowledge of our past. The definition of fashion is no longer limited to the hierarchy of the runway; it is a part of people's everyday life.



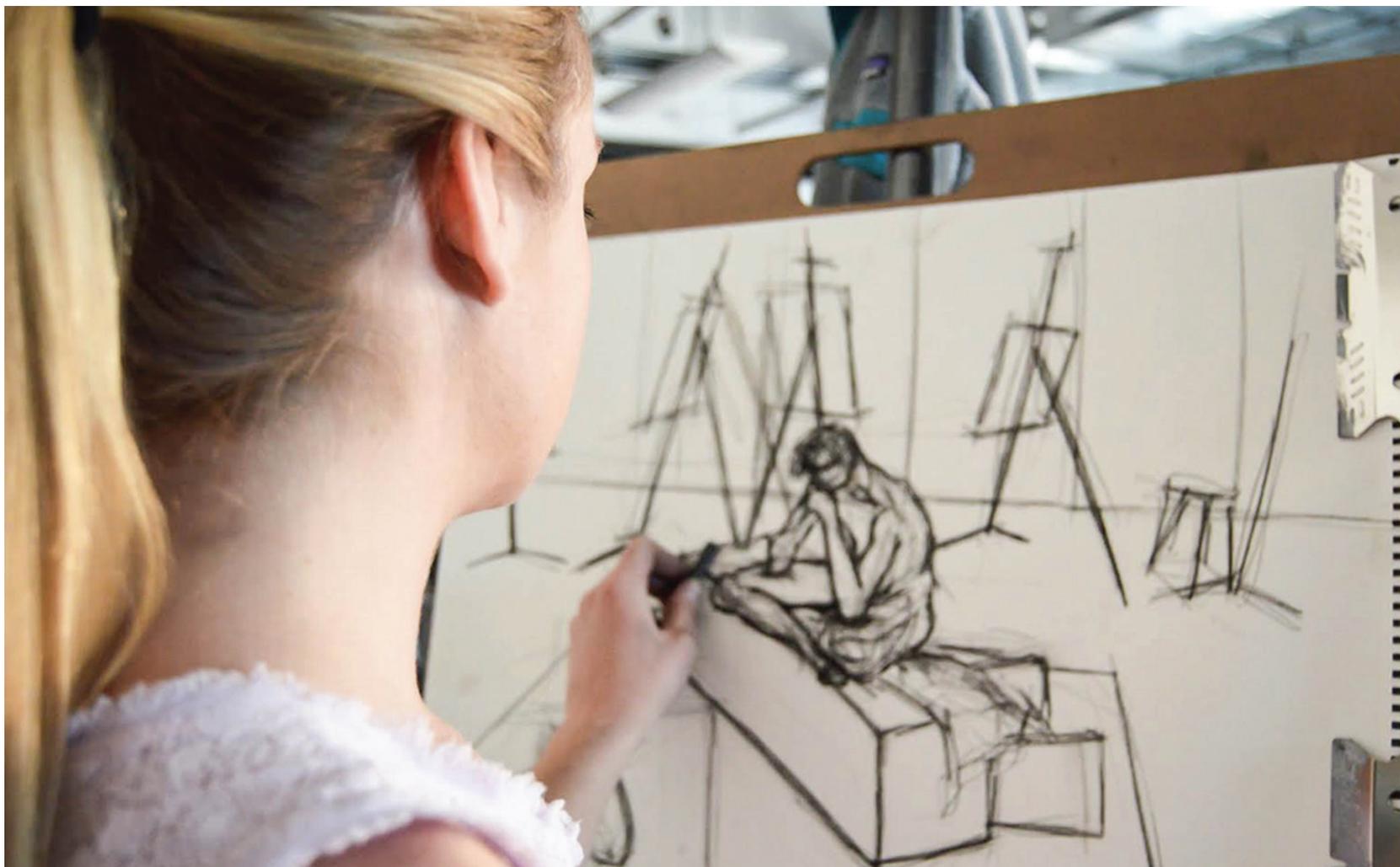
*Along with her Apparel Product Design Major, which requires a lot of time with a sewing machine, Lindsay is also minoring in Business with plans to become a Product Developer.*

After completing the course, "Survey of Historic Costume," Lindsay's interest in history and fashion was solidified. In her research she has been able to analyze clothing worn in different historical time periods, and while seeing an evolution in fashion throughout the decades, she also recognizes similarities between apparel worn in the past with trends

recurring now. "With a love for history and fashion, what better way than to combine both and explain how we are reviving history through the clothing we are wearing today," says Lindsay. "While learning new information I have gained new friends, made memories, and moved forward with my dream career."

Lindsay hopes that by gaining knowledge about the fashion cycle and trends, people visiting her website will be able to identify garments that incorporate design aspects from history. Just as every individual has a history, clothing does as well, and wearing that history displays the dramatic fashion shift during a particular decade. Currently, there has not been as drastic a change in fashion as there has been in previous decades. Instead, inspiration for designs has come from history. Lindsay explains, "designers have the ability to change the fashion of the decade and make it revolutionary; however, it is the consumers that have the ultimate power to decide the fate and length of each fashion trend."

Empowered by her research, Lindsay plans on becoming a product developer, the person who edits new garment designs to best fit consumers. As a product developer, Lindsay's goal "would be to take a design and implement it into a classic fashion trend." And she dreams of a new list of Designers who are classic trendsetters: Ralph Lauren, Christian Dior, Calvin Klein, and Lindsay Sharpe.



*Krista Culpepper works in the Art Studio at UNCG.*

# THE VALUE OF ART

## *Krista Culpepper Re-envisioning Art Curriculum in School*

*By Guy Smith*

Imagine students drilled on Common Core subjects, such as math and science, and never having the opportunity to take a real art class. This reality is one possible future for our K-12 public schooling system. Art, particularly in leaner economic times, is often in danger of being cut from public schools, whether it is Visual Art, Theater, Dance, or Music. Krista Culpepper is researching Art Curriculum reform in hopes of creating a change in attitudes about the value of art

classes, including adding a more vigorous focus on foundational art concepts, to increase the chances of continued funding. As an Art Major studying for her BFA with a concentration in Art Education, Krista's experiences here at UNCG have made her think about experiences at her public high school, raising concerns about the future of public school art departments. Krista took public school art classes growing up and noticed that the classes are more often about freedom of expression than they are about

the basic elements and principles of design, and public school arts courses have become disorganized and seemingly informal with little structure. During her research, she also found that schools in

*“Cutting art from public elementary schools would negatively affect students for the rest of their academic careers.”*

the UK are having similar curriculum problems within their Visual Arts classes. Earle’s research suggests that “overzealous art teachers have themselves made learning in art appear to be all too simple, all too easy, and all too much fun... Too many people perceive the study of art as child’s play, hardly worth the time it takes,” which is ultimately a problem because not only are the students suffering academically from this approach, but the reputation of the whole arts program suffers as well.

With the art curriculum structured the way it is today, Krista isn’t surprised that students, parents and administrators don’t value art class when compared to Common Core subjects and courses that require standardized state tests. With administrations shifting most of their time, energy, and funds to math, science, and writing, students get the message that art class isn’t important.

Instead of focusing on self-expression, Krista argues that art curriculum should be more intellectually challenging. “In public art classes now, you don’t learn very much. While obviously this depends on the teacher that you get, having a set curriculum at a certain standard will make sure that the students are at least learning the basics of art, which is something I didn’t get in my public high school,” says Culpepper.

Krista is a firm believer in “basics first” when it comes to learning, then you have a strong foundation to build upon for the rest of your life. This is true for anything you are trying to learn. Krista uses the example of basketball. “When learning to play basketball, you aren’t taught to run complicated plays and shoot 3 pointers; no, you are taught how to correctly dribble the ball and to aim for the little square on the backboard.”

She says it’s the same thing when teaching art. Students of all ages must learn elements and principles of design, which means learning the colors, value, shape, space, texture, line.” These skills must be honed, perfected, and built upon to continue in art classes up into high school. Calculus students do not take calculus without knowing basic multiplication and division first, yet art curriculum often skips over the essentials and heads straight for the “Art is all about freedom of expression.” That’s where Krista has found the root

of the problem with art curriculum in public schools: losing the focus on fundamental concepts diminishes the perceived value of art classes. If students are taking art only to get an easy A on their report card, it is seen as child's play and unimportant to education.

Instead, if art curriculum focuses on critical foundational concepts, students are learning complex ideas of design, composition, analysis, and critical thinking, and these are skills valued in culture, by teachers and employers.

Culpepper says that students gain decision-making skills from creating art and actually choosing important elements such as composition, colors, values, shapes, and subject matter. Does the project have greater meaning than just pleasing visual aesthetics? "Art is especially important to the development of young children's brains," says Culpepper and "cutting Art from public elementary schools would negatively affect students for the rest of their academic careers and even their lives." Art helps kids develop motor skills and learn to problem solve. Students who take art classes at any level will learn to voice their thoughts, take outside criticism, as well as give their own opinion and critique others' work as well.

Krista finds this to be imperative; many students have a fear of speaking in front of even a small group of people and

sharing their thoughts. Art classes, when structured and taught well, can help students learn skills that they will apply in their jobs and daily lives. Having these abilities can make the student more competitive in the work force, because people with the capability to invent and problem-solve are in high demand among employers.



Krista's research reveals some of the reasons why art classes in K-12 public schools are in peril. Passionate about the work in her field, Krista hopes her research will help address these issues surrounding public school art curriculum and in turn help her to be the best art teacher she can be.

*Art Education major Krista Culpepper.*

*Photograph by Amelia Powers.*



*Paige Rabinowitz, a sophomore Media Studies Major, zombies her way through her research.*

# THE ART OF F/X

## *The Past, Present and Future of Special Effects Makeup*

*By Dana Norwood*

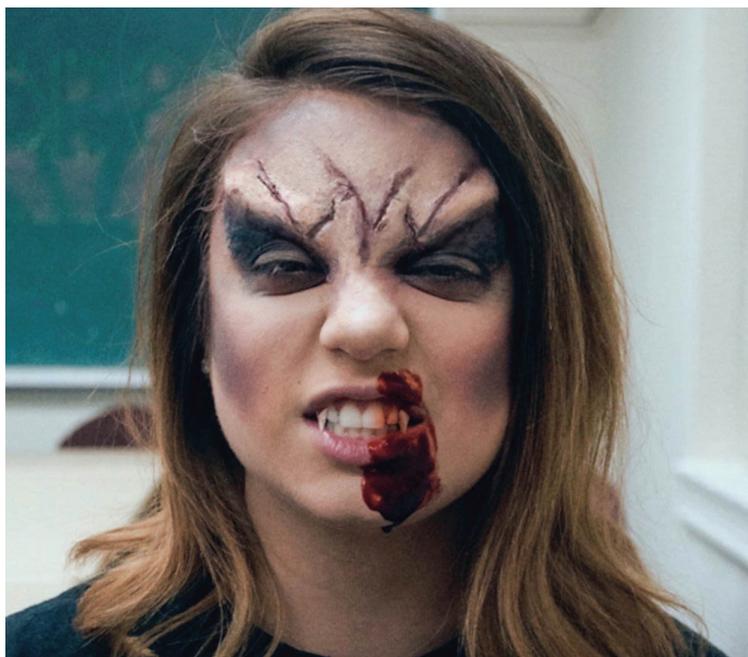
Something unexpected happened to Paige Rabinowitz when she joined Ashby Residential College: she discovered what she wanted to do with the rest of her life. Paige came to UNCG as a vocal performance major and threw herself into learning the classical canon and technical performance. However, as she worked with Ashby's annual Haunted House and her Core Course on Hollywood Musicals, she discovered a new path. "Through my committee work and classes I discovered a talent and passion for

something I never knew I loved so much: film and special effects makeup." Paige's research takes her hobby and moves it towards the realization of her career. Focusing on the art of special FX makeup and how it is currently being used in the entertainment industry, Paige looks at the evolving techniques for special effects makeup, which has been around since the early 1900s and has played a key part in the development of not only horror films, but fantasy and dramatic films as well.

By investigating the state of the special effects makeup industry, Paige has learned about the incredible effects that can be and are done with makeup, particularly in an era of filmmaking that is being overshadowed by computer graphics and virtual realities. Paige was able to articulate not only the technical production behind special effects makeup, but also the current debate in Hollywood over Computer Generated Images (CGI) as opposed to the use of makeup: “CGI definitely has a place in the special effects world; it is just being overused. It’s an incredible tool that has greatly helped the advancement of film and TV...but the bottom line is it’s hard to make anything digital look 100% real.”

Paige’s research into the early, foundational uses of makeup and effects revealed that one of the first times viewers saw special effects makeup was in F.W. Murnau’s 1922 film *Nosferatu*, an unauthorized adaptation of Bram Stoker’s book *Dracula*. F.W. Murnau used visual effects such as strategic use of light and shadow, and winches and pulleys that would magically open doors and crypts to help set the tone of the film, but the special effects makeup applied to actor Max Schreck to turn him into the vampire Count Orlok made the biggest impact on terrified silent-film audiences.

The popular television series *The Walking Dead* and the advanced techniques in makeup used to create the numerous “walkers” featured in almost every

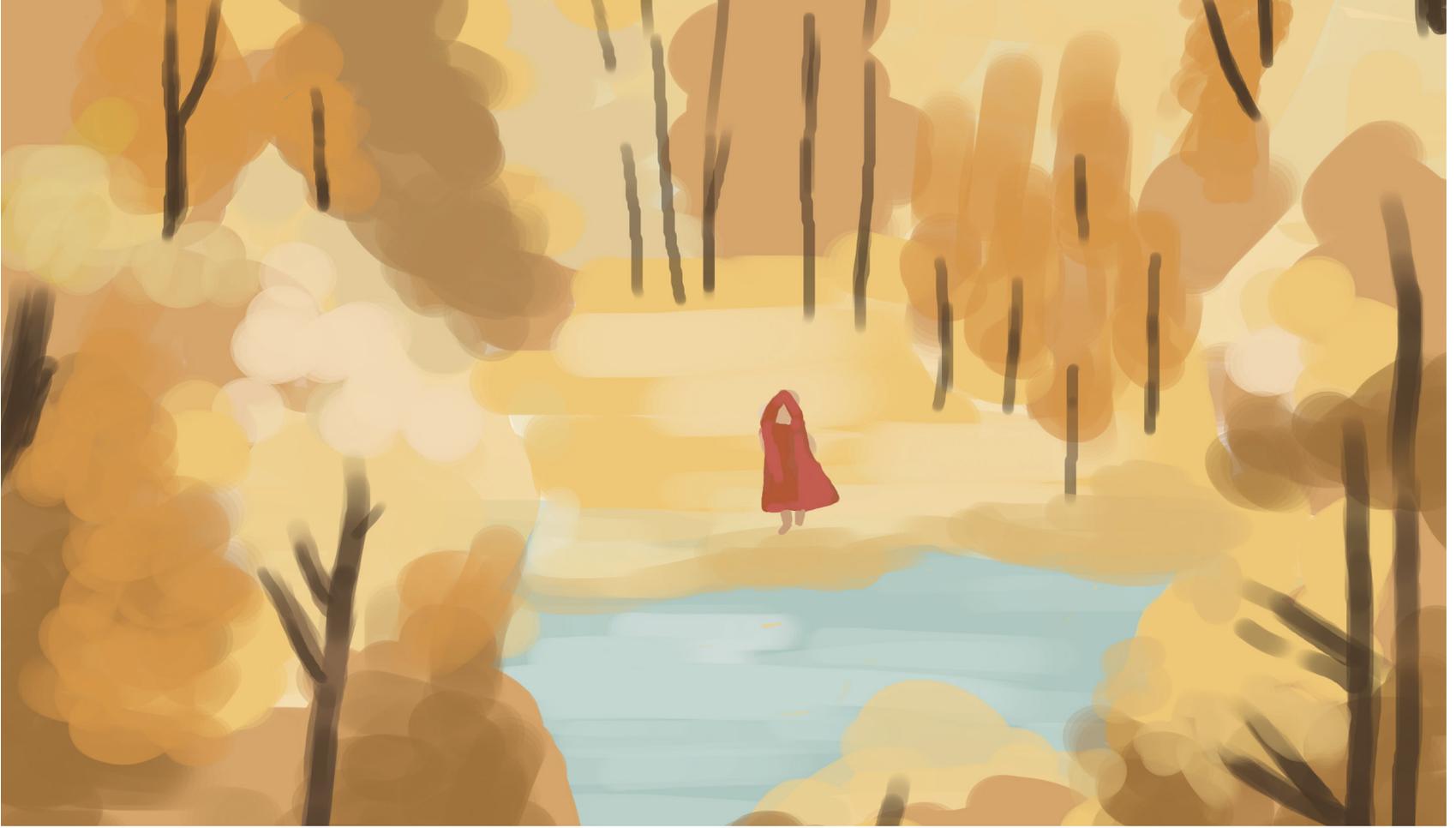


*Andrea Pascal in Buffy the Vampire Slayer-inspired makeup.*

episode also became an area of focus for Paige’s research. She discovered that the “walkers” are actually an homage to legendary horror filmmaker George Romero’s *Day of the Dead*. Paige notes that “though the zombies known as walkers in the show definitely have more of the rot and gore factor, inspiration from Romero’s zombies can clearly be seen in them. They all have the same gaunt look while focusing in on prominent facial features.”

An illustration of Paige’s research is her makeup tutorial video and several photographs of her finished products.

Paige will continue to take her passion for special effects makeup forward, as she is planning to continue to work with Ashby College’s Haunted House, and is also in the planning phases of working on an independent short film, *Toddlers Attack II*.



*Art Major Zoey Chao's water color painting titled "Land."*

# DIGGING INTO DISNEY

## *An Art Student's Journey into Disney Animation*

*By Lindsay Sharpe*

Remember the days when you sat on the couch watching your favorite Disney movie on VHS? Sx-Yu Chao does. Zoey Chao, as she is known to her American friends, remembers the first time she saw the Disney film *Tangled* (2010). It was then that Chao knew she had a love for Disney animation. Chao describes her early impressions: "Many of these films had a simple premise and a predictable story, yet I was astonished by the animation and its uncanny ability to immerse the audience in a whole new world, full of dramatic scope and breathtaking images that

could never be put into words. Looking back, these films inspired me to pursue my own art in an effort to create a similarly immersive experience, as Disney had done for me so many years ago."

Intrigued with the artistry of the past and present, Chao's research takes a deeper look into the heart of Disney animation and technology. With the advancement in technology, both the format of the films and the techniques used to create the animation within them have evolved

since Disney's first cartoon, *Steamboat Willie*, was released in 1928.

Chao's research uncovered many different types of Disney animation techniques. *Snow White and the Seven Dwarfs* premiered in 1937 and was the first full-length cell-animated feature in motion picture history. The movie used live actors to display motions for the characters as the basis for the drawings and characters' actions portrayed on screen. The film was also the first feature-length animated movie to utilize the multiplane camera, which involves a process where many paintings of foregrounds and backgrounds were made on different carriages of the camera and each was lighted differently, creating a soft look with different levels of light. The multiplane camera continued being used for Disney films for the next 50 years up until *The Little Mermaid* (1989).

Chao's favorite film, *Tangled*, is a 3D computer-animated film and was made using computer-generated imagery (CGI), which is the application of computer graphics to media (film, print, web, video games). Made through two dimensions, CGI makes scenes look three dimensional for special effects. Even with these sophisticated methods, incorporating the old technique of hand drawing used in movies such as *Snow White* was still the main goal for animators while creating the film.



*Zoey Chao's painting inspired by animation.*

Today, the most recent Disney movie, *Big Hero 6* (2014) uses a beta rendering program called Hyperion. Hyperion is a global-illumination simulator that transfers light to the camera and pigments colors while illuminating other items. Viewers wouldn't be able to see Hyperion at work even though it was used throughout the film, especially when Baymax, the main character, was illuminated from behind.

Chao's realization that Disney Animation Studios encourages animators to incorporate some of the past into current films, including *Big Hero 6*, informs her own work as an artist. She likes that the Disney company still embodies the same artistic goals established early on. Chao, too, plans to create modern animations that reflect historic techniques.



*Edward Shaw acts out a classic symbol of drama.*

# A COMEDY OF DRAMA

## *American Society and the Evolution of Comedy and Tragedy*

*By Krista Culpepper*

Have you ever taken the time to wonder what comedy and tragedy are? When did comedy and tragedy come into existence? How do these two genres affect us as a society? Edward Shaw got curious about this subject and learned that both comedy and tragedy were invented in order to represent, through performance, the basic human characteristics that exist in the subconscious.

However, for Edward Shaw, Theatre is more than just a performance. Actors and actresses

memorize lines, put on well thought out costumes, and have their best stage makeup on. Everything is planned and prepped, from the set, to the lights, to the sound and music, but for Shaw, Theatre is more than just fun and games. Instead, theatre represents society. This can be seen throughout history and we see it often in America, even today. Today people don't go out and see as many live productions as they used to, but theatre is much more prevalent than one may think: the effects of theatre are now more often found in films.

Since the beginning of theatre, comedy and tragedy were used as separate conduits to embody society in both happy and hectic times. But, as the use of tragedy and comedy increased, the two genres combined into a hybrid of both in order to better represent the human foil in modern society.

Edward's research, in particular, investigates the current American interest in Dramedy, which is a hybrid of comedy and tragedy, the already familiar genres, especially if studying Shakespeare was part of the curriculum in high school. So how have comedy and tragedy evolved into an idea that represents society in America today?

Edward's research began with Ancient Greece. Theatre has been a way for societies to express themselves in sadness or a way to lift themselves up in times of adversity. Many artistic movements developed after the Peloponnesian War, and an example would be the creation of theatre, specifically comedy and tragedy. Edward was surprised about how vital theatre became in times of hardship, not only in ancient times but currently, because it was used specifically to bring communities together. A more recent example is the 9/11 terrorist attacks on the US. Most do not know that comedy shows were put on as a means to lift the spirits of the American people.

Shaw became very drawn to the idea of tragedy and comedy being one entity, instead of two separate parts like they are

typically understood to be. Shaw says, "Dramedy is becoming more prevalent in modern society in the US, because people don't go to see theatre shows as much as they used to."

Edward's commitment to learning about theatre is not new. He has been interested in theatre since high school and his passion for it has only grown from there. His goal is to become a theatre teacher in the future, and his courses and this research project have given him a considerable amount of experience.

Edward says he won't end his theatre research after college though. Shaw wishes to acquire as much knowledge



of theatre history as he can in order to pass his understanding on to future generations. Through this research project developed as a website, Edward hopes to reach theatre teachers and theatre students.

*Edward Shaw reads about his craft.*



*Animation artist Alexis Davis works on a digital composition.*

# CARTOONS COME OF AGE

## *Researching Premier Animation Techniques*

*By Chris Roesner*

Alexis Davis is a current UNCG student researching a topic that we have been familiar with since we were children: Cartoons. As a kid, you probably saw the basic Saturday morning cartoons while you sat in front of the TV in your pajamas. Maybe your parents took you to see the newest Disney movie that recently hit the theaters. However, you most likely never heard of any animated movies or TV shows from outside of the United States. Other than some TV shows or movies that have come over from Japan, the animation industry around the world is non-existent to Americans.

There is a whole world of animation that Alexis wants to explore. She wants to change the way you think and see cartoons.

From a young age, Alexis has been interested in cartoons like *Spongebob*, *Pokemon*, and *Sailor Moon*. Growing up, she became really fond of the cartoons that not only premiered on TV, but also shows from Japan, more commonly known as anime. Now, as a current New Media and Design student, she is immersed in art: from motion graphics and designs to storyboard animation.

For this project, Alexis is researching the different types of animation from England and France. For two countries that affect the world globally, England and France have really been behind in the animation department. In contrast to England and France, America and Japan are the two powerhouses of animation. Because of the different plots, themes, techniques, methods, and styles that are used to produce different types of animation in these countries, each of them has had varying degrees of commercial success. What makes Japanese and American cartoons so popular in other countries and why are England and France struggling to get anything produced and shown overseas?

Instead of just focusing on one type of animation style, Alexis is researching a variety of styles in this medium including 2D, 3D, and stop motion. Alexis talks about how she really has had a passion for animation beyond the basic 2D scale and hopes to be able to produce many different types of projects in the 3D and stop motion field. For this project, she really wants to focus on how much hard work, perseverance, patience, and effort it takes to create a successful animation.

Animation techniques are rapidly changing and evolving every day, and these techniques are traveling quickly across the globe through the international highway of knowledge that is the internet. Worlds once isolated

inside the minds of their creators, only reaching an audience through literature or sub-par animation can now reach a global audience as the creator intended. However, according to Alexis, the vast majority of these worlds are only reaching a wide audience when created by the two kingpins of anime, the United States and Japan.

*“I hope to open up a new area of thought... and to widen the spectrum of how anime is perceived in the 21st Century.”*

Early on in the research process, Alexis learned about many methods and techniques used in different countries. Alexis feels a real sense of optimism about the potential future of animation, given all of the new techniques and ways to distribute animated features, but accompanying this optimism is an unfortunate aspect of the global animation community: the dominance of the U.S and Japan.

The main focus of Alexis’s research addresses this dominance. In particular, she has looked at the ways that other countries and their animation have been misrepresented, resulting in a stagnant creative environment where the common

ideas and style remain at the top of the field, suffocating the beauty of the ideas of other countries. However, Alexis's research illustrates that the animes from countries like France and England are distinctly different and new compared to the usual popular shows and cinema.

Instead of just seeing her digital capstone as a research project, Alexis has also taken the opportunity to learn more about the degree that she is pursuing.



*Alexis Davis, pictured here, won the inaugural Digital Capstone Award for her project: 21<sup>st</sup> Century Animation.*

She feels like this project will give her the opportunity to further her studies and increase her knowledge about her future career. With her research, she will be able to take her findings into the job field and use her knowledge to set herself apart from her competitors in the animation field. "Since I started working on this

project," says Davis, "I have been able to learn more and understand a subject I thought I knew all about. I feel like this digital capstone has opened my eyes to not only my writing process, but to the design field."

From her work, it seems clear that animation is more than something for children. Animation is able to tell stories, create ideas, and portray themes to a wide audience. With all of the hard work and trial and error that goes into producing one movie or one episode of a show, artists and directors deserve to be recognized by many people.

Animation deserves to be seen as something more than just a hobby or a way to make money. Animating is a difficult art form that should be respected rather than seen as something so basic as a flip book. The fact that some movies and TV shows take over 5 to 10 years to produce is difficult to imagine. The fact that people work hours and hours does not guarantee success.

Instead, animation is a valuable source of art in the 21st century, and Alexis's project reminds readers that "animation should be cherished and respected as something more than just cartoons. I want the world to understand that Animation is more than just art" says Alexis, and her research project on 21st Century Animation project helps meet that goal.



*Masami Oshita's photograph illustrates the dark inner creepiness that can inspire Satanic scares.*

# SATANIC MEDIA PANIC

*Chelsea Korynta Examines Satanic Panic of the 80s and 90s*

*By Gabrielle Marcoccia*

Every day the media presents controversial topics. When it comes to these topics, some might question the role media plays. You might wonder how these topics effect the way culture perceives this information as it is directed to us. Chelsea Korynta dares to question this assumption for her research project, when she analyzes the effect of the Satanic Panic Scare of the 80s and 90s.

Like many, Korynta began this project with preconceived notions. "I thought that it was more that people were uneducated about Satanism, but it was really that children said that they were victims of Satanic ritual abuse. They were actually counseled in ways that got them to make up and fabricate stories," says Korynta. This multi-faceted project looks at the social hysteria from its origins, to how it spread,

and what effects the panic had on law enforcement, Christian communities, and child psychotherapy. Her research project is now dedicated to examining the progression of child psychology and how courtroom procedures and testimony are handled today.

*“I hope readers will think about how elements of this panic have re-surfaced throughout media coverage and think about how they form ideas based on what they see in mass media.”*

Korynta spoke of a particular cultural shift in America during the 80s and 90s that contributed to the Satanic Panic Scare. The social norms changed as women were regularly entering the workforce and leaving the home behind. Putting notions of the ideal housewife in the past, American culture shifted expectations and created the need for daycares and preschools. Mothers had to leave their children in order to work and provide for the family. They left their children in a respectable and safe institutional environment, but still mothers had the fear of leaving their children with perfect strangers. This new

social anxiety created the foundation for the accusations of Satanic ritual to come.

The Satanic panic scare shared some similarities with the Salem Witch Trials during the 1600s, as alleged criminal activity was based on verbal accusations from both the accusers and the accused, rather than facts. Since there was little concrete evidence, testimony from children obtained in therapy was used as evidence. Chelsea's research, in particular, highlights the progression of how child testimony affected the case. Chelsea points out that “the traumatic questioning of children that was used to try and condemn the daycare personnel was then found to be useless and false.” The psychological evaluations conducted in the McMartin preschool trial required further examination after this case and its handling of the children's testimony.

As Korynta says, “It is no longer acceptable testimony to use repressed memory theory in which psychologists would talk about what they think the children should remember, because they repressed it.” Children are no longer coerced into telling someone else's truth because of what happened in this case. The repressed memory testimony of children in daycare fueled the mass hysteria surrounding the scandal of daycares and their involvement in Satanic ritual practices that then allowed for a large scale cultural bias to develop

based on social perceptions of the case's media exposure.

Korynta's research also revealed that music played a role in the issue of Satanism in culture. Rock bands were known to have contributed to the fear associated with Satanic or demonic messages, because they were allegedly present in their music. With bands like Kiss, Led Zeppelin, Def Leppard, and ACDC, popular in the 1980s, the media turned its attention to rock and roll as a possible source of the Satanic problem.

Today, it sounds almost humorous, but the fear at the time was very real. Court cases accusing daycare providers have racked up multi-million dollar legal bills, and while no guilty verdict was reached in this case, people were jailed for years over these accusations of Satanic activity. While the Satanic Panic has fizzled out and largely been debunked, the paranoia that originated in the 1970s and came to a head in the 80s and 90s is a phenomenon that can be applied to similar "panics" today.

Over thirty years have passed since the repressive testimony of children sent the media into a frenzy, and no hard evidence of Satanic Ritual Abuse has surfaced since. Law enforcement has widely discredited claims made by parents and students. Psychotherapists

now reflect on the damaging effects of recovered memory practice, and students who attended the McMartin preschool have come forward and apologized, ultimately confessing to giving false testimony.

The media hysteria of the Satanic scare can be seen as indicative of the power the commercial media can have over American culture. Korynta's look back on history provides some welcome perspective on Satanism as a religion



and on how peoples' biases led to this court case. As Korynta reminds us, "It is important to show the suffering of these groups dealing with miscommunications and misconceptions because of the prejudices people hold."

*Photo by Masami Oshita depicting dark images interpreted as Satanic in nature.*



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