Introduction
- This paper is in its preliminary stages of being written (draft is due Friday)
- I chose this artifact to analyze because I was moved by Kesha’s resiliency
  - Drew me in as something rhetorical and powerful
- My analysis will show that without seeing this performance, the audience experience would not have been the same. Kesha’s performance is one that needs to be seen in order to be understood; Janelle Monáe sets the audience up for the shift from the #MeToo movement to Time’s Up, then Kesha enacts it, bringing the audience with her on her journey from victim to survivor.

Context
- Performance/Song is a response to her subjected abuse from producer, Dr. Luke
- In 2014, Kesha sued him seeking to void all contracts because of the sexual, physical, verbal, and emotional abuse he subjected her
  - Rape, sexual harassment, negligent infliction of emotional distress
  - Took her creative control
- In 2016, after two years of trials, lawsuits, and more than ten years of abuse, Kesha was denied an injunction to allow her to record new music during her trial period apart from Sony Music.

Literature Review
- There is no recent rhetorical scholarship done on this performance, as it is relatively new
- In terms of research, I chose to focus on studies done on music as protest, and how celebrities can advocate for social change
  - My research found that celebrities are becoming more involved in political movement
  - Celebrity appeal \(\rightarrow\) gain attention
- Protest Music
  - Music has been a way of stimulating change not only in how listeners view a social problem \(\rightarrow\) how they choose to think about it.
  - Since Vietnam, music was used to answer the call to “‘save’ or change the world for the better
• Method
  o Stephen Browne’s Close Textual Analysis
    ▪ Explain how texts operate not only to produce meaning, but also how to effect persuasion and “activate conviction” in a public context
    ▪ CTA engages a text rather than imposes
    ▪ Begins and ends with particulars of a text itself
  o Best way to illustrate the use of CTA is to use my artifact
  o There are four guiding principles of CTA and I will use one concrete example as analysis in order to demonstrate how these principles operate together in evaluating a text

• Principle One
  o ONE MUST DISCOVER HOW A TEXT OPERATES, RATHER THAN JUST DISCOVERING ITS MEANING
  o Lyrics are modified → Recording: Monsters → singular MONSTER
  o Sexual violence is a crime of power, so she disempowers her abuser by not referencing him by name, just as figure "Praying” is employed to help not only Kesha make peace with her past, but also to inspire others to do so as well.

• Principle Two
  o CONTENT: PRODUCED MEANING REDUCED TO A PROPOSITIONAL LEVEL
  o FORM: A PATTERN THAT INVITES PARTICIPATION → EXPECTATION
  o Uses imagery to invoke emotion within her audience
    ▪ Equates “flames” and “hell” to use the scene of hell to demonstrate the severity of abuse
    ▪ Hell is the worst place one can go in religious circumstance
  o “I'll bring thunder, I'll bring rain”
    ▪ Reminiscent of a storm
    ▪ Storms can be destructive and cause damage upon gravity
  o Kesha → compares herself to storm because when [she is] finished, they won't even know your name” signifying to her listeners that through her resiliency, when the song is over everyone will focus on her strength, and how it has helped her overcome and bring down her abuser.

• Principle Three
\begin{itemize}
  \item When we hone in on specific details, we run the risk of the bigger picture being overlooked
    \begin{itemize}
      \item Context: The Grammys fell in the middle of a firestorm of the media coverage of sexual abuse in the music industry.
      \item Janelle Monáe introduced Kesha with a fiery speech about Time’s Up. Monáe frames Kesha’s performance for the audience in a sense that Kesha is taking us on a journey into the Time’s Up movement from the #MeToo movement, further empowering her abuse story from victim to survivor
    \end{itemize}
  \item WE’RE HERE AND WE MEAN BUSINESS
  \item Vocal registry
    \begin{itemize}
      \item Strain → Indicative of her journey from a victim to survivor because she left every ounce of her torment within her lyrics.
    \end{itemize}
  \item Principle Four
    \begin{itemize}
      \item Importance of artistic expression on the persuasiveness of a rhetorical text
        \begin{itemize}
          \item Black (Golden Globes) → Kesha’s color of white
          \item White is hopeful, clean, and is even suggestive of new life
          \item During the Grammys, Kesha’s stylist noted that “they chose white because it stands for resistance”
            \begin{itemize}
              \item Black typically has a negative connotation attached with it (ex: Mourning)
                \begin{itemize}
                  \item REINVENTS MEANING BEHIND COLOR
                  \item Wearing black in grieving protest → wearing white in a nod to the new era of survivors
                \end{itemize}
            \end{itemize}
        \end{itemize}
      \item Contrast between darkness and light, at the beginning of the performance, the performers are mostly in the dark, with only a small bit of light upon them
        \begin{itemize}
          \item Dark lights = black worn for the #MeToo Movement
          \item Light= reflects the acceptance of change and birth of Time’s Up
        \end{itemize}
      \item Movement
    \end{itemize}
\end{itemize}
• Kesha selected a collective of women who represented different factions within the music industry.
• Kesha walks out into the audience with Camilla, Cyndi, Andra, Julia, and Bebe following and remaining close to her
• Cyndi Lauper places a hand on Kesha’s shoulder at the climax of the song (the clip played before)
  o but removes her hand so that Kesha could finish her song alone to finally conquering her battle with her abuse.
• In final moments of performance, kesha burst into tears as her fellow performers embraced her.

**Contributions**

o She seems to have one hand in the #MeToo movement, yet this song allows her to break free from the label of “victim” and allows her to say Time’s Up.
  o Still at the beginning stages of this paper, but I am left with the “what does this mean”
    ▪ Does rhetorical advocacy like this offer a movement, or simply just a moment?
  o The media around Time’s Up and #MeToo seems to have died down: on one hand, we have to face again another performance on a long list of celebrity advocacy, yet this performance was so widely received and highly politicized.
  o Like Liv focused on the women’s march, we can better understand richness of movements if we see how they worked in simultaneous analysis.
    ▪ me too, womens march, and we tend to get fixated on one component of moments of advocacy