



On June 6, 2024, the Starliner, a spacecraft designed and built by Boeing with a \$4.2 billion grant from NASA, launched for the International Space Station, carrying astronauts Sunita “Suni” Williams (acting as the spacecraft pilot) and Barry “Butch” Wilmore (mission commander) with it. Prior to takeoff, the launch date had been postponed several times due to unexpected setbacks. During previous test flights, the spacecraft had 2 malfunctioning thrusters but both were fixed before the crewed test flight. The crew also found 5 helium leaks in the propulsion system and additional thruster malfunctions after the ship docked at the International Space Station. Helium is a key component which preserves the spacecraft’s structural integrity and maneuverability.

NASA has been unable to discover a concrete cause for these defects, but researchers believe that the fuel and oxidizer were unable to mix properly due to the high temperatures caused by passing through the

atmosphere. Although Boeing believed that the Starliner would be able to safely bring the two astronauts back to Earth, their return has been postponed to this February, when they are scheduled to come back with NASA and SpaceX’s Crew Dragon, whose crew will leave two spots for the stranded astronauts. For now, Williams and Wilmore are assisting the astronauts on the Space Station, carrying out research and experimenting with the Vegetable Production System.

Both Williams and Wilmore are well-equipped to handle risky situations such as this. Wilmore, the commander of the mission, is a veteran of two space flights and has spent 178 days in space before this mission. He was a pilot on space shuttle Atlantis for the STS-129 mission in 2009, and the flight engineer for Expedition 41 until November of 2014. Sunita Williams, the spacecraft pilot on this flight, has spent 322 days in space across the span of two previous missions— expedition 14-15 in 2006-2007, and Expedition 32/33

in 2012. According to statements from NASA, the two astronauts are in good health on the ISS. In an interview from the ISS, the astronauts admitted to missing their families but were doing well and enjoying their extended stay in space. Messages from their families maintain that, while they are missing the two astronauts, they are unconcerned about the astronauts’ safety.

Despite the many reassurances that NASA, the astronauts, and their families have given, newly released photos from the station reveals the astronauts, specifically Williams, looking gaunt. Being in space for much longer than expected has taken a toll on her body, and her total body weight loss can be seen in her sunken cheeks. Generally, women lose more muscle mass at a faster rate in space than men, as found in an experiment done by Ball University in 2023. Astronauts experience a higher caloric burn due to the changes in gravity and the body’s maintenance of body temperature (their bodies are forced to work harder to complete simple tasks).

They are encouraged to eat at least 3500 calories a day, but a diet with proper nutrition may not always be available in space. With the time of return unsure until later dates, only time can tell what further impact the stay will have on the physical and mental health of the astronauts. Until then, the research done by Williams and Wilmore provides valuable information on the Vegetable Production System and other robotic operations in space.

Works Cited

<https://spacenews.com/fifth-helium-leak-detected-on-starliner/>

<https://www.nasa.gov/news-release/liftoff-nasa-astronauts-pilot-first-starliner-crewed-test-to-station/>

<https://www.ndtv.com/world-news/8-days-to-8-months-sunita-williams-barry-wilmore-extended-stay-in-space-6715868>

<https://www.dailymail.co.uk/sciencetech/article-14045511/health-concerns-NASA-astronauts-stranded-ISS.html>

<https://www.floridatoday.com/story/tech/science/space/2024/09/13/weve-got-a-ride-home-starliner-boeing-nasa-astronauts-williams-wilmore-space-station/75205102007/>

IN THIS ISSUE:	Introducing Luther Tsai (Page 3)	Math & Punctuation (Page 5)	Broadway's Future (Page 6)
----------------	----------------------------------	-----------------------------	----------------------------

Haiti’s Struggle for Stability

By: Derek Lee

Recent attacks in Haiti underscore a profound political struggle within the nation, as the government grapples with suppressing the pervasive influence of gangs. However, in-fighting and breakdowns in communication have severely undermined the effectiveness of these efforts.

The abrupt emergence of chaos can be traced back to the assassination of President Jovenel Moïse in 2021, creating a vacuum in the Haitian political space (Robles). Following this assassination, Haiti has been operating without a democratically elected president. Initially, Ariel Henry, assumed an interim leadership position, acting as the prime minister of Haiti.

More recently, the government has been under transitional governance, where a council is tasked with stabilizing the country and exterminating the issue of gang violence. However, with the incongruence of political values among members of

the Transitional Presidential Council (TPC), troubles in policy change have run rampant.

All the while, gang-controlled communities in Haiti continue to expand, seizing control of vital infrastructure, including hospitals and grocery stores. Once in control, these gangs impose their own laws, dictating daily life and extorting residents through “protection fees.” Many gangs are believed to have ties to political figures within the TPC, who turn a blind eye to the escalating violence. As a result, gangs have taken advantage of this impunity, transforming entire neighborhoods into no-go zones, further isolating residents and worsening the humanitarian crisis.

The impact of this gang violence has been devastating for Haitian citizens. Ten of thousands have been displaced as violence forces families to flee their homes, while restrictions to governmental infrastructures leave more individuals without access to

basic necessities. According to the United Nations, more than 5,358 people have been killed and 2,155 others injured in gang-related violence this year, with a total of 17,000 casualties since the beginning of 2022 (Adams).

Recent events illustrate the escalating violence. On Christmas Eve 2024, gang members attacked Haiti’s largest hospital, which had recently reopened after being closed due to gang violence. The assault left two reporters and a police officer dead with dozens injured. Disturbingly, the gang responsible posted a video of the attack, leading many to speculate that the violence was intended to intimidate and instill fear within the community. Experts suggest that targeting healthcare facilities serves as a demonstration of gang dominance, further destabilizing vulnerable populations.

Weeks earlier, a massacre of over 207 people occurred in Port-au-Prince, Haiti (UN). This, yet again, was a show of dominance. However, in this massacre, a significant number

of those executed were elders accused of practicing voodoo against gang members; those who tried to flee the area for fear of reprisals or were suspected of leaking information about the crimes to local media were also executed. This highlights these gangs’ deliberate attempts to punish disloyal communities, serving as warnings to others.

The inadequacies that the government exhibited in stopping these attacks highlight the Haitian government’s decreasing control over the nation’s worsening crisis. As gangs grow bolder, their influence extends far beyond violence, infiltrating Haiti’s political, economic, and social spheres.

Works Cited

<https://www.nytimes.com/2025/01/06/world/americas/haiti-gang-massacres-murders-instability.html>

<https://www.nytimes.com/2024/12/24/world/americas/haiti-hospital-shooting.html>

<https://news.un.org/en/story/2025/01/1158781>



NEWS

Introducing Mr. Luther Tsai

By: Nina Chou

What is your name and what do you teach here at MAK?

My name is Luther Tsai and I teach Bible 9, 7th Geography, and 6th World History.

Why Morrison?

In the end, everything just worked out at Morrison. I was called to not necessarily teach at a Christian school, but more just seeing the needs. We’ve lived in Asia for 20 years so I just saw a need. Actually, I mixed up Kaohsiung with Keelung so we ended up discovering new places here in Kaohsiung too. We knew we wanted to contribute to education, and it was an added blessing to work at a Christian school. Having taught at a university before working on IB education in my masters, my strength is more in "curriculum" than in teaching MS and HS—I’ve never done that before. It’s quite a challenge, but in terms of content, I’m a curricular planner



for scholastic for history. I did apply for teaching history here.

What is your hidden talent if you have one?

I’ve taken Whing Chun (the art of Yip Man/Bruce Lee), Kendo, and laido which is like Tai Chi with a samurai sword. My wife and I are going to try to continue laido together in Kaohsiung in January.

What would the students be surprised to find out about you?

I once had hair are long as Jacob and I used to like heavy metal music. I got into heavy metal because of the lyrics within the songs. Bands like Iron Maiden make a lot of songs with references to literature. There are many intellectual articulate heavy metalers out there.

What is one funny memory you've had during your teaching experience at Morrison?



Recently in G6 & G7 I’ve been learning the meaning of *skibidi*.

Is there a quote or saying that you live your life by?

“Christ in you, the hope of Glory.”

I hear that a lot of the time, teacher planning and grading can be just as stressful as the workload the students have. How do you manage your time to ensure everything is on time? What advice would you give to students who are bombarded with the current workload?

With [all] new courses to teach this year, I manage my time by committing 2-3 hours a night on weekdays and 5-6 hours each day on the weekend to ensure everything is on time. It’s a commitment I make as a conscientious teacher... it’s necessary at the beginning to make it better at the end.

If you could have one wish that would impact your immediate community, what would it be?

I guess it would follow along

with “Christ in You”—to see each student not as what they are but what they could be, to encourage them in how they’re growing and how God is shaping them. Especially for students, that’s my biggest joy. I find classroom management difficult but relationships are what I want. I want students to have the confidence for lifelong learning.

What’s your go-to tea order? :)

I prefer a mango shaved ice full of toppings .

What are your favorite parts of MAK so far?

The vibrant students and holistic focus on sports, academics, and "whole-life" passion!

NEWS

ACSC Swimming in Hong Kong!

By: Nina Chou

The Sharks made waves at the ACSC Swimming hosted by the International Christian School in Hong Kong. They showcased their competitive spirit and dedication to serving the local community. This event brought schools from all over the globe to compete against friendly Division 1 and Division 2 ACSC schools. Captain Audrey Wang, Recab Dang, Nina Chou, and Jolie Lin represented us brilliantly over the 5 days of intense competitions, diving into races ranging from the quick 50-meter Freestyle race to the challenging 400-meter Individual Medley.

However, the Sharks' impact didn't just stop at the pool! In Hong Kong, they supported

the local community through the volunteerserviceprovidedbyICS Hong Kong, demonstrating God’s work by gifting cardboard box collectors with basic necessities and supplies. Cardboard box collectors are a group consisting of mostly elderly individuals who gather cardboard to earn a minimal income often struggling to make ends meet. They work long hours every day to earn simple money from selling these cardboard boxes, and some days the boxes they collect aren’t even enough to buy a simple bread. The swimmers bridged language and cultural barriers to gift these collectors with tools that will help make the collectors' work a little easier and more fruitful, reflecting the heart of the ACSC’s



mission and demonstrating relay alongside other coaches values of empathy and service. to earn a 2nd place medal.

Their performance in the pool was equally remarkable. Jolie Lin delivered outstanding results, securing three medals in 50 Freestyle, 50 Butterfly, and 100 Freestyle, and achieving a personal record of 32 seconds in the 50 Butterfly. Audrey Wang showed off her experiences and technique, earning 4 different 4th-place medals. Lastly, Coach Liao raced in a

Congratulations to the Only Sharks that swim for representing us with both excellence and heart! Their achievements and inspiring way of representing our school in Hong Kong are a testament to their dedication, sportsmanship, and compassion!



Animated Media and Time

By: Euri Beja

With animated TV shows, movies, or series, it seems that every new story made is forced to follow a corporate companies deadline to the detriment of the story. This is pretty understandable. However, when time is cut for seemingly unimportant reasons, the story is thrown out. With the increase of this conversion of events happening to more and more stories, it's time to face the problem. I think we should give these shows the liberty of time to truly craft something they would have wanted or something with which they would have been satisfied.

A childhood favorite of mine—*Star vs. The Forces of Evil*—which is a Disney animated series that ran from 2012 to 2019 with four seasons, is no stranger to this issue. It's about a magical girl with a magical wand from a land called Mewni who works with her Earth friend Marco to fight off monsters trying to steal her wand. Nearly the entire series was great; however, the ending fell short. The series attempted to conclude everything at once

and with a tight deadline; this had to be done in an episode or two. Many things that should have been finished separately were merged into the final episodes when they tried to end show. It was nothing more than unsatisfactory. Disney's decision to cut the show forced the creators to leave the slow initial pace of the show, cramming the plot into a smaller space.

It's frustrating to think that something deeper and more conclusive could've come from the show; I think it's a shame that it's now wasted potential. I truly believe that if Disney gave them enough time to follow through with their slow pacing, the show's ending would have been much more satisfactory to both the creators and the fanbase. By contrast, some animated productions showed us the value of more time put into developing their shows. Netflix's animated series *Arcane* is an amazing example. It took six to nine years for its two seasons, including the planning and logistics as well as the production of the show itself. It resulted in becoming

one of the highest-rated shows of the past year, praised for its beautiful storyline and amazing animation.

The show's unique art style, animation style, and various music compositions, each with unique quality was an incredible selling point and the time it takes to arrange both is tremendous. I think with what *Arcane* was

When it comes to deadlines and decisions we can control, we should choose to give time.

trying to accomplish, time was needed and, thankfully, given. One thing many fans enjoy is the attention to detail, no matter how small, and the amount of foreshadowing that connects the plot together. Without the time to curate those details, *Arcane* would have been half of what it is now. Despite the long wait between seasons, fans appreciated the show's commitment to quality over speed, proving that patience can pay off.

Overall, I think it should become common courtesy for corporations to give even

a little more time for stories to develop. Obviously, if such decisions were inevitable or it had something to do with legalities, what can you do about it? When it comes to deadlines and decisions we can control, we should choose to give time. In the case of a smaller series production like *Star vs The Forces of Evil*—which doesn't carry the same weight or urgency

as Marvel—Disney could have probably given them much more time since I don't think anything warranted it to be rushed. This is in contrast to *Arcane*, which took years to carefully develop and become a widely-received masterpiece. Its attention to detail, intricate world-building, and cohesive storytelling were only possible because the creators were given the time to perfect their vision. The show's success proves that when quality is prioritized over speed, the results can be extraordinary, and fans are more than willing to wait.

Math Shouldn't Have Punctuation!

By: Faith Hsu

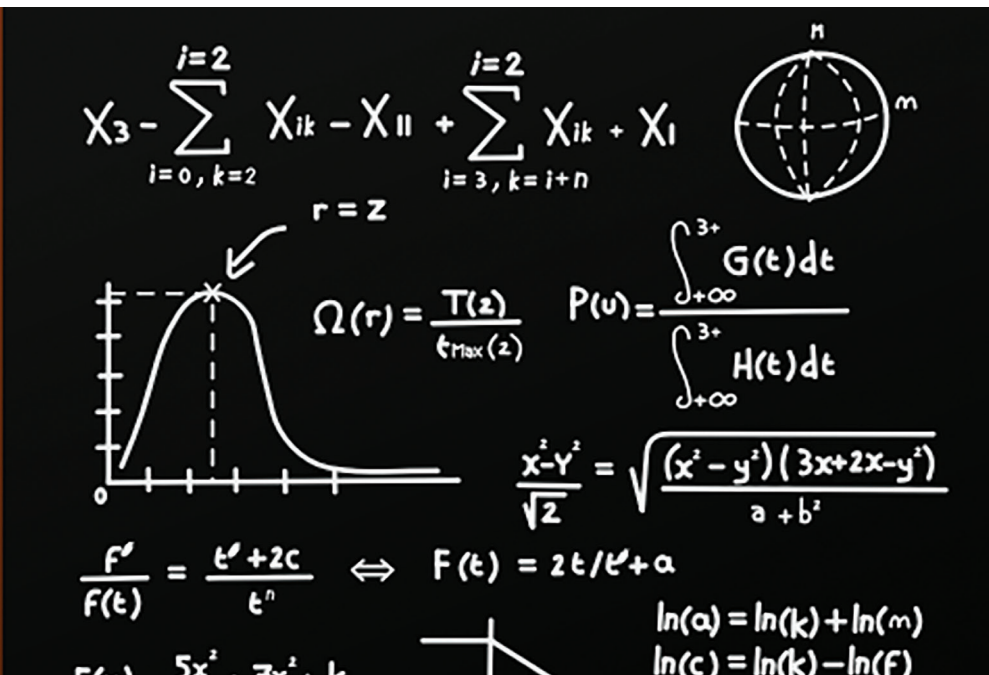
Exclamation points, periods, commas. Which of your classes comes to mind when you think of these punctuation marks? For most, it's English. For a few, it's AP Lit (if you're extra like that). For probably no one, it's math.

You might be wondering: why bring up math? Isn't math just numbers and symbols? Well, for the longest time, I thought the same thing. That is, until one day in Algebra class when I found out that math does not just include numbers and symbols, but exclamation points too. My first reaction to this realization was confusion, because what do you mean "5!" just means 5x4x3x2x1. I can barely understand math with all the numbers, letters, and fractions—now we're adding exclamation marks too? My second reaction to this realization was outrage. Math had already plagiarized letters from English, but, now they're taking exclamation marks?!

The most outrageous part was that the exclamation

marks weren't even needed in the first place. In English, exclamation marks are often used to emphasize something or show excitement and enthusiasm. Very useful, right? The exclamation marks in my math lesson, on the other hand, were just a symbol to explain the process of multiplying a number by all the numbers below it. For example, "6!" meant you had to multiply 6x5x4x3x2x1. Don't get me wrong; the idea of having a symbol instead of writing a number multiplied by all the numbers below is a smart idea. Using an exclamation mark as the symbol, on the other hand, is not.

For one, there are so many other cool symbols mathematicians could have used. Mathematicians could have used the star symbol, or even something simpler (if they were worried about efficiency) like the good ol' smiley face symbol. Not only are these options so much better looking, but they're also way more fun and memorable to draw. Think about it; doesn't drawing a star



or a smiley face each time you use the binomial theory sound better than writing a boring old exclamation mark? Secondly, the only reason mathematicians use exclamation marks as the symbol is because back then it was way easier to print a single symbol than a long list of numbers multiplied together, and the exclamation mark was chosen to be that symbol. Tell me, why are we letting a century-dead mathematician choose what symbol we use in math nowadays? We're living in

modernity, not the Victorian era!

I say let's ditch the exclamation mark, leave it to the literature people to deal with that, and take up a new symbol. Who's with me?! Note, this exclamation mark is a symbol of exclamation not multiplying factorials.

Works Cited:

https://math.stackexchange.com/questions/802141/history-of-notation#:text=used%20to%20denote%20the%20factorial,Christian%20Krampp%20chose%20%22!%22.

Natasha, Pierre, and the Great Comet of 1812: The Show That Predicted Broadway's Future

By: Anna Shaffner



During the 71st Tony Awards there were four nominations for Best Musical. These included *Dear Evan Hansen*, *Groundhog Day*, *Come From Away*, and (most notably, in my opinion) *Natasha, Pierre, and the Great Comet of 1812*. *Great Comet* is an adaptation of Leo Tolstoy's *War and Peace*, set to a Russian folk-rock-electropop score. The show also featured groundbreaking set design, completely reimagining the theatre using diner-style booth seating and raised platforms within the audience that allowed the show to be immersive in an entirely new way. However, despite the originality and quality of the show, it only stayed open on Broadway for ten months. This was due to a mix of financial problems and casting controversies; since then, the show has stayed relatively obscure (despite its loyal but small fanbase).

This staging was just one of the things that set this show apart during its run. Despite not receiving much appreciation or success in its time, I believe that *Great Comet* set the stage (pun intended) for modern Broadway as we know it today. For example, it is the theatre-in-the-round staging that is receiving so much attention and intrigue in Broadway's current *Romeo + Juliet* (starring Kit Connor and Rachel Zegler). While *Great Comet* was obviously not the first show to use a stage-in-the-round design, there are certainly similarities in the way the shows use this setup to break boundaries with the audience, creating an intimate and secretive atmosphere

audience and allows the actors to walk through the mezzanine. These paths cut out niches that become the rooms and settings of the show. Not only does this design extend the story into the audience, but there is seating built into the back of the stage. This creates a theatre-in-the-round, with the actors visible from all sides, and makes for a very intimate and unique viewing experience.

While the stage and lighting design is an integral part of *Great Comet*, the music has also been influential in postmodern Broadway. Combining Russian folk, rock, and EDM elements, *Great Comet* was one of the first shows to experiment with mixing genres to this extent. Bringing musicals out of the genre of showtunes is very common now in musicals like *Hamilton* (which draws inspiration from hip-hop), *Hadestown* (a folk-opera show with jazz influences), and *SIX* (an electropop concert-style

show). The folksy narration of *Hadestown* is very reminiscent of Natasha's narration throughout *Great Comet*, especially the conversational lyricism that prioritizes storytelling over flow.

The diner seating that *Great Comet*'s set designer Mimi Lien placed at the back of the stage clearly influenced the staging of *Moulin Rouge*, which places two rows of table seating at the forefront of the catwalk that extends into the audience. While *Moulin Rouge* does not fully enter the mezzanine as *Great Comet* did, it still continues this trend of breaking the stage barriers to involve the audience in the story.

While the stage and lighting design is an integral part of *Great Comet*, the music has also been influential in postmodern Broadway. Combining Russian folk, rock, and EDM elements, *Great Comet* was one of the first shows to experiment with mixing genres to this extent. Bringing musicals out of the genre of showtunes is very common now in musicals like *Hamilton* (which draws inspiration from hip-hop), *Hadestown* (a folk-opera show with jazz influences), and *SIX* (an electropop concert-style

show). The folksy narration of *Hadestown* is very reminiscent of Natasha's narration throughout *Great Comet*, especially the conversational lyricism that prioritizes storytelling over flow.

Both the music and design of *Great Comet* exemplify the direction Broadway was heading at the time. Its groundbreaking set and lighting design, the ingenuity of its storytelling, and the utter originality of the entire production make it a standout show. For such an influential and predictive musical, it's truly shocking that it didn't receive a single Tony Award. Despite not being very successful on Broadway, *Great Comet* led the way to where the Broadway scene has ended up. The influence the show has had on theatre as a whole is astounding, especially given how unknown it remains. *Great Comet* is one of the most underrated shows that has run on Broadway, and I would love to see a revival of it at some point in the near future.

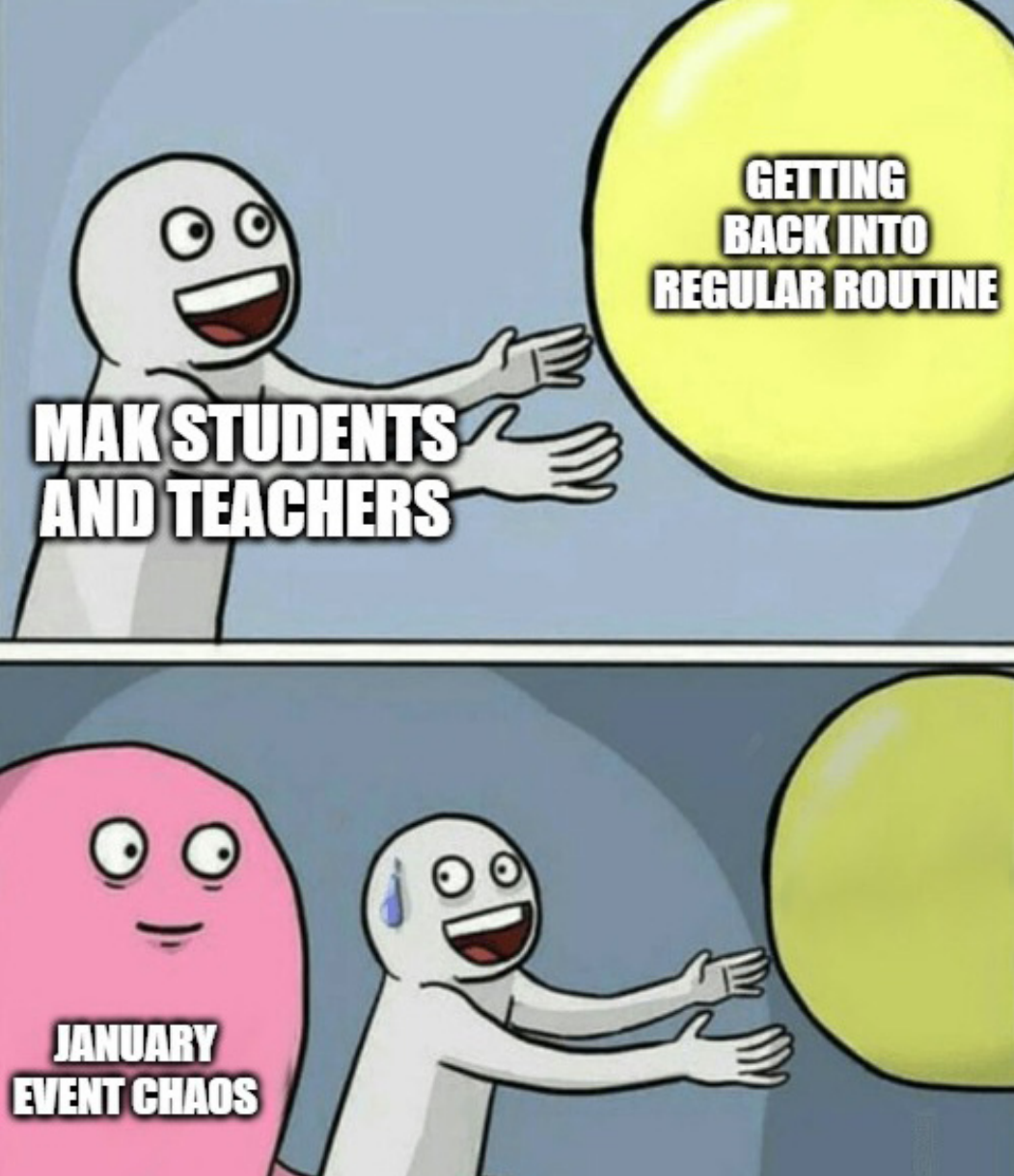
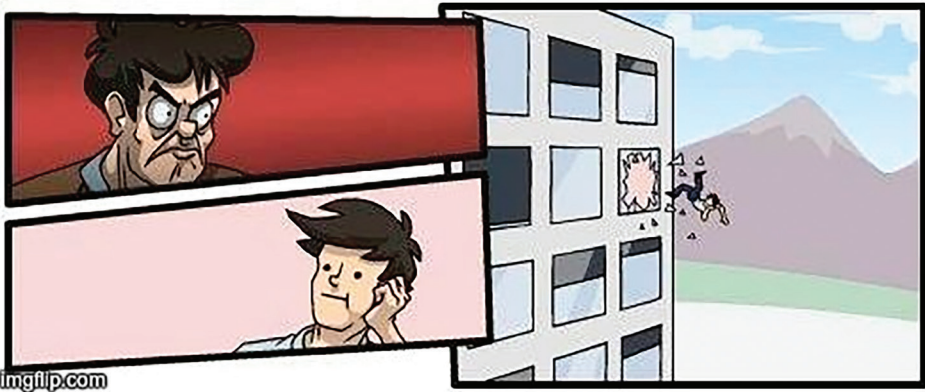
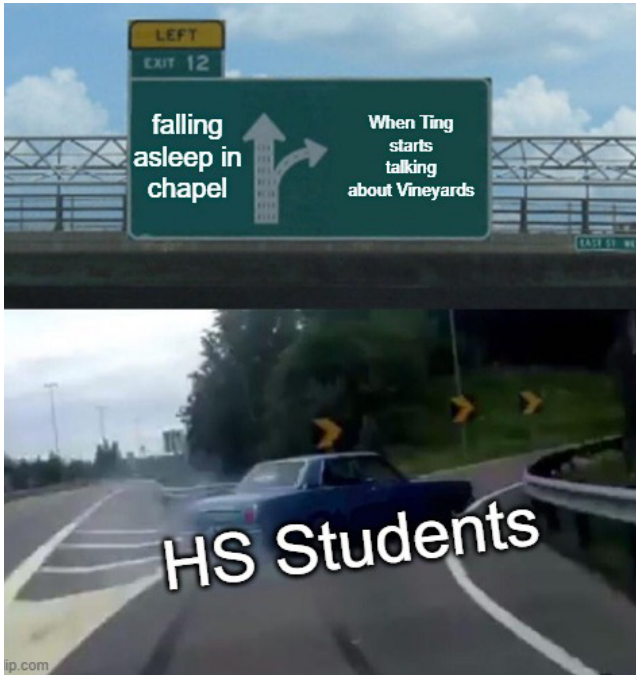
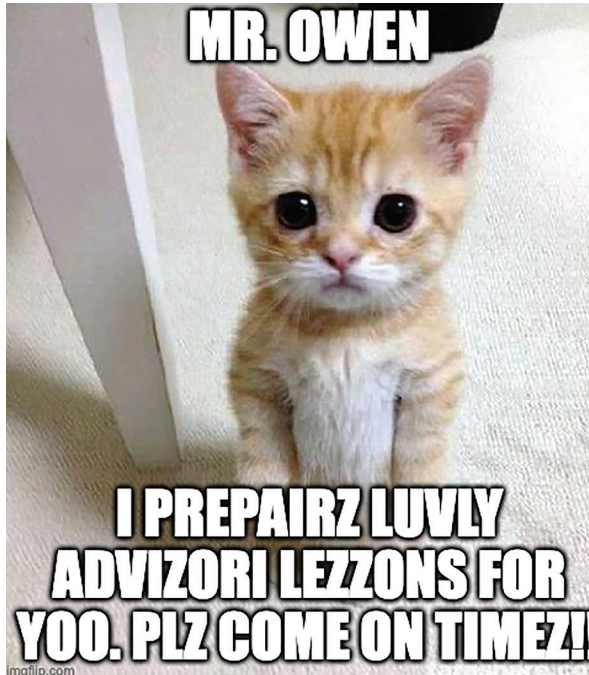
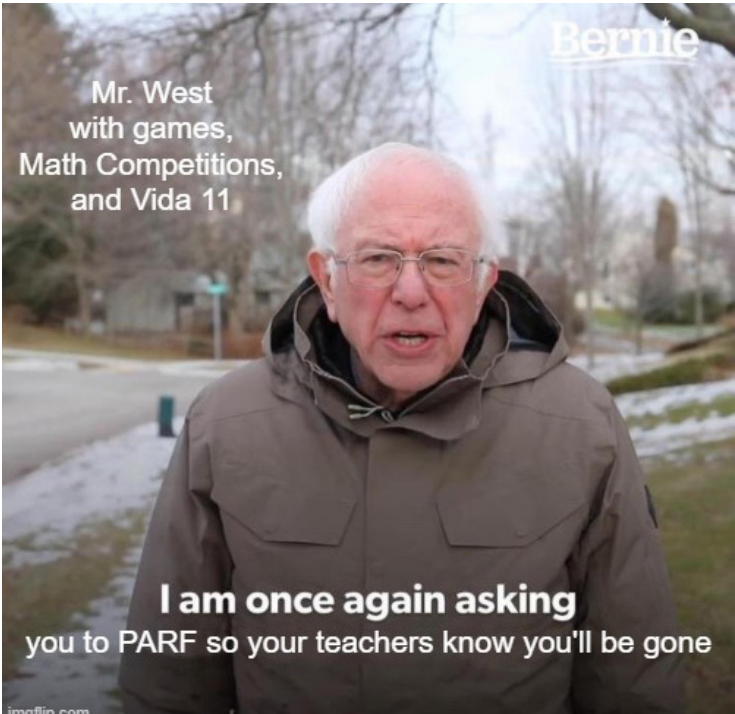
						2		
	8				7		9	
6		2				5		
	7			6				
			9		1			
				2			4	
		5				6		3
	9		4				7	
		6						

6	2	4	5	8	1	9	3	7
5	7	8	9	3	4	1	6	2
3	1	9	2	6	7	5	4	8
1	4	7	8	2	5	6	9	3
8	9	3	1	7	6	4	2	5
2	5	6	4	9	3	8	7	1
7	3	5	6	4	8	2	1	9
9	6	1	7	5	2	3	8	4
4	8	2	3	1	9	7	5	6

Brain Teaser:
What makes this number unique:
8,549,176,320?

Answer: It has each number, zero through nine, listed in alphabetical order. (Source: Reader's Digest)

MEMES



Personality Quiz: How Chaotic are You?

By: Sharon Liu

Add up the numbers of each choice to get your answer!

1. What's your favorite candy (it had better be one of these)?
 1. CHOCOLATE
 2. That American candy they don't sell in Taiwan
 3. Generic sour candy, preferably hard
 4. Gummies

2. Which holiday do you rank highest from our list?

1. Chinese New Year
2. Christmas
3. Valentine's
4. Any holiday that involves no school

3. Your worst enemy is...

1. Pineapple (on pizza)
2. Homework
3. Nature
4. Sunlight (only choose this if you are a very specific Sharkpost member)

4. Which drink do you like best?

1. Sweet tea
2. Coffee
3. Water
4. Matcha

So how evil are you?

If you added up to 1-4:
You do not possess any evil fibers in you. You are angelic at best and nice at worst. Congrats on being a good person!

If you got to 5-8:
You're just a bit evil. Most of the time you are pretty nice and agreeable, but occasionally your mean streak comes out. But don't worry, aren't we all a little not-so-nice sometimes?

If you got 9-12:
In Daoist terms, you'd be the most balanced of all. You harbor the Yin and the Yang in harmony within you. There is light in the darkness

and darkness in the light.

If you got 13-15:
A perfectly chaotic evil person you must be. I sense a darkness that lurks beneath the mess that you create. It isn't just for fun; you must be plotting something more...

If you got 16:
You are on the next level! Your evilness has exceeded the charts and you must immediately report to villain head quarters so that you can fulfill your true destiny. I hope to see you there soon (who said that?).

Celebrating the Tings' Visit



THE MORRISON

To advertise in the SharkPost or to send inquiries, please contact us at maksharkpost@gmail.com

SHARKPOST

42 Chia-Cheng Rd., Dashe District, Kaohsiung City, Taiwan, 81546 (07) 356-1190

EDITOR-IN-CHIEF
Audrey Wang

ADVISOR
Candace Brown

MANAGING EDITOR
Faith Hsu
Anna Shaffner
Shannon Wang Lee

BUSINESS MANAGER
Derek Lee

STAFF WRITERS

Anna Shaffner
Euri Beja
Faith Hsu
Mia Yang
Nina Chou
Derek Lee
Sharon Liu
Wade West

Mission statement:
To establish a medium for school news and to create an outlet for expressing student ideas.