

The background of the cover is an abstract painting. It features several vertical stripes in shades of brown, tan, and grey. Overlaid on these stripes are various overlapping circles and semi-circles in a wide range of colors, including green, yellow, blue, purple, pink, and grey. The overall style is reminiscent of mid-century modern or abstract expressionist art.

Averett Journal

*150th Anniversary Edition
2009 - 2010
Volume 27*

AVERETT JOURNAL
150th Anniversary Edition, 2009-2010
Volume 27

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President of Averett University

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Foreword

Dr. Tiffany M. Franks

Averett University President

Averett University is first and foremost a community that values learning. It is therefore appropriate that on the occasion of our 150th anniversary the faculty has chosen to resume publication of the *Averett Journal*. It is with great pleasure that we present this publication which is the result of a year-long, campus-wide effort. *The Journal* is a reflection of its contributors and, in a much larger sense, a reflection of the enduring values of Averett. It is a celebration of our exemplary faculty and staff—their scholarship and their interests.

The *Averett Journal* demonstrates just how far our creativity and intellectual discovery extend. Here you will find articles, reviews and creative work that span the breadth of Averett's disciplines. It is a fitting tribute to a community in which people from various backgrounds come together for the common purpose of sharing knowledge. Educator Parker Palmer reminds us that "knowing and learning are communal acts." It is in Averett classrooms where this true "community" begins to emerge. Averett faculty care about their students and are able to engage them in active learning precisely because, as this journal demonstrates, our faculty themselves continue to learn and explore. We are a community of scholars and learners. We are a community in which intellectual development is pursued and discovery is the goal. It is our faculty and staff who inspire students to discover, to learn, to think critically and to develop an enthusiasm for learning. Averett students graduate realizing that it is not enough to memorize facts. They are challenged to question, to think critically, and to seek answers to life's toughest questions.

Averett University has thrived for 150 years because it continues to have exemplary faculty and staff who are devoted to creating a community of inquiry and intellectual engagement. With the publication of this new *Averett Journal*, I am pleased to be able to share some of their scholarship with you. It is just an example of what Averett students experience on our campus each day.

Now, read and enjoy...reflect and consider...seek and discover....It is with great pride and gratitude that we present the 2009-2010 edition of the *Averett Journal*.

Research and Application



Faith, Doubt, and Loss in Melville's *The Confidence-Man*

Stephen C. Ausband

Herman Melville's career in America coincides in time almost exactly with that of Matthew Arnold in England. I mention this seemingly trivial fact because both men were wrestling—though in vastly different forms of expression—with the same nineteenth-century cultural crisis. That is, both writers chronicled, perhaps more extensively than any of their great contemporaries, the sense of profound loss that the century felt at the undermining of traditional religious faith.

In 1851, the year in which Arnold probably composed "Dover Beach," Melville published his masterpiece, *Moby-Dick*. Some sections of Melville's novel hint darkly at (among other things), the possibility that the world has no governance, no ultimate principle of right or wrong, good or evil. Ahab speaks of this when he tells Starbuck that he will wreak his hate upon the whale as the mask or wall behind which lurks "inscrutable" evil; and then he muses, "Sometimes I think there's nought beyond." The idea that there is no ultimate principle of good or evil, no god and no devil, but only a mask behind which lurks just nothing at all, is much more disturbing than the idea of the whale as some sort of "agent or principle" of inscrutable evil. And Ishmael adds to this more terrifying possibility when he suggests in a later chapter that the whiteness of the whale represents "the colorless all-color of atheism," a universal emptiness "from which we shrink."

Arnold's short poem "Dover Beach" is one I have described to classes as the anguished cry of a man who has had the religious props knocked right out from under him. The sound of the sea brings to the speaker's mind "the melancholy long withdrawing roar" of the "Sea of Faith," which once seemed to lie comfortingly over the world, leaving in its place now only desolate, rock-strewn beaches: "the vast edges drear/ And naked shingles of the world." A few years later, in 1855, Arnold published in "Stanzas from the Grand Chartreuse" the two lines that would sum up for many readers the predicament of the thinker in the middle years of the nineteenth century. The speaker sees himself as "Wandering between two worlds, one dead, / The other powerless to be born."

Melville published *The Confidence-Man: His Masquerades* in 1857, and the novel was, from its first appearance, controversial and confusing. Readers in the U.S. tended to ignore the book altogether; British reviewers gave it fairly good marks, but it did not sell. After the "Melville Revival" in the early twentieth century, and especially during the 1970s and beyond, this unusual novel came under close scrutiny, but opinions on its worth and its nature varied widely. Critics have regarded it as a satire on nineteenth-century greed and materialism (Baym, et al), as a musing on the uncertainty of life and the impossibility of knowing anything fully (Cawelti), as a humorous and grotesque treatment of what Albert Camus was later to call "the absurd" (Hauck, *Cheerful Nihilism*), as a championing of "charity" over "knowing" in dealing with others (Hauk, "Nine Good Jokes"), and as a satire on religious optimism, including Emerson's (Parker; see also Elizabeth Foster).

I should like to suggest that the novel might profitably be seen almost as a drama dealing with the problem of religious faith—in both its presence and its absence in the world. Ahab's comment about what the whale might not represent, "Sometimes I think there's nought beyond," becomes the major theme of this last of Melville's full-length novels. The world of

the confidence man is a world of masks and disguises; the dissembler moves from one role to another, shape-shifting with such ease that gradually the question of *who* he is becomes a question of *if* he is. Perhaps there is nothing at all behind his disguises; perhaps his only existence is as a mask held up to the passengers aboard a ship named the *Fidele* (Faith), and behind the mask there is nothing at all. It would be difficult to imagine a more clever metaphor for the problem of belief in the modern world.

We can say with certainty that the problem of belief or religious faith was one that weighed heavily on Herman Melville throughout most of his career. We see it in his novels and poems (especially in that last, strange, rambling poem of eighteen thousand lines called *Clarel*, about a modern wayfarer among the dead antiquities of the Holy Land), in his letters, and especially in the conversations that his friends and relatives recorded. One of the best examples is from his friend and confidant, Nathaniel Hawthorne. Melville visited Hawthorne in November of 1856, and Hawthorne later wrote in his notebooks that “Melville, as he always does, began to reason of Providence and futurity, and of everything that lies beyond human ken, and informed me that he had ‘pretty much made up his mind to be annihilated.’” He added that he thought Melville would “never rest until he gets hold of a definite belief. It is strange how he persists—and has persisted ever since I knew him, and probably long before—in wandering to-and-fro over these deserts, as dismal and monotonous at the sand hills amid which we were sitting. *He can neither believe, nor be comfortable in his unbelief; and he is too honest and courageous not to try to do one or the other*” (172 [italics mine]).

It is out of this inability either to believe or to be comfortable in unbelief—a predicament he must have seen in many other thinkers of the day—that Melville wrote his last full-length novel. The confidence man boards the steamship on April 1. During the course of this one day, he confronts, in one guise or another, most of the passengers. In a series of scene-like confrontations between passengers and shape-shifter, Melville presents various human reactions to the problem of faith (in humanity, in science, in nature, in philosophy, in religion). To accept the arguments of the confidence man and place trust in any of these things is to risk being fooled—almost to guarantee being fooled. But to resist the arguments and deny faith is to risk the deadening isolation, the distrust, and the universal loneliness that characterizes so many of Melville’s “divers” (characters who dare to look beneath the surface of things).

The confidence man first appears as a flaxen-haired mute wearing a cream-colored suit. The second avatar of the trickster is a grotesque, crippled African-American named Black Guinea. Confronted with the suspicion of other travelers on the boat, Black Guinea names a number of “good, kind, honest ge’mmen” who will vouch for his genuiness. Ironically, he names all the future avatars of the confidence man:

“Oh yes, oh yes, dar is aboard here a werry nice, good ge’mman wid a weed, and a ge’mman in a gray coat and white tie, what knows all about me; and a ge’mman wid a big book, too, and a yarb doctor; and a ge’mman wid a yaller west; and a ge’mman wid a brass plate; and a ge’mman in a violet robe; and a ge’mman as is a sodjer; and ever so many good, kind, honest ge’mmen more aboard what knows me and will speak for me.”¹

The successive avatars, in order of their appearances after Black Guinea, are John Ringman, who is in mourning (the “ge’mman wid a weed”); an agent representing the Seminole Widow and Orphans Society (the “ge’mman in a gray coat and white tie”); John Truman, President of the Black Rapids Coal Company (the “ge’mman wid a big book”);

the herb-doctor, selling herbs and faith in nature (the "yarb doctor"); a representative from the Philosophical Intelligence Office (the "ge'mman wid a brass plate"); and a figure called simply "the cosmopolitan," who may be a composite of the "ever so many more" gentlemen Black Guinea lists.

Among the victims or intended victims of the avatars are a college student who reads Tacitus, an immaculate gentleman with gold buttons, a charitable widow, a businessman, a sick old miser, a soldier of fortune, a Missourian, a Mississippi sharper named Charlie Noble, a transcendentalist philosopher and his follower, a barber, and a pious old man.

The confidence man's methods vary according to the personalities of the intended victims, but his purpose is always the same: he sells confidence. He tries to obtain a small sum of money from each traveler as a symbol of trust, or faith. He diddles some of his fellow travelers with remarkable ease. The widow has faith in benevolent societies, and she contributes to the Seminole Widow and Orphan's fund. The man with gold buttons, showing faith in both scientific progress and the Wall Street spirit, contributes generously to the inventor of a device that will revolutionize society along modern scientific and economic lines. A businessman buys shares in the Black Rapids Coal Company. Each has gained, of course, nothing.

More interesting in some ways, though, are the hard cases, the ones who, through long acquaintance with the world or simply through an innate distrust, refuse to place their trust in anything the shape-shifter offers. They suspect the confidence man is not what he seems; indeed, many of them suspect that nothing is what it seems, and so they place their trust in nothing. For many of them, their extreme distrust of all schemes, all systems, all "faiths" has isolated them from their fellow men, and Melville describes them in terms that are reminiscent of his description of the "isolatoes" of his other novels. They are cold, or they are crippled, sick, scarred like Ahab; their physical wounding suggests (as it does with Ahab) a spiritual or psychic wounding. Often, their humanity has been replaced by a hard, driving purposefulness that Melville describes in other novels as mechanistic.

The miser, for instance, is a "dried-up old man, with the stature of a boy of twelve." He is nearly blind, nearly crippled, and he suffers from a debilitating cough. The miser, isolated and distrustful, is a sick man, a "juiceless and joyless form" who is nearly a walking corpse. The misanthropic soldier of fortune is grotesquely deformed and is described almost as a machine, with . . . "a countenance at once grim and wizened, interwoven paralyzed legs, stiff as icicles, suspended between rude crutches, while the whole rigid body, like a ship's long barometer on gimbals, swung to and fro, mechanically faithful to the motion of the boat" (79). A tall frontiersman who rejects the overtures of the herb-doctor is "a kind of invalid Titan in homespun; his beard darkly pendant, like the Carolina moss, and dark with cypress dew," and his voice "deep and lonesome enough to have come from the bottom of a coal shaft" (72). The only man to doubt the genuineness of Black Guinea is a "limping, gimlet-eyed, sour-faced person" with a wooden leg. A Methodist minister who upbraids him for his lack of faith in anything believes the scoffer's "one lone leg . . . emblematic of his one-sided view of humanity" (12). The cripple laughs at those who give alms to Black Guinea, and his laugh is "a long, rasping, sort of taunting cry, intolerable as that of a high-pressure engine jeering off steam" (26).

Among the most interesting of the prospective victims of the confidence man are the two transcendentalist philosophers and the Missouri backwoodsman. The sublime philosopher,

Mark Winsome, is, as Edgar Oliver has shown, a caricature of Emerson, and his companion and disciple would appear to be Thoreau (62). (Never mind that Thoreau had long since disavowed such a relationship with Emerson; in 1857 Melville would have been like most Americans in seeing the two this way.) Winsome is described as a “mystical master” who denies the existence of evil in the universe, and yet he insists that men are frauds and scoundrels. When the cosmopolitan suggests that his views seem to be contradictory, Winsome’s response echoes Emerson’s dictum, “a foolish consistency is the hobgoblin of little minds.”

Winsome’s philosophy is unintelligible, and he seems so detached from the cordial world of wine and cigars that is the cosmopolitan’s that the cosmopolitan scarcely knows what to make of him. Winsome drinks only ice-water, and he seems ice-like or glass-like himself: “The cosmopolitan turned a mild glance upon the speaker, who now occupying the chair opposite him, sat there purely and coldly radiant as a prism. It seemed as if one could almost hear him vitreously chime and ring” (190). His is a cold, hard, practicality that denies any understanding of human suffering or human charity.

Even the cosmopolitan is disgusted by this coldness, and, in an ironic turn, he actually gives Winsome and Egbert a shilling and bids them take it and “at the first wood-landing buy yourself a few chips to warm the frozen natures of yourself and your philosopher by” (192).

Pitch, the Missouri backwoodsman, is by far the shrewdest of the intended victims of the confidence man. He is also the only one, except perhaps the invalid Titan, to recognize the trickster completely for what he is. He meets three avatars of the confidence man, the herb doctor, the representative from the Philosophical Intelligence Office, and the cosmopolitan. He is momentarily fooled by the second avatar and loses a small sum of money to him, but he is never taken in by the other two. Experience has taught him to distrust all appearances and to distrust everything the confidence man represents. His attitude toward the benevolence of nature is much more realistic than that of the herb doctor: “Nature is Good Queen Bess; but who’s responsible for the cholera” (91). He distrusts his fellow men as either knaves or fools. He dresses in the skins of animals, and his aspect, Melville says, is “somewhat ursine,” like that of the bear to which he is several times compared.

But the Missourian’s isolation is suggested by more than his ill-mannered treatment of strangers or his wild appearance; he is a man who has given up hope in mankind to such an extent that he wishes to replace all human laborers with machines. He has “passed a veto upon boys, . . . and men, too” because they are unpredictable and unreliable, and he explains that he would like to use only machines in the future to do all his work. In his wild enthusiasm for machinery and his utter distrust of humankind, he is a thoroughly isolated character.²

Pitch is similar to the legendary Colonel Moredock, whose story is told in a long, narrative digression from the dramatic confrontations in the novel. Like Pitch, Moredock is a misanthrope, but Moredock’s misanthropy is “more intense from being focused on one race of men.” He is an Indian hater, a frontiersman who devotes himself to the complete extermination of Indians just as Ahab devotes himself to the killing of Moby Dick. A few critics regard Moredock as Melville’s portrait of the truly dedicated Christian, leaving family and friends behind to rid the world of evil. Herschel Parker, for instance, sees the entire Moredock episode as a consistent allegory “in which Christianity is conceived as the dedicated hatred of evil at the cost of forsaking human ties” (170). John Schroeder sees Moredock as the man “who has no confidence in the false, bright side of things,” and

therefore “the only man in Melville’s universe who has a sporting chance” against evil—or against confidence men (378).

The Colonel, in these views, is a dedicated Christian, immune to the advances of the devil. But at what a price! He is a misanthrope; he sleeps on wolf skins; he becomes a dedicated murderer, certainly no better than any of the men he hunts. Ordinary emotions are foreign to him. His nerves are “electric wires—sensitive but steel.” As Roy Harvey Pearce points out, blind hatred is at least as crippling as blind confidence (947). So are blind distrust and debilitating skepticism.

The Moredock digression is thematically related to the rest of the novel. It is, in fact, a kind of amplification of the novel’s theme, that behind the masks of the confidence man there is nothing to trust and nothing to strike at. The man who seeks to destroy evil by striking at its masks lands blow after blow on a hollow shell; there is nothing behind it. Finally, without realizing it, he becomes as bad as that which he seeks to destroy. Like Taji (who pursues perfect beauty in Melville’s third novel), like Ahab (who pursues what he thinks is perfect evil in *Moby-Dick*), and like Pierre (who pursues perfect goodness in Melville’s failed 1852 novel about incest and insanity), Moredock becomes dehumanized in the pursuit of an absolute. Pitch, who is only a smaller, less intense version of Moredock, becomes a man so far removed from humanity by his suspicion and distrust that he feels a closer affinity to corn-huskers and cider-mills than to human beings. His suspicion of basic human nature has rendered him a comic version of what Melville presents so powerfully and unforgettably in Ahab; he is the isolated man who has become machine-like.³ Melville’s “divers” after ultimate truth always come up empty-handed, and often the experience leaves them scarred, lonely, and isolated.

The Confidence-Man is a satire, at least in part. It satirizes transcendentalism and materialism and (especially in Pitch) the reverence of the modern world for gadgetry. However, it is not a satire in the sense that, say, *Gulliver’s Travels* is a satire, for as Daniel Hoffman observes, “The great European satires are works of comic imagination based on the affirmation of man’s ideals,” and Melville affirms nothing (142). It is not easy to say who are the Houyhnhnms and who are the Yahoos in this novel. Those who believe—the widow, the businessman, the pious old gentleman—are shown as fools, and those who refuse to believe—the miser, the “invalid Titan” of a frontiersman, Pitch, Winsome—are shown as lonely, crippled, isolated beings whose very humanity may be in question. The confidence man sells confidence in phony companies, false schemes for bettering mankind, trust in the benevolence of nature, and trust in the natural goodness of man. Those who place their trust in his schemes simply give their money away, for there is no real company, and the benevolent society is a fake, and nature brings floods and cholera as often as it brings relief from misery. They place their trust in elaborate fictions, in things that do not exist.

But those who see through the hoax are not much better off. Their insight often cripples and dehumanizes them, isolating them entirely from the warmth of human company. The fact that the warmth of human company comes from the fire of belief in something that simply does not exist makes the isolation no more comfortable. And this is precisely the dilemma of the modern thinker, as Melville saw it in 1857. To accept belief in the religious tradition to which his wife, his in-laws, most of his publishers, and the majority of his readers still more-or-less subscribed would, he feared, be to accept belief in a fiction. To deny altogether the comfort that belief offered, and the company of those who

shared the tradition, was to risk isolation, bitterness, suspicion, and a kind of spiritual and psychological deadness.

Melville's own fictions are often about wanderers on the high seas, but always their search is for something even larger than a whale. It is a search for meaning in a world where ultimate meaning seems forever elusive. In 1857 Melville, himself an intellectual as well as a literal wanderer, must have found himself and his world adrift. Hawthorne's description of him—as "wandering to-and-fro" over the desert that was what sometimes seemed to be left of the world of religious faith in the nineteenth century—is wonderfully apt. Like Arnold's speaker in "Stanzas," he was wandering between two worlds, one certainly dead, but the other powerless as yet to be born.

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- 1 Melville, Herman. *The Confidence-Man: His Masquerade*. Ed. Herschel Parker. New York: W.W. Norton, 1971. All future references to the novel will be to this edition and will be noted parenthetically in the text.
- 2 Melville was always skeptical about the idea of "progress" as the nineteenth century understood it. His treatment of Pitch is similar in some ways to his portrait of missionaries and reformers in *Typee* and *Omoo* and of a technology-worshipping populace in "The Bell Tower."
- 3 For a discussion of the symbolic wounding and the mechanistic imagery used to describe Ahab, see my "The Whale and the Machine: An Approach to *Moby-Dick*." AL 67 (May, 1975), pp. 107-211.

The Print News Media's Framing of Poverty Following Hurricane Katrina

Susan L. Huckstep

Abstract

This study examines how newspapers portrayed poverty following Hurricane Katrina. Results indicate print news tended to cite structural causes for poverty, to hold the government responsible for not addressing poverty, and to call for government-based solutions. Poverty coverage was influenced by the frame of the larger news event in which the government was widely criticized. Newspapers oversimplified poverty's causes and potential solutions, missing an opportunity to spur substantive debate and efforts to help the poor.

On August 29, 2005, Hurricane Katrina made landfall along the Gulf Coast of the U. S. In its wake the storm surge left thousands dead and two million displaced (Hsu, 2006). Among those most vulnerable were the poor of New Orleans, where 80% of the city was underwater. New Orleans ranked as the sixth poorest large city in America. More than one in four of its residents, 194,800 people, lived below the federal poverty line. Many of these impoverished individuals were unable to escape the path of the storm.

The catastrophe that overtook New Orleans placed that city's poor at the center of the nation's attention. Each day news media coverage provided stories about New Orleans' struggle to survive, awakening Americans to the problem of poverty. The purpose of this study is to examine print news coverage of poverty after Katrina, exploring how poverty was framed, who was blamed for causing poverty and who was charged with addressing the problem.

Review of the Literature

Although the causes of poverty vary, studies show that many Americans believe poverty is primarily caused by an individual's immoral behavior or lack of effort. Less attention is given to the more actionable structural causes such as a lack of access to jobs, transportation and childcare (Feagin, 1975; Kluegel & Smith, 1986; Smith & Stone, 1989). Even when structural causes are mentioned, Americans view them as barriers that can be overcome with individual effort (Kluegel & Smith, 1986). Indeed news stories of people who have overcome poverty through hard work and ingenuity abound.

Stereotypes of the poor as lazy and morally corrupt lead Americans to make distinctions between those perceived as deserving help and those who are perceived not to deserve assistance (Cook & Barrett, 1992). For example, people who attribute poverty to individualistic causes are more likely to oppose welfare spending (Bullock, Wyche & Williams, 2001; Kluegel & Smith, 1986). The most recent impact of these judgments is apparent in the anti-welfare mobilization of the 1990s (Bullock, 2006).

Although poverty is clearly a problem in the United States, it is something that the majority of Americans do not experience firsthand. Americans, particularly those who do not actively seek information about social issues, rely on the media for information about poverty (Zaller, 1992; Kahneman & Tversky, 1984; Iyengar, 1991). As Lippmann (1960) noted, we form opinions about "a greater number of things than we can directly observe," relying on news media to provide "what others have reported" (p. 79).

In reporting about social issues such as poverty, the news media in effect construct problems and solutions (Edelman, 1988). They tell readers and viewers what issues are

worthy of attention and how they should feel about those issues. This process, called framing, is an important way in which the media emphasize certain perspectives and beliefs while ignoring others. Gitlin (1980) directly links the concept of framing to the production of news explaining that frames “enable journalists to process large amounts of information quickly and routinely [and to] package the information for efficient relay to their audiences” (p. 7). This may lead to an oversimplification of complex problems such as poverty.

Research demonstrates that media frames influence how people view problems and whether or not they choose to take action (Kahneman & Tversky, 1984). Readers and viewers of news stories often forget specific details, but form general impressions that later become integrated into their basic belief systems (Graber, 1988; Potter, 1993). Iyengar (1990) identified two common ways in which the media frames poverty—thematic and episodic. In thematically framed stories, coverage of poverty is factual and impersonal. In contrast, episodic framing (sometimes called individualistic framing) of poverty focuses on people’s personal experiences with poverty. While this category of framing puts a human face on poverty, it often fails to explicate the structural causes of poverty such as high unemployment rates and lack of access to childcare (Kendall, 2005). Instead, episodic framing often implies that individuals are solely responsible for their own situations and thus should be responsible for resolving their own problems.

Iyengar (1990) found that the episodic frame dominated network news coverage of poverty from 1981-1986, presenting poverty as an “individual-level problem rather than a societal phenomenon” (p. 22). Individuals exposed to the episodic framing of poverty are more likely to hold the poor responsible for their own situations (Iyengar, 1990; Iyengar, 1991). When news stories frame poverty thematically, news consumers are more likely to believe that problems in society cause poverty (Iyengar, 1990).

The media also oversimplifies the causes of poverty when it primarily represents the poor as engaging in antisocial and even deviant behavior. Kendall (2005) found that the media consistently links poverty and deviance. This association is particularly strong in the representation of poor African Americans (Gilens, 1996b; Clawson and Trice, 2000; Luther, Kennedy & Combs-Orme, 2005). Poor Blacks are over-represented in media images especially in stories about unpopular topics such as welfare dependency and public housing (Gilens, 1996b; Clawson and Trice, 2000; Luther, Kennedy & Combs-Orme, 2005).

The lack of understanding of the myriad of causes of poverty may also be linked to the fact that the American news media have failed to pay sustained attention to the issue (McDonnell 2001; Kotz, 2001). Iyengar’s (1990) study of the national network newscasts from 1981 to 1986 found 191 stories about poverty—an average of 11 per network per year. Entman (1995), analyzing both local and national news, found 239 stories about poverty during three 10-day periods in 1990. Only 36 of these stories, however, made overt references to poverty.

Post-Katrina News Coverage

By all accounts Americans were paying close attention to news about Katrina. A Gallup survey found that 58% of Americans followed news about the hurricane “very closely” and another 38% “somewhat closely.” Out of a list of 150 events tracked by Gallup since the 1990s, only the war with Iraq and the 9-11 attacks garnered more public attention (Moore, 2005). The popularity of Katrina coverage suggests that the devastation wrought by the hurricane had the potential to significantly affect public opinion of poverty.

Hurricane Katrina's influence on helping the poor is still in question. A 2005 Pew survey found that 51% of Americans surveyed believe that poor people have hard lives because the government does not offer enough support while 38% believe poor people have it easy because they get free government handouts. This is consistent with the 2004, pre-Hurricane Katrina, survey in which 52% agreed that the poor had hard lives due to a lack of government support and 34% agreed with the alternate statement. Despite the dual emphasis on race and poverty in Katrina coverage, Americans do not attribute Black poverty to racism. By more than two-to-one, Americans say that Blacks are not being held back by racial discrimination but rather are responsible for their own condition (Pew Research Center, 2005).

Awareness of inequality, however, appears to have increased following Katrina. An October 2005 Pew Research Center Survey found nearly half of Americans (48%) believe that the U.S. is divided between the "haves" and the "have-nots"—a 10-point increase over a March 2005 survey. The 2006 Maxwell Poll on Inequality found similar concern about inequality. The survey reveals that 51% of the public believe inequality is a serious problem up from 38% in 2004. When asked if the government should do more to help alleviate inequality, 61% said "yes" compared to 53% in 2004 (Stonecash, 2006).

It is unclear whether coverage of Hurricane Katrina will have a long-lasting effect on Americans' attitudes toward poverty or the poor. It is apparent, however, that Katrina presented the media with an opportunity to explore the causes and consequences of poverty in America.

Research Questions and Hypotheses

The media's substantive role in influencing beliefs about poverty suggests that it is important to answer the following questions concerning the coverage of Hurricane Katrina.

- RQ1: How did newspaper coverage of poverty following Hurricane Katrina portray solutions to poverty?
- RQ2: In its coverage of poverty following Hurricane Katrina, did newspaper stories include calls on the government or individual citizens to take specific action to help the poor?
- RQ3: Following Katrina, were there differences in the way newspaper coverage portrayed the causes of poverty and the responsibility for the failure to address the causes of poverty over time?

The literature reviewed on news framing provided a theoretical framework for making predictions about newspapers' post-Katrina coverage of poverty. In its coverage of poverty following Hurricane Katrina, ...

- H1: Newspapers will rely more on episodic framing in its first three weeks of coverage of poverty than in its later coverage of poverty.
- H2: Newspapers will highlight structural causes of poverty more frequently than they will attribute poverty to the failures of impoverished individuals.
- H3: Newspapers will hold the federal government accountable for a failure to address the causes of poverty more often than any other level of government, for-profit organization, non-profit organization, the poor or private citizens.

Methodology

A content analysis was conducted to examine newspapers' coverage of poverty during three, three-week time periods following Hurricane Katrina. The first time period was from

August 29, 2005, the day two levees were breached in New Orleans, to September 20, 2005. The second time period was six months later, February 19 to March 12, 2006. The third three-week time period was from August 20, 2006 to September 10, 2006, the one-year anniversary of the hurricane.

The sample was obtained with a Lexis-Nexus Academic keyword search utilizing the search string “poor or poverty or impoverished and hurricane or Katrina or New Orleans.” The search was further limited to articles with the keywords appearing in the general index or appearing at least three times in the article. Print news articles not focused on poverty along with articles appearing in the sports section, letters to the editor and obituaries were excluded. A random numbers table was utilized to select 15 articles from each of the three time periods for a total of 626 paragraphs. A paragraph was chosen as the unit of analysis to account for the multiple ways poverty may be framed within each print news story.

Two college-educated adults were recruited as coders and participated in a training session during which definitions were discussed and coding procedures outlined. Coders were issued a coding sheet and advised to review the coding protocol prior to each coding session.

A pilot study was conducted with 85 randomly selected paragraphs from news stories of Hurricane Katrina that were not part of the study sample. Cohen’s kappa was utilized to measure coder agreement on each of the coding sheet’s nine questions. A kappa of 0.70 or greater was achieved on each item indicating acceptable levels of reliability. In order to assess inter-coder reliability during the study, ten percent of the sample (63 paragraphs) was randomly selected for coding by both raters. Acceptable kappa levels above 0.70 were again achieved for each item coded.

The study generated nominal data based on the categorical coding system. Descriptive statistics in the form of frequency analyses and cross-breaks were conducted to address the research questions. Chi-square analyses were then conducted using SPSS 16.0 to determine measures of associations and to test the hypothesized relationships.

Results

Research Questions

Solutions to Poverty. When solutions to poverty were suggested, solutions relying on the action of the government were significantly more likely to be named than all other possible solutions to poverty combined ($X^2(1) = 14.44, p < .05$).

The majority of print news content (59%) offered no solutions to poverty. When analyzing content indicating solutions, 62% suggested solutions relying on government action. Solutions relying on government action were more than three times more likely to be suggested than solutions relying on the efforts of individuals who are poor (17%), which was the second most frequently mentioned type of solution. Other kinds of solutions included actions by private citizens (11%), actions by for-profit organizations (5%), and actions by non-profit organizations (5%).

Calls for Action. Only 10% of news content suggested the government take a specific approach to helping the poor. When news stories did call for specific government assistance, 75% of the content indicated the federal government should take action. Local government was called on to take specific steps to end poverty in 15% of the news content, followed by state government which was called on in 9% of the content.

Causes of Poverty. Forty-two percent (42%) of the coverage identified reasons people find themselves in poverty. Structural causes, or causes outside the control of individuals, for

poverty provided in news content included: an uncaring government (20%), a lack of access to affordable housing (19%), low paying jobs (13%), racism (12%), lack of available jobs (4%), lack of access to education (4%) and cost of healthcare (1%). Individualistic causes for poverty provided in news content included: the failure of the poor to work hard (11%), the failure of the poor to live a moral life (5%) and the failure of the poor to obtain a good education (3%). Three percent of the news coverage suggested that poverty is caused by chance or circumstance.

The degree to which poverty was attributed to either structural or individualistic causes differed across the study's three time periods, particularly during the third reporting period ($X^2(2) = 9.92, p < .05$). When cause was suggested during the first three weeks of coverage, 76% of coverage indicated structural causes and 24% indicated individualistic causes. Six months later, 72% of coverage cited structural causes and 28% cited individualistic causes. After a full year, reporting shifted significantly to placing more blame on structural causes with 92% of coverage citing structural causes and 8% of coverage indicating individualistic causes.

Failure to Address the Causes of Poverty. The majority of news coverage (67%) included no suggestion of responsibility. When this issue was addressed, the federal government was held responsible in 63% of the content. Following the federal government, the poor themselves were the second entity most frequently cited for failing to address poverty's causes. Seventeen percent of the content addressing this issue held the poor responsible for failing to confront the causes of their own poverty. Other entities held responsible in the news coverage included: state government (9%), local government (5%), for-profit organizations (3%), and citizens (3%).

News coverage suggesting the federal government was predominately responsible for failing to address poverty's did not shift significantly ($X^2(2) = 5.72, p > .05$) across the three time periods. When news stories indicated who had failed to address poverty's causes, 58% of the coverage occurring in the first three weeks after the storm, and 58% of coverage six months later indicated the federal government had not done enough to address poverty's origins. A year later, when news stories indicated blame for not addressing the problem of poverty, 76% of that coverage held the federal government responsible.

Hypotheses

Framing as Episodic or Thematic. The first hypothesis predicted that newspaper coverage of poverty following Hurricane Katrina relied more frequently on episodic framing in its first three weeks of coverage of poverty than in its later coverage. For the purposes of analysis, news stories appearing six months after the storm and coverage appearing one year after the storm were grouped to represent the later time period of coverage. Results do not support H1. There was no significant difference in the utilization of episodic framing during the first three weeks of coverage when compared to the later time period ($X^2(1) = .28, p > .05$). In the first three weeks, 11% of the content was framed episodically compared to 12% of later coverage.

The vast majority of content (73%) was neither episodically nor thematically framed. When episodic or thematic framing was determined to be present, there was no significant difference in the classification of such framing ($X^2(1) = 2.38, p > .05$). Twelve percent of all content was framed episodically, compared to 15% of content which was portrayed thematically.

Causes as Structural or Individualistic. When cause was addressed, news coverage was more likely to refer to structural causes of poverty than to imply that individuals were responsible for causing their own poverty ($X^2 (1) = 75.16, p < .05$). Therefore H2 is supported.

Failure to Address Poverty's Causes. When this issue was addressed, the federal government was held responsible in 63% of the coverage. This compares to 37% of the coverage that indicated that state government, local government, for-profit organizations, nonprofit organizations, the poor, or private citizens had failed to address poverty's causes. . The federal government was more likely to be held responsible for failing to address the causes of poverty than all of these entities combined ($X^2 (1) = 13.84, p < .05$). Thus, H3 is supported.

Discussion

All levels of government, but particularly the federal government, were widely criticized for not doing enough to solve the problems associated with Katrina. It is not surprising that this blame was extended to the problem of poverty. This does differ, however, from historically typical media coverage of poverty in which solutions were more frequently presented as having to do with the poor correcting their own behavior (Entman, 1995; Gilens, 1996a; Clawson & Trice, 2000; Luther et. al., 2005). Solutions relying on action by the poor was the second most frequently mentioned solution type—demonstrating that even in the context of an incident in which government blame was prevalent, the idea that the poor can solve their own problems still lingered in coverage.

This portrayal of solutions based on government action when coupled with the portrayal of solutions relying on efforts by the poor, may help explain why Katrina failed to mobilize a sustained effort to fight poverty. Americans' initial outrage over the poverty revealed by Katrina faded—reflecting perhaps a short attention span for issues, but also the belief that poverty is a problem for the government and the poor to address.

Closely tied to any discussion of the portrayal of solutions to poverty, is the presence or absence of specific calls to action. While coverage implied that solutions to poverty relied on government action, it largely failed to mention specific actions that the government might take. This suggests newspapers missed an opportunity to delve beyond the surface coverage to engage in an in-depth discussion of how this national problem may be approached. This may reflect a lack of efficacy at the level of the individual reporter to push sources to be more specific in their calls to action, or it may reflect the fact that those calling on the government to solve the problem of poverty were simply echoing the cry of "something must be done" without clear thought of what that "something" might be.

Rather than supporting commonly held beliefs that the poor are primarily responsible for causing their own poverty, Katrina coverage more frequently suggested structural causes of poverty. Some charged that the government's response to Katrina was inadequate because President Bush and the government did not care about the poor or about Black Americans. This characterization spilled over into discussions of poverty and likely led to an "uncaring government" being the most frequently mentioned cause of poverty within the scope of this study. Blaming poverty on an uncaring government with out explicating its multiple causes was an easy and unproductive trap in which to fall. The results of this study suggest that post-Katrina media reports oversimplified a complex problem by reporting on poverty as a political issue rather than as a multi-layered social issue.

Consistent with this study's other findings and the context of Katrina, the federal government was more frequently blamed for not addressing the causes of poverty than state and local government, for-profit and non-profit organizations, the poor and individual citizens combined. Again, this represents a shift from past media coverage that frequently held the poor responsible for not doing enough to help themselves. It also speaks clearly to the accusations of government blame surrounding Katrina and its subsequent media coverage. In a textual analysis of 52 articles appearing in early coverage of Katrina, Littlefield and Quenette (2007) concluded that the media went beyond the boundary of objective observer to point blame at the government. The same trend towards government blame was clearly present in newspapers' coverage of poverty following the hurricane. Whether newspapers in their de facto role as sense makers stepped over the boundary of traditional objectivity in portraying poverty, however, cannot be determined within the framework of this study. It is likely that blaming the government for causing poverty, not doing enough to address poverty and charging the government with finding solutions for poverty resulted from both the media's tendency to oversimplify complex social issues as well as the climate of blame that followed Katrina.

Both episodic and thematic framing were noticeably absent in post-Katrina coverage. Only 27% of paragraphs fell into either classification. Due to differences in methodology it is difficult to compare these findings directly to Iyengar's work (1990, 1991). Coding paragraphs rather than complete articles, allowed for more precision in determining framing, but it also left open for consideration the vast number of paragraphs that serve other purposes in the coherent presentation of news.

Specifically, this study predicted that post-Katrina coverage of poverty would rely on episodic framing more frequently in its first three weeks of coverage of poverty than in its later coverage of poverty. This did not prove to be true. There was no significant difference in the presence of episodic or thematic framing throughout the coverage. There are two plausible reasons for this unexpected result. First, while journalists did utilize the stories of individuals to illustrate the plight of the poor, the predominance of coverage blaming the government would naturally contain statistics, trends and other thematic framing devices, which may have helped create the balance between episodic and thematic frames. Second, although coverage considered by this study focused on poverty, it focused on poverty within the context of a much larger news event. Poverty was on display as a national issue, and it was necessary to show both its breadth as well as its impact on particular individuals.

This study points to the need for an examination of the broader, contextual news frame in which any coverage of poverty is likely to be set. Rarely will news outlets cover poverty as a stand-alone issue. It is much more likely to find coverage that situates poverty within a larger newsworthy event such as a cutback in federal assistance programs or a disaster like Katrina. As this study's findings demonstrate, the extensive news coverage of Katrina and the ways in which that disaster was framed influenced the portrayal of poverty.

These findings also call for an examination of whether or not the episodic and thematic framing classifications are oversimplified tools for discussing media portrayals of poverty. There are many layers and subtleties in coverage that are not easily identified in this either/or framework. Kendall (2005) has already taken research in this direction by further breaking down episodic framing into major subcategories. Likewise, Entman's (1995) examination of the visual construction of poverty went outside the episodic/thematic framework and found

poverty portrayed as either a threat or as suffering. It would be beneficial then to build on theories surrounding the media's presentation of poverty and other social issues by exploring the ways in which the framing of the larger news event and the framing of poverty interact to create meaning.

Strengths and Limitations

This study was able to capitalize on a news event that highlighted poverty in a broad, national, context. Thus, it allowed for initial exploration into the ways in which the framing of larger events impacts the portrayal of poverty. This research also pulls together multiple characteristics of poverty's portrayal allowing for the observance of patterns and associations. The examination of framing at the level of a paragraph is a strength in methodology. It better accounts for the multiple ways in which poverty may be framed within a news story.

This study, however, is also limited, and its findings must be generalized with caution. It is limited in scope by its sample size, its focus on print media and its exclusion of photographs. This study also did not make distinctions between coverage appearing in national and local media. It is reasonable to question how a reporter writing for a local audience might present the issue of poverty differently than a reporter writing for a national media outlet.

Recommendations

The findings of this study indicate some intriguing areas for further research both on the coverage of poverty as well as on the coverage of other social issues. For example, researchers may further explore the framing combinations identified by this study and their impact on citizens' willingness to mobilize and help address the problem of poverty. Having a better understanding of the framing combinations that best stimulate an active citizenry would benefit nonprofits and other groups in their appeals for support.

There are also lessons to be gleaned for media practitioners and those who will teach the next generation of editors and reporters. The existence of the poor is most easily dismissed and certainly made less troubling by the idea that they are reaping the consequences of their own actions. This, however, is a drastically oversimplified view of the problem as is the view that the poor are hapless victims of failed government programs. As Katrina coverage illustrates, the challenge for journalists is to get beyond these extreme oversimplifications and find ways to tell the story of poverty in a compelling and meaningful way. Journalists and editors who desire to provide readers with more than a cursory glance at poverty must be deliberate and proactive in explicating poverty's causes.

Katrina coverage also suggests there was a failure to get beyond the calls for "something must be done" to discussions of what action might be taken. Journalists covering social issues must challenge sources to be more specific in their calls to action. This may involve probing beyond partisan attacks to expose underlying ideas. Journalists should also balance their coverage by finding sources who offer actionable suggestions. It is difficult for a reader to dismiss a problem such as poverty when confronted with specific calls to action.

Finally, journalists who write about social issues such as poverty must be self-aware—cognizant of individual and cultural bias. While not denying that poverty impacts some groups more than others, reporters need to be aware of cultural stereotypes and seek to show the many faces of poverty. This self-awareness coupled with an understanding of the power of media framing will reinforce the importance of careful diligence when covering poverty and other social issues.

Conclusion

It might be assumed that the media's post-Katrina emphasis on the structural causes of poverty would inspire grassroots movements and a national outpouring of help for the poor. However, as the pendulum swung from blaming the poor to blaming the government, the complexity of poverty as a widespread social issue was again lost in the media's coverage. This may reflect a lack of substantive debate and ideas surrounding poverty, or it may reflect the reality of a media culture that places more emphasis on casting blame than on posing solutions and promoting action.

While post-Katrina newspaper coverage may have momentarily focused attention on poverty, it did not contain the elements necessary to provoke understanding and action. Whether this is seen as failure of the press depends upon how one views the media's role. An informed citizenry is the foundation of a democratic society and is one of the assumed benefits of a free press. However, one may argue that the media crosses the line of objectivity if it plays the role of advocate. Studies such as this point to the need for such debate and, hopefully, to the discovery of a middle ground in which the sense-making power of journalism can be brought to bear on issues such as poverty.

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The Many Faces of C. S. Lewis

Jane Wiseman Govoni

Clive Staples Lewis is known to most of the world as the author of the beloved children's classic, *The Lion, the Witch, and the Wardrobe*—one of the seven volumes in his Chronicles of Narnia fantasy series. These books surely bolster the claim that Lewis is one of the most fascinating literary figures of the 20th century. But he is much more; he defies categorization. As his friend Owen Barfield once commented, there are actually three C. S. Lewises—Lewis the literary scholar, Lewis the writer of children's fantasy, and Lewis the writer of Christian apologetics (Barfield; Edwards).

To scholars, Lewis's reputation rests on his superb work in Renaissance English literature. He had almost single-handedly restored the great 16th century poet Edmund Spenser to his rightful place in English literary history. In 17th century literary scholarship, he had accomplished the same feat with John Milton. Literary trends and fads wax and wane, and Lewis had guided literary scholarship back to basics—back to the greats, to Spenser and Milton. Yet most of the reading world knew Lewis primarily as a children's writer.

Lewis the children's writer and Lewis the literary scholar do not exhaust the number of C. S. Lewises that have affixed the attention of readers throughout the English-speaking world. In the third of his most well-known roles, Lewis was a prolific and inspiring writer of Christian apologetics. In fact, Lewis has more or less been captured as its own saint by the religious right, and almost everything written about Lewis today either refers to this, is written by people charged up by his theological writings, or is written by other people who are then attacked by people charged up by his theological writings. As a result, it's a daunting task to publish anything at all about Lewis. For example, Bruce Edwards, in his introduction to a handsomely produced four-volume series of books analyzing Lewis's life and works, calls for a more balanced look at Lewis the man. Only a page later, he begins to attack those who would breathe a breath of scandal about Lewis or make a single negative observation about his life, his works, or his influence (Edwards, *Life, Work, Legacy*).

Yet anyone who tries to assess Lewis must first address some very basic but very difficult questions. One of the most obvious is how did a respected Oxford don come to write children's stories? The answer is the stuff of legend. Lewis and fellow Oxonians J.R.R. Tolkien and Neville Coghill, along with other friends such as Charles Williams and Barfield, used to gather for literary discussion at The Eagle and Child, an Oxford tavern affectionately nicknamed "The Bird and Baby" (Carpenter 256-59). At the time, Lewis, Tolkien, and Coghill, colleagues on the English Language and Literature faculty at Oxford, were each engaged in some of the most serious and ground-breaking scholarship written in the twentieth century. Lewis was the preeminent scholar of the sixteenth century on the Oxford faculty, Tolkien was the preeminent scholar of Anglo-Saxon (including bringing the attention of the academic world to a then-obscure recently discovered manuscript, *Beowulf*), and Coghill was the preeminent authority on Chaucer. Williams was an editor at Oxford University Press (and coincidentally one of the first at the press to read Lewis's *Allegory of Love*—Wilson 147), novelist, and lecturer on literature, a committed Christian who was drawn to the mystical side of Christianity through Rosicrucianism and other occult systems of thought (Carpenter 80-86), as was Barfield.

For the sheer fun of it, these serious and weighty scholars began creating and sharing imaginative writings. Although the group had no set membership and was never officially a club or organization, they termed themselves “the Inklings.” Tolkien based his tales on the work he was doing in *Beowulf* scholarship and in other areas of medieval literature-writings that would ultimately become the celebrated *Lord of the Rings* trilogy, as well as his classic story for children, *The Hobbit* (Duriez). Lewis based his imaginative writings partly on scholarly work he was doing in Renaissance English literature and partly, as he revealed in his spiritual autobiography, *Surprised by Joy*, on the childhood tales he and his brother had spun to ward off despair and grief during a difficult childhood (Duriez; Lewis, *Joy*). The most famous of these writings became the Narnia books.

The first works that Lewis read to Inklings gatherings, however, were to become the Perelandra series, his trilogy of science fiction books for adults. He completed the first, *Out of the Silent Planet*, in 1936. The hero is widely supposed to be based on Tolkien (Duriez 107-08). The second, *Perelandra*, which is set on the planet Venus, is supposedly a re-writing of Milton’s *Paradise Lost* and *Comus*. Lewis was working on some scholarship about Milton around 1943, when he published *Perelandra*. A close reading of the novel will show, however, that it is inspired just as much by Books III and IV of *The Faerie Queene* as it is by *Paradise Lost*—hardly surprising, given the enormous influence Spenser exercised upon Milton. Lewis published the third in the trilogy, *That Hideous Strength*, in 1945. He subtitled the novel “A Modern Fairy Tale for Grown-ups,” a description that can stand in for all three volumes of the trilogy. As Duriez points out, Lewis agreed with Tolkien’s carefully considered position that fairy tales and fantasy were essentially “an adult form of storytelling” (134). In addition, the third book of the Perelandra trilogy is a fictional re-creation of the on-going literary debate at Oxford and Cambridge between scholars like F. R. Leavis, who were moving away from the old standbys of the literary curriculum, and scholars such as Lewis and Tolkien, who were lavishing fresh attention on them (Wilson 287-88).

The most celebrated of Lewis’s Inklings experiments produced the Narnia books. The seven volumes of the series, published between 1950 and 1956, became instant children’s fantasy classics. The most well-known is the first, 1950’s *The Lion, the Witch, and the Wardrobe*, the story of four English schoolchildren whose parents send them into the country during World War II to avoid the London Blitz. There the children discover a magical wardrobe which leads them into a world of fantasy called Narnia. But as most adult readers understand right away, and as children understand too if perhaps only subliminally, this is not just a tale of fantasy and high adventure. It is a religious allegory.

All of the other Narnia books fill in the story of this fantasy universe. *The Magician’s Nephew* (1955) is a kind of prequel to the whole thing, giving the back story of how conditions in Narnia came to be so dire and how the wardrobe came to exist as the portal from our world into Narnia. The other volumes use *The Lion, the Witch, and the Wardrobe*’s Narnian alternate universe as the setting for further adventures of the four children or of other children related to them in some way. All are about lessons the children are able to learn in the alternate fantasy world and bring back with them to reality—lessons about such qualities as honesty, selflessness, and courage, most often taught by the Christ-like lion Aslan. There are two exceptions: *The Horse and His Boy*, which employs all Narnian characters in adventures restricted to Narnia, and the final volume in the series, 1956’s *The Last Battle*.

The Last Battle is a fantasy tale modeled on the Christian End Times and Last Judgment. It's a heavy subject for a children's book and undoubtedly works less well as children's literature than the others. All of the human children from the previous volumes make an appearance as the animals of Narnia, forgetting their great legacy over the centuries, devolving into contentious factions arguing about the nature of faith and belief. At the end, Narnia is destroyed through their apostasy. The animals gather to be judged by Aslan. Those who have stayed faithful then follow him to his own country, while those who have not get turned into ordinary non-talking animals and eventually fade into oblivion. The book does avoid the absolutely grim by refusing to make the devilish figure Tash carry them off into fantasy hell, but the end of the book still might be a bit much for some child readers. In the last pages of the book, as Aslan leads the children too into his country, he gently reveals to them that in the human world, they have died in a railway accident. This revelation is placed in very positive terms. The children joyously realize they can no longer be sent away from Aslan, and that Aslan's realm is indescribably beautiful. Still, this might be a pretty disturbing read for some children and in the strictly literary sense is a preachy comedown from the brilliance of *The Lion, the Witch, and the Wardrobe*. On the whole, though, readers young and old have been enthralled with these tales. A notable exception was Tolkien, who didn't like them (Carpenter 222-24; Duriez 134-6).

Nevertheless, anyone who seriously undertakes to read Lewis's fiction, whether for children or adults, encounters numerous questions about the man who wrote them. What sort of adult writes books for children that combine so-called "high fantasy" adventure stories of knights and armor, mighty sorceresses, and evil kings with such characters as talking beavers, talking fauns, talking heroic mice, talking centaurs—as well as with serious Christian allegory—and who, in the process, reveals a deep reading of, sympathy with, and critical perceptiveness about some of the greatest English literature ever written: Spenser and Milton and Chaucer and Shakespeare, to mention a few of the most obvious?

Another intriguing aspect of Lewis's career: he died in 1963 (little noted at the time, since it was the day John F. Kennedy was assassinated), his literary writing is extremely interesting but not great—not in the sense that Joyce and Yeats and Eliot and Stevens are great—yet his influence continues to extend and enlarge, even into popular culture. Why?

First of all, his life itself has captured the imagination of a public thirsty for information about him. Not only is there a whole cadre of biographers producing books and reminiscences and articles and blogs and web sites about him, but two major film productions have capitalized on the interest in Lewis the man, especially his late-in-life marriage to American divorcee Joy Davidman Gresham. Lewis had never married, although he had had a mysterious (to some, scandalous) long-term relationship with a much older woman, Janie Moore, that had lasted for years until Moore's death (Wilson, 64 ff).

Then, at the relatively late age of 58, Lewis met Joy Gresham and fell in love with her. During the early days of their relationship, he shepherded her and her two sons through a bitter divorce. Their seemingly platonic relationship then evolved into something deeper. Although they both knew Gresham was dying of cancer, the two married in 1956, and the combination of love and grief that Lewis felt apparently only strengthened his Christian faith. A BBC movie, *C.S. Lewis Through the Shadowlands*, starring Joss Ackland and Claire Bloom, brought the story to a British television audience in 1985. Later, the BBC production was re-made as the Academy Award-nominated 1994 Hollywood film *Shadowlands*, directed

by Richard Attenborough and starring Anthony Hopkins and Deborah Winger. The BBC production has been made widely available to church audiences in a bowdlerized version.

The popular fascination with Lewis leads to wider questions about his life and background. Clive Staples Lewis—"Jack" to his friends—was born on November 29, 1898, in Belfast, Ireland, to an Anglo-Irish family. Jack and his older brother Warnie (Warren Hamilton Lewis) grew up in a world of books, but as Lewis was to recount later in *Surprised by Joy*, his sense of safety was destroyed with the death of his mother, Flora (21). Lewis was only nine years old. He and Warnie took refuge in a fantasy world that they created and sustained over the remaining years of their childhood (Joy 7-14). This fantasy world of talking animals and high romance the young Jack Lewis called "Boxen," because his imagination was first fired when Warnie made an entire miniature landscape for him in a box. Jack Lewis saw a whole world there, a fantasy world that was to form the basis for his most enduring contribution to the world: the Narnia books. HarperCollins now markets a hardback edition of the original Boxen tales (Lewis and Lewis), a sign of just how obsessed the publishing world is with all things Lewis.

After Flora Lewis's death, Lewis' father, Albert, sent his two sons away to a succession of private boarding schools. The first, Wynyard House, was nightmarish, right out of Dickens and Brontë. The headmaster, a clergyman named Robert Capron (Wilson 22-23), is the dysfunctional schoolmaster Lewis calls "Oldie" in *Surprised By Joy* (25). Capron was "bad-tempered and capricious" (Wilson 23), bordering on psychotically violent. He caned and beat his charges, and the academic standard was low. The school closed when Capron was committed to a mental institution. Mercifully, Lewis came home. But the trauma, first, of being sent away from his Irish home to England so soon after the death of his mother, and to such a frightening place at such an early age, proved devastating. Biographer A. N. Wilson comments, "C. S. Lewis remained obsessed by Wynyard for the rest of his life. . . ., describing it in the most lurid terms, as a 'concentration camp'" (Wilson 23).

Lewis was shortly afterward sent to Cherbourg, a preparatory school for Malvern, the English public school that Warnie attended. Lewis's experiences, first at Cherbourg (which he fictionalizes as "Chartres" in *Surprised by Joy*—Duriez 11) and then at Malvern ("Wyvern," in *Joy*), had both positive and negative effects on the psychologically traumatized and sensitive Lewis, who turned further inward even while gaining the intellectual curiosity and rigor that resulted in a life of scholarly activity (Wilson, 17-36).

Two early experiences steered him toward the life of the mind. First was a deep friendship with a neighbor boy and kindred spirit, Arthur Greeves (*Joy* 130). The second was the time he spent with a private tutor, William T. Kirkpatrick (Foundation), to prepare for university studies. Kirkpatrick, a renowned educator Lewis and his family affectionately called "The Great Knock," had taught both his father and his brother (*Joy* 133). Now it was Lewis's turn. In the work he did with Kirkpatrick, Lewis acquired the intellectual rigor he needed to become, first, one of the top students in his class at Oxford University and later, a brilliant professor at Oxford and Cambridge.

As an Oxford don, Lewis made his mark in studies of medieval and Renaissance literature. *The Allegory of Love* (1936), on the medieval tradition of allegorized courtly love and its persistence into the late Renaissance, was a landmark work of 20th century literary scholarship (Lewis, *Allegory*). One of this work's major accomplishments was reintroducing the study of Edmund Spenser's *Faerie Queene* to the academic world from the state of neglect into which it had fallen. *The Allegory of Love* began a life's work of scholarship.

Another of Lewis's most noteworthy works of literary criticism is *A Preface to Paradise Lost*, the collected Ballard Matthews Lectures originally delivered at University College, North Wales, in 1941. In these lectures, Lewis returns Milton scholarship to an authentic reading of the text from a decades-long tradition of dismissing Milton, Spenser, and others as no longer very interesting (Duriez 67-68; Wilson 287-8). Lewis, in a letter now owned by J. R. R. Tolkien's son Christopher, describes the "golden rule" of literary criticism: "You must, so far as in you lies, become an Achaean chief while reading Homer, a medieval knight while reading Malory, and an Eighteenth Century Londoner while reading Johnson. Only thus will you be able to judge the work 'in the same spirit that its author writ'" (qtd. in Wilson 173). *English Literature in the Sixteenth Century* (1954) is perhaps the high point of Lewis's scholarly work (Lewis, 16thC). The posthumously published *Studies in Medieval and Renaissance Literature* and *Spenser's Images of Life* cemented his reputation as the twentieth century's preeminent scholar of *The Faerie Queene* (Lewis, *Images* and *Studies*).

If that is all Lewis had accomplished in his life, he would have accomplished much. But alongside his literary scholarship, Lewis became a well-known writer of Christian apologetics, that branch of theology devoted to arguing the truth of Christianity. In his childhood and adolescence, Lewis had considered himself agnostic, even though he was reared in a traditional Anglican home (Lewis, *Joy*). In 1914, he was confirmed as a member of the Church of Ireland (the established Anglican church in Ireland), apparently to please his father (Wilson 41-42), but as letters, diary entries, interviews with friends, and his own recollections show, Lewis did not believe in God (Lewis, *Joy*). As a student at Oxford, however, Lewis engaged in serious debate with his friend Owen Barfield, a practitioner of a mystical religious philosophy known as anthroposophism (Carpenter 36-37; Duriez 29-31; Wilson 87). Lewis termed these debates with Barfield "the Great War between him and me" (Lewis, *Joy* 207). Through their conversations about spirituality and Lewis's friendships with others, including J. R. R. Tolkien, a devout Roman Catholic (Duriez 44), Lewis's interior struggle deepened. During this period of reflection and spiritual exertion lasting a decade or more, Lewis gradually became a convert to Christianity.

Surprised by Joy describes the frequently agonizing process. "You must picture me alone . . . , night after night, feeling . . . the steady, unrelenting approach of Him whom I so earnestly desired not to meet," Lewis wrote. "In . . . 1929 I gave in, and admitted that God was God, and knelt and prayed" (Lewis, *Joy* 228). It took him until 1931 to complete his conversion to Christianity (Foundation). As Wilson and many others have pointed out, the actual process was not as clearcut as Lewis paints it (Carpenter 46; Duriez 52; Wilson 123). But from roughly that point in his life, Lewis dedicated himself to spreading the word about Christianity in a series of publications, including (in addition to 1955's *Surprised by Joy* and a number of others) *The Problem of Pain* (1940), *The Screwtape Letters* (1942), and *Mere Christianity*, a collection of his wartime radio essays published in 1952.

Ironically, Lewis's conversion to Christianity and his writings in Christian apologetics, especially since they were directed to a popular audience, undoubtedly hurt his academic career. He was repeatedly passed over at Oxford for prestigious academic chairs and awards, in spite of his remarkable scholarly achievement. Finally, toward the end of his career, he accepted a highly regarded academic post at Cambridge and received the honors clearly due him (Carpenter 228-31; Duriez 148-52; Wilson 245-46). In retrospect, it is easy to see how he antagonized most of the faculty at Oxford, not only personally but professionally.

His deep friendship with Tolkien also suffered (Duriez; Wilson 181). His methods of argumentation were clearly pugnacious and biased, as biographers such as Carpenter and Wilson detail (Carpenter 222; Wilson 180-1). Lyle Dorsett in the introduction to *The Essential C. S. Lewis* sums up the deficiencies of Lewis's "too pat 'either-or' approach to complicated theological problems" (17).

But many people who have never heard of Lewis the literary scholar do know about Lewis the evangelical Christian writer. One question that assails any serious investigation of Lewis is this: is it therefore an irony that he has been turned into something of a saint of the Religious Right despite being a practicing traditional Anglican most of his adult life? Or does this seeming incongruity point to something deep inside the Lewis enigma? The partisan feelings swirling about Lewis unfortunately impede efforts to find out.

If there could be anything more fascinating than Lewis's own varied and fascinating life, it may be the enduring effect he and the Narnia books have had on society since he first published them. He died in 1963, but his legacy just keeps enlarging. The Disney movies *The Chronicles of Narnia: The Lion, the Witch, and the Wardrobe* (2005) and *The Chronicles of Narnia: Prince Caspian* (2008) have renewed interest in the series and introduced them to a new generation of readers—not to mention launching the newest phase of a very profitable industry. An entire C. S. Lewis marketing powerhouse had already grown up around the Lewis phenomenon—movies, reprints of his evangelizing pieces, calendars featuring a C. S. Lewis saying a day, even a special C. S. Lewis Bible taking advantage of the niche marketing practices afflicting the contemporary Bible publishing industry. Decades after his death, the Dutch corporate entity C. S. Lewis Pte Ltd, the holding company for the Lewis family interests, continues to monitor trademarked properties bearing the Lewis name and terms associated with Lewis (such as "Narnia") and manages the production of children's toys, games, greeting cards, reprints of the books, and similar products (Lindskoog). The company vigorously goes after anyone it suspects of infringing on the Lewis family's intellectual property rights. For example, in 2009 C. S. Lewis Pte Ltd won a major lawsuit challenging a person in England who attempted to use the word "Narnia" in the domain name of his web site (Moshinsky).

Disney's release of the two Narnia films unleashed a flood of product tie-ins. A Prince Caspian video game for Microsoft's X-box appeared, received tepid reviews (Todd), and disappeared. Meanwhile, Narnia-themed cereal, Narnia-themed McDonald's Happy Meals, and repackaged Narnia books in every possible configuration for every possible readership deluged the marketplace. The official *Prince Caspian* Disney web site (Disney) offers downloadable screen savers, action figures, interviews with the heartthrob teen actor who plays the prince, jewelry, games, and links to sites of other companies that have forged marketing agreements with Disney, such as publisher HarperCollins (HarperCollins).

One of the most interesting links from the Disney site is to Walden Media's web site (Walden). Walden Media is the film production company that produced the Narnia films under the Disney imprimatur. After poor box office results for Caspian and Disney's withdrawal from plans to produce yet another sequel, Walden has partnered with Fox to release a third Narnia film, *The Voyage of the Dawn Treader*, in 2010 (Parks). Walden is owned by conservative Christian oil magnate Philip Anschutz, who sees the venture as a way to promote family and Christian values (Berkowitz; Jensen). Walden's web site offers a wealth of resources guiding elementary level teachers in how to incorporate Narnia materials into

their lesson plans. Walden's list of "partners" is impressive—the Girl Scouts, the YMCA, Tufts University, and many more respected youth and educational institutions (Walden)—although not a breath about who its real sponsor is or what this reclusive man's real agenda is. Some Walden-watchers have reacted with mistrust (Berkowitz), others with admiration (Goodyear).

Lewis himself continues to be an object of apparently limitless fascination. Numerous web sites with an evangelical Christian flavor are devoted to his religious writings. Some are responsible sources of information, like Wheaton University's C. S. Lewis Foundation and associated web site. Wheaton, a conservative Christian university in Illinois, is the place where most of Lewis's papers and archives reside (Foundation). But some (like the web site of C. S. Lewis Society) are devoted to all manner of fringe issues like the so-called theory of intelligent design, anti-Darwinian screeds, and the like (Apologetics). For all his disdain for the modern world and modernism, Lewis would surely wince at the level of discourse on some of these sites.

Lewis wrote several autobiographical works—*Surprised By Joy*, *A Grief Observed*, and others—and the "Lewis cult" has spawned an entire industry of biographers. The most recent biographical venture is a four-volume set of essays on various aspects of Lewis's life and legacy, published in 2007 (Edwards). Characteristically, this hefty work was published under the auspices of a religious publishing house, Praeger, rather than an academic press. One of the problems facing anyone trying to find the "real" C. S. Lewis in the midst of the welter of material is the distorted hagiographic view promoted by many Web sites, books, and articles.

The Lewis phenomenon has had many positive results, however. Books like the Narnia series—not to mention Tolkien's *Hobbit*—have inspired a new generation of well-written children's fantasy literature, an illustrious list including Lloyd C. Alexander's Black Cauldron books, Phillip Pullman's *The Golden Compass* and its sequels and, of course, the Harry Potter books. As a result, children hungry for such literature, as well as children introduced to Narnia through the movies, are re-discovering C. S. Lewis.

Lewis's Narnia, like Tolkien's Middle Earth, has escaped from its confines and entered popular culture in ways we may never know unless we visit their multitudes of strange little subcultures. Consider, for instance, the devoted subculture of people who play MMORPGs—highly specialized, involving, technologically advanced computer role-playing games developed from the so-called "table-top" role-playing game Dungeons and Dragons, itself an off-shoot of the 60s/70s fad among young people for all things fantasy, all things Tolkien, an obsession that began with Lewis as well. C. S. Lewis and J. R. R. Tolkien were the granddaddies of it all. Behind them stand their dim ancestors: *Beowulf*, *The Faerie Queene*, even *Paradise Lost*.

Lewis and Tolkien acted upon a powerful impulse: the thirst for fantasy in the Western tradition. Periodically, this thirst drives publishing, and always has. It is no accident that the English-speaking world's first best seller, Sir Thomas Malory's *Le Morte D'Arthur*, is about King Arthur and his knights, no accident that canny William Caxton chose it for one of his first publishing projects. Lewis and Tolkien took that same thirst and their deep knowledge of English literature—and in Lewis's case, his abiding faith—and turned them into new realms for fantasy. And some of the very people influenced by those works, although they may not know it, are the students sitting in front of us in the classroom: the ones who devour the Harry Potter books, play video role playing games, and eagerly line up for Peter Jackson's inspired *Lord of the Rings* movies, the incredibly silly *Beowulf* movie, or even the rather saccharine and pallid Narnia films.

Renaissance scholar, children's author, writer of works of popular theology, and complex human being: surely Owen Barfield undercounted when he said there were three C. S. Lewises. Lewis was a troubled and troubling man, a devoted friend, a towering genius of literary scholarship, a very bad poet who abominated T. S. Eliot and revered Yeats, an opponent of modernism, a devout Christian and evangelizer, and the writer of tales that have already entered the canon of children's literature as classics. Lewis the man was complex and sometimes both difficult to fathom and difficult to stomach. Lewis the children's writer, Lewis the scholar—these Lewises are superb.

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Global Security: Needed: A New Definition For a New Century

Laura Meder

“Security,” in a commonly applied definition, focuses on the possession of well-armed military, defined and protected borders, and in some cases, the possession of weapons of mass destruction. Missing from this definition is the security role played by the environment. The environment provides the essential support system that sustains all of life. Earth’s ecosystems provide the food we eat, the water we drink, and the air we breathe. Without the security of a reliable food supply, clean, safe water and air, the planet and humankind are not secure. Many of the activities of human beings have affected and are affecting the ability of these ecosystems to perform their life support functions.

If we neglect the environment in decision-and policy-making activities at the local, national, and international levels, we will see security threatened at each of these levels, and globally. While some people find it difficult to make the connection between the environment and security, a growing number of indicators help to make a strong argument that the lack of environmental security can lead to unrest and conflict. Examples of these indicators are resource depletion and pollution, unstable food supplies, infectious diseases, population growth, poverty, and injustice. Each of these can serve as a source of conflict, and most are interconnected, providing more than one source of conflict that can affect current and future generations.

While the degree of abundance varies, all natural resources are finite. As resources become increasingly scarce, conflict can increase at all levels. The world’s freshwater resource serves as an excellent example. Water conflicts have occurred throughout history over quantity, quality, and availability. Many competing claims for water resources exist: agriculture, industry, domestic users, and ecosystems. The needs of each can place differing demands on the resource. Its management is never for a single purpose; all users become stakeholders in the management process. As the number of stakeholders increases, the ability to reach agreement among all members becomes increasingly more difficult (Wolf, Kramer, Carius, and Dabelko, 2005, p.81). Each user can drastically affect the resource for others, most commonly through overuse or pollution. Such conflicts have occurred in the Middle East during ancient and modern times; the American West, especially during the early 1900’s; and today in India, Pakistan, Hungary, and Slovakia (Ehrlich, Gleick, and Conca, 2006). Most major river systems have river basins shared by two or more countries. The Nile is shared by ten countries, the Congo and Niger by eleven, and the Danube by seventeen (Wolf, Kramer, Carius, and Dabelko, 2005, p. 84). These river basins will become increasingly vulnerable as populations grow, resource demand increases, and resource degradation occurs.

The Aral Sea, once the world’s fourth largest inland water body, has seen its surface area reduced by half, its water volume reduced by three-quarters, and its depth lowered by 19m between 1960 and 1995. It now ranks only as the eight largest body of water. Six nations use the water from rivers that feed this sea for irrigation. The northern Syr Darya and southern Amu Darya, both supplying feed water for the sea, have been reduced to trickles, and the

sea's salinity has tripled (Owen, 2001). Less water is available every year due to increasing withdrawals, and the water that does flow is degraded by fertilizers and pesticides used on cash crops such as cotton and rice. As the sea shrinks, it leaves behind a dry, salt encrusted surface. Blowing winds erode the surface and scatter salt and concentrated toxic chemicals to areas hundreds of kilometers away. This has affected the lives and livelihoods of millions and caused the severe salinization of the land growing the crops that support these millions.

Cancers, respiratory diseases, infant mortality, eye diseases, and hepatitis show increased incidence rates among people living in the Aral Sea region (Miller, 2004). Increasing salinity and toxic chemicals have impacted wildlife populations, including numerous food fishes. Commercial fishing closed on the Aral Sea in 1982 (Owen, 2001, p. 2). Pesticides used in the Aral Sea region are found in penguins in Antarctica, and windblown salt crystals are helping to melt glaciers in the Himalayan Mountains. Climate change is occurring as the shrinking sea loses its temperature moderating ability, resulting in hotter, drier summers, colder winters, and shorter growing seasons. Crop yields have decreased 20-50 percent, due to salinization and climate change (Miller, 2004, p. 234).

Water availability is impacting the food security of many regions. "Water-stressed" describes 27 countries of the world, and an estimated 1.4 billion people, a number that could grow to five billion by 2050. These countries exhibit water availability rates of less than 1,700 cubic meters per person yearly (Ehrlich, Gleick, and Conca, p. 16). According to water resource expert Sandra Postel, this scarcity of water makes domestic food self-sufficiency virtually impossible, (*ibid.*, p. 8).

Much of the food produced in many parts of the world is irrigated with water drawn from underground aquifers. The world's largest aquifer, the Ogallala, which covers approximately 225,000 square miles in the Great Plains region of the United States, is being overdrawn at a rate that surpasses its natural rate of recharge. The Ogallala, a fossil aquifer, so named because of the extremely long periods needed for natural recharge, varies in depth in different locations, making the drawdown more problematic in some regions than in others. Three of the largest grain-producing states—Texas, Oklahoma, and Kansas—using the aquifer for irrigation, have seen water tables drop over thirty meters, causing thousands of wells to go dry (Brown, 2003).

Pakistan, India, Mexico, Yemen, China, Iran, and many other nations are also withdrawing water at a rate faster than normal recharge. According to the United Nations, combined population for these regions is more than 3 billion people, over half the world's population (United Nations Environment Programme, 2004). Excessive withdrawal can also create another problem affecting groundwater—saltwater intrusion. As the water table drops due to excessive withdrawal, saltwater can enter the remaining void. The contaminated groundwater becomes unavailable for use in agriculture, domestic, and industrial processes. India and China are experiencing one to three meter drops in water tables annually in the areas with the most intensive use of pumps (Penning de Vries, 2002).

As water scarcity issues continue to grow, competition for this resource will continue to grow. Poverty affects many inhabitants of water-scarce regions. Without adequate water for growing crops, many people living on marginal lands, sub-Saharan Africa, for instance, will be further marginalized. Many will be forced to leave their homes and move to other areas in search of better water resources. These environmental refugees may be forced to move into areas also facing water-related issues and could serve to further stress these regions or be

a source of conflict regarding resource use. They would also join the ranks of an estimated twenty-five million environmental refugees worldwide (Conisbee and Simms, 2003).

Surface waters are also under increasing resource use pressure. Dams for hydroelectric power generation have diverted many rivers; agriculture, industry, and residential use have diverted others. Many have so much water diverted from them that they are unable to flow to the sea, instead running dry. The Yellow River in China first ran dry in 1972 and has run dry for part of every year since 1985. Many other rivers also run dry, including the Colorado, Nile, Ganges, Indus, and the Rio Grande (Brown, p. 34). A significant ecological impact of rivers running dry is the loss of vital nutrients brought to the sea by free-flowing rivers. These nutrients feed the phytoplankton that serve as the basis of the coastal ecosystem food web. Other crucial functions include wetland renewal, water purification, and maintenance of biological diversity.

Pollution is another source of water-related conflict. According to the World Resource Institute (2000), more than one billion people cannot obtain safe, fresh, drinking water. They report that degradation of the ecosystem is threatening the ability of the freshwater resource to sustain life. Pollutants from a myriad of sources such as pesticides, chemicals, raw sewage, disease vectors, endocrine disrupters, and radionuclides—the list is long and varied—are present in our surface and groundwater. Many of the millions of people affected by water pollution are the same as those affected by water scarcity. In the developing world, polluted water is a major source of illness. According to the United Nations, 2.4 billion people lacked access to improved sanitation. Water-borne diseases account for 3.18 million Disability-Adjusted Life Years, a measurement of lost years of healthy life (United Nations Environment Programme, 2004).

The land upon which life depends is also under stress. Soil erosion and desertification are increasing in many parts of the world. According to a 2001 United Nations Economic and Social Council report, about two-thirds of the world's agricultural lands are already degraded. Desertification is affecting 70 percent of all dry lands where more than one billion people from over 100 countries live (UN Nongovernmental Liaison Service, 2006).

Soil degradation often occurs as the result of damaging agricultural practices. These are often the result of efforts intended to boost agricultural exports as countries attempt to balance external debt. In some instances, the efforts of international development organizations have facilitated these harmful practices. Deserts are spreading across increasing areas of the world, most notably in Asia and Africa. As an indication of the importance of this problem, in 2004, Wangari Maathai, the first Kenyan Woman who earned a PhD, received the Nobel Prize for Peace for her efforts to stop desertification. During 1977, she began the Green Belt Movement, with mostly women members, who have planted over thirty million trees. These have provided fuel, food, shelter, and income, but most importantly, a vegetative cover that helps to stop the loss of topsoil that causes soil erosion. The Norwegian Nobel Committee's press release (2004) states, "Maathai has taken a holistic approach to sustainable development that embraces democracy, human rights, and women's rights in particular." The committee asserted that peace on earth depends on our ability to secure our living environment.

A 2004 United Nations Environment Programme (UNEP) assessment lists the scarcity of water and fertile land as long held sources of conflict between farmers and nomads living in the Darfur region of Sudan. Farming and livestock grazing, the usual causes of desertification

in this region, are now joined by the thousands of people living in refugee camps and their deleterious effect on already scarce vegetation (Herro, 2006).

Soil degradation is often the result of factors such as natural climate change, which causes prolonged drought, overgrazing, deforestation, salinization, and poor irrigation practices. In other parts of the world, another important environmental impact is occurring, loss of cropland due to development and road building. According to Lester Brown, President of the Earth Policy Institute, the world's automobile fleet increases by twelve million vehicles per year, which consume nearly one million hectares of land. Most of this land was formerly cropland that was equally suited for roads and highways—flat and well-draining (Brown, 2003, p. 49). In some developing countries, cropland conversion for road building has created conflict as already limited land availability shrinks even more. As developing countries continue to increase the number of automobiles, these conflicts will continue or increase. Increasing populations competing for dwindling resources serve to create conflict.

According to Brown, food security is fast becoming a crucial world issue. Currently, food production is slowing, and as water shortages continue, future production may be affected. More than 100 countries are wheat importers; more than forty countries import rice. While these imports in some countries bolster grain stores, for other countries these imports are vital to meeting food demand. Japan, South Korea, and Taiwan all rely on imports for more than 70 percent of their grain supply. Israel and Yemen use imports to supply more than 90 percent of their supply. Ninety percent of all grain exports come from only six countries: Canada, France, Australia, Argentina, Thailand, and the United States, where more than half of all exports are produced (*ibid.*, p. 14). In 2004, China became the largest wheat importer in the world despite that it is also the largest wheat producer in the world (*ibid.*).

The United Nations declared 2004 the “International Year of Rice” as an attempt to raise awareness of an impending crisis. Rice serves as the major food staple for more than half of the world's population. Twenty percent of the world's directly consumed calories come from rice, with demand exceeding production for the fourth year in a row (Halweil, 2005, p. 62). According to a calculation determined by the Worldwatch Institute, using United States Department of Agriculture (USDA) figures, current world rice stores would only last only sixty-three days after a disaster (*ibid.*, p. 22). As demand has increased, prices have increased, making purchasing food even more difficult for the millions of people in the world living on \$1 (USD equivalent) or less per day. For these people, who already spend 70 percent of their income on food, rising prices make having enough food a greater difficulty (Nierenberg and Halweil, 2005, p. 62).

The United Nations Food and Agriculture Organization began keeping data during the 1970s to track the number of hungry people in the world. During 2005, that number rose to 852 million people. Most of these people were too poor to buy the food they needed or too poor to afford the land that would allow them to grow food. Each year more than five million children die from starvation (Halweil, 2005, p. 22).

Climate change is also contributing to food insecurity. Rising temperatures show adverse effects on plant life. Studies performed in the Philippines at the International Rice Research Institute show fertility rates for rice falling from 100 percent to near zero with temperature changes of as little as 6 degrees Celsius (Brown, 2003, p. 63). Corn also shows a strong vulnerability to rising temperatures. Leaf curling in corn plants occurs as a means of reducing surface area for evaporation; this also reduces the rate of photosynthesis. Increasing

temperatures, and drier, hotter days cause more leaf curling, lowering plant productivity (ibid.). Some places reached near-record high temperatures during 2002. The North China Plain and the Great Plains of the United States suffered adverse effects. Great Plains crops, predictably subject to erosion because of the naturally occurring long-term drought, were further stressed due to misuse and over cultivation of the ordinarily arid lands. On the North China Plain, high temperatures stressed plants and placed increased demand on irrigation water (ibid., p. 65).

Infectious diseases also contribute to a threatened global security. As the world becomes smaller and smaller due to our ability to move around the planet so quickly and easily, infectious disease can spread more quickly and easily. The Severe Acute Respiratory Syndrome (SARS) outbreak in China, occurring late during 2002, spread within six months to twenty-nine countries. Communicable diseases caused 26 percent of all deaths worldwide during 2002. HIV/AIDS has spread throughout the world, killing more than 20 million people and afflicting another 34-46 million (Pirages, 2005, p. 45). Worldwide by 2010, HIV/AIDS is predicted to orphan more than 42 million children (Kassalow, 2001). The current Avian flu outbreaks are covering increasingly more of the globe, with the potential for a pandemic looming, while a number of infectious diseases once thought to be under control are now re-emerging.

Disease outbreaks continue because poverty continues. An estimated 2.8 billion people worldwide are living on less than \$2 per day (USD equivalent) (Pirages, 2005, p. 46). The gap between the rich and poor continues to grow even while the global economy continues to grow. Health spending disparities also continue to grow. While per capita spending in developed countries may be thousands of dollars—\$4,887 per capita during 2001 in the United States—in developing countries it may be as little as \$6 - \$15 (USD equivalent) (ibid.). More than 2.3 million people, mostly from poor countries, die yearly from eight diseases: tuberculosis, diphtheria, pertussis, tetanus, polio, measles, hepatitis B, and yellow fever—disease that could easily be prevented through the use of available vaccinations (ibid., p. 47).

World population reached 6 billion during October 1999. The world population increases by another 70 million people annually, with an expected population of 8 billion by 2028. An increasing population exacerbates all of the environmental problems I have discussed. The demands the current population is making on the earth's resources are staggering. As the global economy continues to grow, the rate of consumption by developing countries will soon meet or exceed that of the currently more developed countries.

A single nation, China, comprising 1.4 billion people, or about 20 percent of the world population, currently consumes 47 percent of the world's cement and 26 percent of the world's steel. China is also one of the fastest growing economies in the world, with a growth rate averaging 9.5 percent (Flavin and Gardner, 2005, p. 3). China and all the other developing nations of the world are striving for their people to have the lifestyle of the developed nations. Their resource demand will only continue to increase.

The commonly used formula for determining impacts on the environment by population, is $I = P \times A \times T$, where I is impact, P is population, A is affluence, and T is technology. This formula allows us to examine the impact of high population numbers combined with a technologically advanced society and high rates of consumption.

Another way of looking at our impact on the planet uses the ecological footprint

method. This is a measure of the amount of resources needed to support the lifestyle that we lead; this calculation typically yields a much higher number for persons living in developed countries. We can examine the impact of different lifestyles by comparing footprints of different nations. William Rees and Mathis Wackermagel, developers of the ecological footprint method, estimate it would take three planet Earths to support the world at the lifestyle enjoyed by people of the United States (ibid., p. 18).

The technology and advancements of our developed-nation lifestyle cause us to demand increasingly more resources, produce increasing amounts of and forms of pollution, and see the number of those living in poverty increase as environmental problems disproportionately affect their lives.

Jared Diamond, in his book *Collapse* (2005), provides us with many examples of past societies failing due to their neglect of the environment that sustained them. Environmental degradation in the Easter Islands was caused by massive deforestation. Similarly, all over Polynesia, human settlement led to habitat damage and mass extinctions of plant and animal life. Deforestation, leaving too little wood for canoes, indirectly led to reduced yields from fishing and the end of trade with Pitcairn and Henderson Islands. This eventually led to the termination of all habitation there. Science is providing us with much data today that shows trouble is here and more is on the way.

Will we learn from these lessons? Will we redefine global security?

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The Value of Musical Theatre as an Educational Experience

Anne Lewis

In contemplation of modern students, three questions have been proposed: how do they learn, how do we reach them as educators, and how can we motivate them to become better world citizens? I propose musical theatre as a viable teaching experience in the classroom as well as in the theatre. Although it is often given secondary status in the hallowed halls of music academia (or shoved off to the theatre division), the opportunities for performance careers in musical theatre continue to expand while the niche shrinks for classical concert and opera singers. We need to explore musical theatre as a means of reaching out to potential artists and audiences at every level of education.

The enjoyment and enrichment of musical theatre should be a lifelong experience, even for a person who never actually sees a production on Broadway, or ever “treads the boards” as a singing actor. Being caught up in the enthusiasm and energy of a live show is available to everyone, in high school productions or in regional theatres. Even the homebound can enjoy original cast recordings, PBS broadcasts of live performances, YouTube performance clips, or movie versions of popular shows. Critics decried the impending death of the American musical theatre in the 1980s-90s as British imports reigned, ticket prices soared, and attendance lagged. However, the rebirth of the film musical has regenerated enthusiasm and desire for the genre in younger audiences. Since 2000, a new generation has been introduced to musical theatre through the films *Moulin Rouge*, *Chicago*, *Rent*, *Dreamgirls*, *Across the Universe*, *Hairspray*, *Once*, *Sweeney Todd*, and *Enchanted*. These films were all nominated for Academy Awards and four were original productions.

Another media rebirth has been musical theatre on television. This trend began with updated remakes of classics such as *Annie*, *Cinderella*, and *Once Upon a Mattress*, then culminated with the Disney Channel’s original cable movie, *High School Musical (HSM)*. The groundswell of marketing blitz and immediate adulation catapulted the sequel’s premiere as the highest rated cable-viewed program in history with 70+ million viewers. Suddenly singing show tunes was okay for the cool kids as well as the theatre nerds. With this success, primetime reality television jumped in with a national casting call and vote-in show for the leads in the revival of *Grease* on Broadway. MTV boosted ticket sales and national exposure of *Legally Blonde* (the musical) through airings of live scenes and a vote-in show for the replacement of Elle, the lead female role. Not to be outdone, the Disney Channel also put on a national casting show and “live” vote competition for the full-length motion picture of *HSM 3*. FOX Broadcasting is currently pushing its musical “dramedy,” *GLEE*, this fall season. This is the media culture in which our current and future students live.

Musical theatre is a synthesis of all art forms. The merger of drama, song, and dance with a meaningful plot line is a unique vehicle for both individual and community awareness. So exposure to this particular artistic experience becomes a powerful and life-changing force. The “book” musical is an educational experience that draws the audience member outside of “self” in a format accessible to both the novice and the connoisseur. It allows an emotional connection of empathy with the characters, it re-energizes one’s soul, and it challenges

worldviews. To illustrate the value of this art form in society as an educational forum, this paper explores the benefits of participating in the phenomenon of musical theatre as both a performer and as an audience member. These benefits include the development of multiple intelligence modes and social awareness while fostering experiences that provide a journey to a fully aware human experience. These experiences include an embodied aesthetic experience, a transcendental reaction, and a paradigm-shifting, pluralist perspective of social culture that both reflects and anticipates trends in American society.

The current cultural ethos (modeled on American Idol, Don't Forget the Lyrics, and YouTube video clips) portrays music as mere entertainment or a path to instant fame—not a foundation for education. However, Dr. Howard Gardner qualified music as a unique and valuable mode of cognition in his theories of multiple intelligences. He describes music as a universal faculty for which the body and mind are organically hardwired. The training process and performance of musical theatre expands and develops all of the original seven modes of intelligence in Gardner's theory: *musical, language/linguistic, mathematic/logical, spatial, kinesthetic, intrapersonal, and interpersonal* (*Multiple Intelligences: New Horizons*). The revised version adds two more possible intelligence modes: naturalist and existential). The following examples illustrate how each is developed through the process of musical theatre production.

For performers, musical intelligence is developed through the capacity for learning and performing complex melodies, harmonies, and rhythms simultaneously in a variety of forms and styles. This fulfills Content Standard #1 of the National Standards for Arts Education in Music: "Singing alone, and with others, a varied repertoire of music" ("Content Standards for Music Grades 9-12, The Kennedy Center Arts Edge Standards"). The development of linguistic intelligence is obvious in that lines are understood and sung to communicate the plot and the character's emotional life. Logical intelligence expands through the sequential order of events that lead to the resolutions of plot and character tension in the final number. There is also the expectation of massive memorization of text, cues, musical structure, and dance steps that must be enacted as a composite whole. Musical theatre demands a great capacity for imagination and comprehension of subtlety in the plot and characters. The current culture of graphic movies and video games, as well as reality television, has created an expectation of the spectacular and explosive in popular entertainment. Students no longer search for details and subtle relationships between disparate entities. The musical provides an alternative form of entertainment that challenges the performer to analyze relationships, imagine the consequences, and speculate on the inevitable outcomes rather than bombard him with the obvious. This analysis fulfills requirement #7 for the National Standards for Arts Education in Music: "Evaluating music and musical performances" (Content Standards for Music Grades 9-12).

The development of spatial intelligence is a constant lesson for training actors who must be aware of one's position on the stage, to the light, and in proximity to other cast members; this is particularly challenging while also singing and dancing. Kinesthetic intelligence is developed through learning how to communicate text and its emotional content through choreographed and instinctual gestures. The singing actor trains differently than the "dramatic" actor or opera singer because she must often be a "triple threat"—a performer who is equally skilled in acting, singing, and dancing. The "triple threat" has been the goal of musical performers since Jerome Robbins required the dancers to integrate characterization

in his direction/choreography of *West Side Story* (1957). According to Chita Rivera (the original Anita), this was the first time that the dance chorus members were required to create literal subtexts and story lines for their characters (*Broadway: The American Musical*, part 6). This is now standard practice. Musicals require prime physical conditioning for the ability to move, talk, sing, act, and emote simultaneously, while still maintaining spatial and logical awareness. Kinesthetic intelligence is one of the most demanding modes for training actors of any age.

Intrapersonal intelligence is nurtured through developing one's character with regard to physicality, objectives and desires, and an inner emotional life that is often based on the actor's own experience. The character must show evidence of growth through the show to be believable, which benefits the actor as well. Interpersonal intelligence is developed by the intense rigors of working in an ensemble that must bond together immediately to create a community that is capable of moving an audience. Actors quickly learn to "give stage," an act of reciprocal power sharing that allows the primary focus of the scene to be evident to the audience. Those actors known for chronic "upstaging" of their colleagues are often ostracized or sabotaged by their peers.

The growth and development of multiple intelligence modes, of course, may be found in other dramatic and musical ensemble experiences. But these examples show that the training process of musical theatre is unique for providing development in all of these modes simultaneously. Mastery is achieved through the constant repetition of these varied skills in rehearsals. Plus, it's fun! Students don't realize they're growing all of these intelligence modes while learning the roles, dances, and musical numbers.

The development of multiple intelligences also provides simultaneous stimulation for audiences. While watching a musical theatre production, musical intelligence is derived from the mental satisfaction described by neuroscientist Jay Levitin in *This is Your Brain on Music*. Levitin asserts that music "taps into motivation, reward, and emotion [brain centers]; it pleases the cerebellum by synchronization with the beat and its irregularities; and delights when a skillful musician violates these expectations in an interesting way" (*This is Your Brain on Music: The Science of a Human Obsession*, p. 191). This delight is amplified by the active visuals and sounds of musical theatre, particularly during the full-cast production numbers. Linguistic intelligence is stimulated by the comprehension of all of those lyrics and dialogue, while logical intelligence follows the synchronization of events and their anticipated resolutions. Audiences experience kinesthetic intelligence growth by gaining insight into a character through body language and sub-textual inferences. Intrapersonal intelligence develops from the insight into one's own self that is gained by transferring identity with a character, and interpersonal intelligence growth provides insight into others' behaviors through the characters onstage and their social situations.

The social awareness benefits of musical theatre include entertainment and community development. The concept of music as a means of pure entertainment is not necessarily a bad thing. There should be venues within a society where one can be refreshed and amused, a place to escape from the daily grind of life. Musical theatre provides the physical and psychological excitement of experiencing the spontaneity of live performance within a large group of strangers who will feel like friends by the end of the evening. Harvey Fierstein (Actor/Writer/Director) refers to this excitement as "going to a party" with the expectation of being amazed by the "trapeze artists" (*Broadway: The American Musical*, part 6). One

never knows if the pitch will be on, or if cues will be flubbed, or if you will witness the performance of a lifetime, live on stage.

The other social benefit is building community through interaction. This includes performers, audiences, and the society at large, as everyone may be included in the process of “putting it together.” Musical theatre is the most collaborative of all arts, the true heir of Richard Wagner’s desired *Gesamtkunstwerk*: “total art work.” This was the late nineteenth century ideal of complete integration for every detail to convey the story in music drama. That statement is not meant to deflect importance from the collaborative art of opera. But it is a rare opera production that requires a “triple threat” talent of its principle singers. Also, there are few amateur groups or small academic institutions that can stage full operatic productions, but many present musicals. Community development is fostered through interdisciplinary collaboration of academic departments beyond the theatre and music divisions, such as English, art, and journalism. Community engagement may include outside resources for additional performers, dancers, publicity, and funding. Musical theatre is truly a diverse mixture of artistic and creative talents and skills at all levels that is still personally handcrafted. These examples have been a select overview of the secondary potential for development and growth through involvement with musical theatre. But the primary educational values of the American musical set it apart as a distinctive and unique means of achieving a full human experience, feeling fully alive in the moment.

The first educational value of interaction with musical theatre is an embodied aesthetic experience. This is a phenomenon shared by both the performer and the audience member. A singing actor must be engaged mentally, physically, vocally, and emotionally every moment while onstage. For amateurs and student performers, it is probably the most intense and illuminating experience of their lives when they first discover the “flow” of embodied performance. The combination of music and drama expands the emotional and psychological power of the text, which then invites an access to emotional release and thoughtful discovery. Composer Jerry Herman (composer of *Hello, Dolly!*, *Mame*, and *Le Cage aux Folles*, among others) describes this event of conveying heightened emotions as “when you musicalize a scene” (*It Happened on Broadway*, p. 198). Actors often describe this state as the moment when the emotion becomes too much for words, so one must sing. Marc Shaiman (Hollywood composer and music director) phrased it as “there’s nothing more expressive, because that’s the joy of music and lyrics; to express yourself in a way that elevates the mere spoken word” (*Hairspray*). Participating in this exchange of verbal and nonverbal communication with other actors and the audience becomes a potential vehicle for feeling fully alive, fully human. Levitin defines this phenomenon as “Groove: that quality that moves the song forward, the musical equivalent to a book you can’t put down; a sonic world we don’t want to leave.” He further explains that “Groove” must be experienced live; it is derived from a particular moment of performance, or a performer’s spontaneous interpretation (*This is Your Brain on Music*, p. 170).

The audience also participates in that flow, or groove, of performance. Helen Darion, the wife of Joe Darion, the lyricist for *Man of La Mancha*, retold a conversation she had with a New York City cab driver which illustrates this connection for the audience member. When the cabbie realized who her husband was, he responded: “You mean he wrote “The Impossible Dream”?” The little woman tried to get me to see the show. I didn’t want to go. She went again and again. I still didn’t want to go. Finally she dragged me. I heard that song,

and I tell you what was on that stage is in my heart" (*It Happened on Broadway*, p. 186). The immediacy of the music retains the message in your mind long after the dialogue catch phrases are forgotten. Marc Platt (the director of *Wicked*) described this as experiencing language without a filter: "the music seeps inside you and pierces you in a deeper way than words alone" (*Broadway: The American Musical*).

The second educational value of musical theatre is that it fosters a transcendental state and reaction for both performer and audience. The actor must embark upon a transformational process of her own personality and character in order to embody the stage role. That process and its final presentation require a greater vulnerability than a solo recital or concert performance. The audience member is also transformed through the course of the show; he is challenged to confront prior conceptions and interpretations of truth. Richard Kiley (the original stage Don Quixote) called this response an "Aristotelian catharsis." He described watching the audience: "From the stage I was able to see people being moved by various scenes. They walked out feeling transformed, which is what theater is really about" (*It Happened on Broadway*, p. 186).

The goal of many musical productions is to provoke attitudinal change and reflection, to disrupt the status quo, even when the audience member is not aware of the music's influence. That disruption of attitudes is the most influential and greatest educational value of musical theatre as a means of preparing better world citizens. It provides a paradigm shifting, pluralist perspective of social cultures that both reflects and anticipates societal trends of the past, present, and future. This value also fulfills Standards #8 and #9 of the National Standards for Arts Education in Music: "Understanding relationships between music, the other arts, and disciplines outside the arts"; and "Understanding music in relation to history and culture" (Content Standards for Music Grades 9-12).

The ability to provide a glimpse of stories and people outside of our daily existence is the real legacy of American musical theatre. George C. Wolfe (playwright, producer, and former director of the Joseph Papp Public Theatre) argued that "theatre should be reflective of all the different dynamics of what is happening in America" (*It Happened on Broadway*, p. 281). Those dynamics include the cultural themes of racism, class conflicts, coming-of-age crises, fidelity in modern relationships, and the socialization of the "Other." There are three classes of thematic musicals that provide glimpses into these social microcosms: historical or literary, activist, and non-mainstream or "other" cultures.

Musicals based on historical or literary sources present a contemporary perspective of real or fictionalized events and people significant to American (and European) history and mythology. As in art, literature, film, or photography, musicals provide us with a visual representation of that particular society or era. Musicals are unique, however, for they personalize stereotypes through imaginative empathy with the characters, as influenced by the music. A sampling of historical and literary-based musicals follows. Most of these shows form the basis of the American Musical Theatre canon:

Show Boat (1927)

Porgy and Bess (1935)

Oklahoma! (1943)

Carousel (1945)

Annie Get Your Gun (1946)

Kiss Me, Kate (1948)

The King and I (1951)
Peter Pan (1954)
Candide (1956)
My Fair Lady (1956)
West Side Story (1957)
Fiorello! (1959)
The Sound of Music (1959)
Camelot (1960)
The Unsinkable Molly Brown (1960)
Man of LaMancha (1965)
Cabaret (1966)
1776 (1969)
Godspell (1971)
Pippin (1972)
Shenandoah (1975)
Working (1978)
Evita (1979)
Sweeney Todd (1979)
Tintypes (1980)
CATS (1982)
Sunday in the Park with George (1984)
Big River (1985)
Into the Woods (1987)
Les Misérables (1987)
Phantom of the Opera (1988)
Jekyll & Hyde (1992)
Beauty and the Beast (1993)
Secret Garden (1994)
Ragtime (1998)
The Civil War (1999)
Aida (2000)
Jane Eyre (2000)
Seussical, the Musical (2000)
The Color Purple (2005)

As windows into history, these shows have provided us with iconic scenes of American life through songs such as “Ol’ Man River” (*Show Boat*); “Oh, What a Beautiful Morning” (*Oklahoma!*); and “Tonight” (*West Side Story*).

Activist Musicals are crafted deliberately to provoke a visceral response from the audience. They are written as a political reaction or response to specific societal events or trends. The following examples are listed by decade and trend:

1910 dehumanization of the Industrial Revolution and British political corruption: *Sweeney Todd: The Demon Barber of Fleet Street* by Stephen Sondheim (composed many decades later).

1920 American political party machine corruption: *Of Thee I Sing* by George and Ira Gershwin (the first musical to win the Pulitzer Prize).

1930 “The Great Depression” escalation of labor disputes and creation of unions. In 1937, the International Ladies Garment Wear (ILGW) commissioned Harold Rome’s *Pins and Needles*, which was performed by actual garment workers protesting unfair working conditions. In 1938, Marc Blitzstein wrote an anti-labor piece as a WPA Theatre project, *The Cradle Will Rock*. It was closed down and locked out of its theater by local officials before its premiere. The cast and audience walked to another theater for its debut performance with a piano on a bare stage as the cast members (under threat of arrest) sang from the audience. (The original producer/director team of *The Cradle Will Rock* were the legendary John Houseman and Orson Welles. Tim Robbins—a politically active actor/director-produced and directed a recent film of the musical’s production and the events surrounding its premiere.)

1940-1950 patriotism during World War II and then the fear of being “black listed” by the congressional House Committee on Un-American Activities subdued overt activism in musicals.

1960-1970 protests against the Vietnam War, Haight-Ashbury hippies, rampant drug culture: *Hair* by Galt MacDermot.

1980-early 1990 AIDS crisis, gay rights, and the romanticized lifestyle of struggling young artists in New York City’s East Village: *Rent* by Jonathan Larson.

Rent is an excellent example of how musicals can capture the zeitgeist and shape attitudes, especially of adolescents and twentysomethings. A contemporary update of Giacchino Puccini’s opera, *La Bohème*, the Pulitzer Prize winning *Rent* celebrates the nihilism of youth with songs like “La vie Bohème.” But the opening number, “Seasons of Love,” is a tender memorial and celebration of survival in the face of overwhelming adversity. *Rent* has held the iconoclastic reverence of theatre nerds since its premiere in 1996. They can recite all the words of every song and they vehemently debate character and plot developments. This adoration has been re-energized by the recent movie with the original cast and the current national tour with Adam Paschal and Anthony Rapp in their signature roles.

Since the Broadway musical community is stereotyped as largely populated by members of Jewish descent or homosexual orientation, it is not surprising that the most evocative and paradigm-shifting musicals focus on social cultures outside the mainstream American hegemony; generally referred to as the “Other” in academic literature. “Other” musicals encompassed ethnic, religious, generational and gender or sexuality subclasses originally. The trend of ethnic musicals began in the 1920s with the “black” musicals: *Shuffle Along* (Eubie Blake); *Blackbirds of 1928* (Dorothy Fields and Jimmy McHugh); *Porgy and Bess* (George and Ira Gershwin); *Cabin in the Sky* (Vernon Duke); and *Lost in the Stars*, based on *Cry the Beloved Country* (Maxwell Anderson and Kurt Weill). On the surface, these shows perpetrate the early twentieth century racist stereotypes of African-Americans as second-class citizens and worthless people, but the musical depictions go beyond the stereotype to show the integrity and value of each character as a person who can relate to the same joys and despairs as the predominantly white audience. Later versions of “black” musicals, such as the Afro version of *The Wiz* (Charlie Small), *Once on this Island* (Lynn Ahrens and Stephen Flaherty), *The Lion King* (Tim Rice and Elton John), and *The Color Purple* (Brena Russell, Allee Willis, and Stephen Bray), show the growth in pride and acceptance of equality for African-Americans in American society. Julie Taymor (the director and designer of *The Lion King*) remarked that *The Lion King* is “not about race and all about race.” For a white audience it is about the story and pageantry; for a black audience it is a surge of pride at seeing an all-Black cast in roles of power and compassion.

She summed up the story as “about a future where racism won’t be an issue at all” (*Broadway: The American Musical*, part 6).

After World War II, the spotlight on ethnic racism shifted to Asian and Latin American subjects: *South Pacific*, *The King & I*, *Flower Drum Song* (all by Richard Rodgers and Oscar Hammerstein); *West Side Story* (Stephen Sondheim and Leonard Bernstein); and *Miss Saigon* (Claude-Michel Schönberg). Contemporary New York Latina culture is revisited—50 years after *West Side Story*—with the current original production of *In the Heights* (Lin-Manuel Miranda), where salsa meets Washington Heights hip-hop. Even before its premiere on Broadway in March 2008, it gained “street cred” via local television ads and YouTube mini-dramas of the move from its off-Broadway run to its new Broadway home. *In the Heights* led the race for the Tony Awards in 2008 with thirteen nominations. It received awards for “Best Musical” and “Best Musical Score” as well as several acting awards. (Lin-Manuel Miranda—Writer/Composer and Principal Male Lead—also wrote the Puerto Rican translations for the bilingual revival of *West Side Story* during the 2009 season.)

Two musicals in the 1964 season offered perspective on religious ethnicity in early twentieth-century Jewish culture, and its battles of assimilation. *Fiddler on the Roof* (Sheldon Harnick and Jerry Bock) humanized the trials of a poor dairyman with three daughters to marry. They are caught up in the local “traditions” of Russian orthodoxy, yet are also trapped in the global upheaval of the Russian Revolution with its forced acceptance of modernity and expulsion from their ancestral home. *Funny Girl* (Jule Styne) gives insight to Jewish immigrants once they reached New York City and established “Yiddish” communities in the Lower East Side. The story and music (which focuses on the meteoric rise of Fanny Brice as a comedienne for the *Ziegfeld Follies*) use humor and pathos to poke fun at immigrant stereotypes as well as to educate.

The new youth culture “rock” musicals exploited the generational divide experienced in the early 1960s and 1970s. They include *Bye Bye Birdie* (Charles Strouse), *Hair* (Galt MacDermot), *Godspell* (Stephen Schwartz), *Jesus Christ Superstar* (Tim Rice and Andrew Lloyd Webber), *Grease* (Jim Casey), and *Joseph and the Amazing Technicolor Dreamcoat* (Tim Rice and Andrew Lloyd Webber). These concept musicals spoke for the disenfranchised “Baby Boomers” and are still favorites of young audiences today.

In the 1980s the party mentality of gay relationships was brought out of the closet and put into America’s living rooms with the premiere of *La Cage aux Folles* (Harvey Fierstein and Jerry Herman). The story of two men in a long-term, monogamous relationship was the first commercially successful “gay” show on Broadway. Its box office success opened the way for the dissection of other prejudices against those who are “different” including: *Falsettos* (William Finn), *The Who’s Tommy* (Peter Townshend), *Aïda* (Tim Rice and Elton John), *Hairspray* (Scott Whitman and Marc Shaiman), *Avenue Q* (Robert Lopez and Jeff Marx), *Wicked* (Stephen Schwarz), and *The 25th Annual Putnam County Spelling Bee* (William Finn). The protagonists in these shows are outcasts with real or imagined isolation from their society. Yet they use their differences to overcome life’s obstacles and obtain their goals. These “heroes” have become the role models for adolescents who also see themselves as outsiders, outcasts, or misfits.

Wicked (the “real” story of the maligned Wicked Witch of the West) has received the most hype and an outstanding, SRO box office since its premiere. Every teenaged girl singer has tried to “defy gravity” by emulating the performance of Idina Menzel as the green

villainess. But the 2004 Tony Award went to the more original and cynical production of *Avenue Q*. “Q” confronts all issues of “Other” in a seemingly innocuous blend of Sesame Street and South Park sensibility. The audience roars at the juxtaposition of puppet and human characters that sing the inappropriate lyrics of song titles that include “It Sucks to Be Me” (begun with the trauma of life after college with a B.A. in English), “Everyone’s a Little Bit Racist,” and “The Internet is for Porn.” Yet, on the way home audience members realize the lessons of tolerance and empathy that sneaked up on them during the show. *Avenue Q* quickly became the new *Rent* for teenaged musical theatre “wanna-be’s” in idolization and soundtrack sing-alongs.

Hairspray (the 2003 Tony winner for “Best Musical” and the musical version of the 1980s John Waters film) is another musical that portrays stereotypes of many different outsiders in 1962 Baltimore. Its subcultures include fat girls, agoraphobic mothers, segregated blacks, and the “nicest kids in town”-the ideal cool kids. Young audiences not only empathize with the misfit characters, but many aspiring young actresses who don’t fit the standard thin, blond ingénue model have found hope for a lead role in a musical. Adam Shankman (director and choreographer of the film version) stated that *Hairspray*’s legacy is “reminding people about what’s good and how special everybody should feel in their heart, no matter how outside they feel. We are all bonded by our combined differences” (*Hairspray*).

The *Disney Channel’s High School Musical* (2006; *HSM 2*, 2007; and *HSM 3* motion picture, 2009) was an immediate hit with tweens and teens after its first airing on cable television. I was introduced to it by a 14-year-old boy who was so insistent that I watch it he brought me his personal bootleg copy. Despite its campiness and formalistic story, I believe the unprecedented success of *HSM* was generated by its instantly recognizable stereotypes of high school “Other” subcultures: jocks, brains, nerds, skate dudes, band geeks, theatre nerds, and ditsy faculty. However, all of these superficial caste divisions are overcome by working together for a school musical production. *HSM* immediately became the must-do musical for every high school drama department as soon as the rights became available. The lightening-fast popularity and marketing of its young stars also fed directly into our youth culture’s desire for national exposure and instant fame.

Representations of history and literature, activism, and pluralist cultures keep the American musical theatre a vibrant barometer of society’s changes and trends that may serve as an educational catalyst. It is imperative that we continue to provide access to musicals as a means of lifelong education and development. But not everyone can visit New York City, or Los Angeles, or Las Vegas to experience Broadway-quality musicals firsthand, especially in the current economy. What other venues are available to experience these many benefits and continue to learn?

The obvious choice for an educational experience with musical theatre as a young performer is to be involved in a school musical production. This experience is not limited, however, to high school and college productions. Music Theatre International has created a new market of elementary and middle school potential with their “Broadway Jr” and “Broadway Kids” series. These are popular, family-appropriate musicals that have been adapted for younger actors and include curriculum materials and educational resources for teachers. As educators, we need to embrace these young singers who desire musical theatre experiences. We should teach them to sing healthily in all musical styles and to prepare them for optimal satisfaction and enjoyment of musical theatre. The musical theatre programs at

the universities of Michigan, Southern California, Elon, and Ithaca College currently share a monopoly of young performers in the professional business. But collegiate musical theatre programs are rapidly filling the need nationwide. For college students and recent graduates, the greatest percentage of professional musical acting jobs are at the giant corporate theme parks of Walt Disney and Universal, and regional theme parks such as Carowinds, Six Flags, HERSHEY PARK, or Busch Gardens.

Another means for the amateur performer and audience member is to participate with, and/or support by attending, local community theatre groups and regional summer festivals. These provide varied opportunities for building new skills and communities of those who wish to continue learning and growing. Experiences with musical theatre that may not be as obvious to an audience member include theme parks, cruise ships, national tours, opera company productions, and even animated films. Some of the Walt Disney Company's best film musicals (*Beauty and the Beast*, *The Lion King*, *The Little Mermaid*, and *Mary Poppins*) have become hit Broadway shows that are introducing a new generation to the magic of the American musical. Perhaps, as educators of all disciplines, we should also explore this other canon in our literature and history courses as a contemporary source of presenting societal context to the general college student.

In conclusion, musical theatre provides an ongoing educational experience through its development of multiple intelligence modes and social awareness, its access to an embodied aesthetic experience and transcendent reaction, and its social function as a reflection and catalyst of pluralist perspectives in societal trends. Each of these provides a unique process to develop individual potential for a fully aware, fully human life. The words of John Lahr (theatre critic for the *New Yorker*) best express the argument for the value of musical theatre as an educational experience: "The role of theatre is to open the heart, edify the mind, make us imagine a future... and when it's good, it gets you closer to the heart of the moment" (*It Happened on Broadway*, p. 283). Musicals challenge our status quo. They invite us to keep pushing for growth and change, no matter how dire the circumstances. They give us hope that through endurance all obstacles will be conquered and justice will prevail by the final musical number; and we are glad for the journey. What better way to attain a fully human life? What better means to engage and motivate the modern student for the future of our world?

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Sports on the Silver Screen: Sexism on the Playing Field

Rebecca L. Clark

Since the 1970's and the passage of Title IX, females' participation in athletics has increased dramatically: a 1000% increase at the high school level and a 500% increase at the college level from 1971 to 2004 (Coakley, 2007, pp. 238, 241). During this same general time frame, the number of sports films has also increased tremendously, yet where are the sports films that depict the lives of female athletes? If both sports and the media are, as some maintain, a reflection of society, then one would expect to see an increase in the number of sports films with female athletics.

As a teacher of the sociology of sport, some years ago I decided to change the way I teach this class and use popular film as a way of illustrating the various concepts and issues related to this field. I wanted to use relatively recent films that would appeal to my undergraduate student audience. I didn't want to use documentaries¹ or biographies, but I did use films "based on a true story." I had no difficulty finding films for most content areas (e.g. values, socialization through the life cycle, stratification and race, politics), but when it came to finding a positive video for women in sport to which my students could relate, the choices were limited. I almost always ended up showing *A League of their Own*, a great film to be sure, but I thought there should be others.

As I began to research this paper, I searched for newer films of which I might not be aware. I was literally amazed when I went to amazon.com (09/15/08 and 10/05/08) and searched for "women's sports films." The search results seemed promising at first. The first film listed was called *Competitive Women*, but when I looked closely at the illustration and read the description of the film, I got my first indication of what was to come. It didn't take long for reality to hit home as the second film on the list was entitled *Topless Fight Club*. Enough said.

This list of 31 films included such things as *The Adventures of Gallant Bess*, a horse, no less, *Calendar Girls*, *Bloodletting* (gory horror flick) and a few other movies that were not about women, much less women's sports. There were 9 films that by title I might have considered for my class. Interestingly, *A League of their Own* and *Bend It like Beckham*, two familiar films were not listed. I decided that *Annie Oakley* (the 1935 version) was really not a sports film, so that left me with *Coach* a movie about a 30ish female high school coach who becomes involved with an 18-year-old male student; *On Edge*, described as a *Best in Show* like spoof of figure skating, which might be very funny, but not really what I was seeking; and *Those Glory, Glory Days*, the story of 4 teenage girls besotted with a soccer hero and their quest for tickets to the big game. So I was left with *Believe in Me*, *Knock Out*, *Million Dollar Baby*, *One Winter Story* (a documentary giving a woman's perspective on surfing), *Rodeo Girl* (the name says it all), and *When Billy Beat Bobby*. *Believe in Me* is primarily about the male coach of a high school "girls" basketball team. *Knock Out* is the traditional boxing film with a female lead, but is much too predictable. While *Million Dollar Baby* garnered a lot of media attention, not to mention four Academy Awards, but ultimately we see the exploitation of a woman by the sport and, even worse, her family. *When Billy Beat Bobby* is a made-for-television film about the 1973 "battle of the sexes" between Billy Jean King and Bobby Riggs.

While the match itself was important for women's tennis, the film does more to illustrate the business end of sport than women's involvement in same.

Next I decided to search "women's sports movies." This time I got 111 results. One of the reasons for the longer list was that it included many documentaries like *Dare to Dream* (US Women's Soccer team), a few instructional films (*Winning Lacrosse: Skills and Drills for Beginning Players*), a few biographies (*Perfect Profile* -Nancy Lieberman) and lots of various NCAA tournament films on women's sports. However, most of the list was even more "sensational" than the first. A few examples of these films include: *Extreme Chick Fights: Raw and Uncut*, *Topless Fight Club Returns*, *Women's Extreme Wrestling: Night of Erotic Insanity*, *Shadow Boxers* (about prostitution), *The Backyard Babes Vol. 2: Down and Dirty, The Wild, the Weird, the Wacky, and the Women*, *Swimsuit Spectacular, Vol. 9*, and *Hunting for Bambi* (a spoof of hunting videos with naked women as prey).

After eliminating the biographies, documentaries, instructional, and "sensational" films, I was left with the same choices as before. A quick search of blockbuster.com (10/10/08) gave me fewer results (24 for films and 22 for movies) but the movies were pretty much the same. Next I decided to use Google, and this decision was more productive. The first site was "Sports Movies for Girls" from the Women's Sports Foundation (<http://www.womenssportsfoundation.org/Content/Articles/Issues/Parents-and-Family/S/Sports-Movies-for-Girls.aspx>). This list included movies, documentaries, and instructional/fitness categories. While I am not comfortable that all of their choices under movies depict positive images of sports for women, this list was certainly better than the one I found when I clicked on the next listed Google site, "Sports Movies for Women." How they came up with a list that included *Cool Runnings*, *Slap Shot*, *Teen Wolf & Teen Wolf Too*, *Prefontaine*, *Field of Dreams*, *Rudy*, *Eight Men Out*, *The Natural*, *Jerry Maguire*, *Major League*, *Remember the Titans*, *The Replacements*, *Bull Durham*, *Rocky* and *Pride of the Yankees* is beyond me. There are some great movies here, but for women? The only two women's sports films listed were the aforementioned *A League of Their Own* and *Bend It Like Beckham*.

The Google search also led me to a course description for a class at Bryn Mawr called Women, Sport, and Film Course: Chick Flicks and Women's Sports Movies—Are They the Same? There was also a great site for a book called *Women and Sports in the United States* (Jean O'Reilly), but then there was "Evil Women of Sports Movies" which covers the familiar territory about general absence of women in sports movies featuring male athletes, or the how women distract or tempt men away from their sports (in both the most pathetic and evil ways). The latter site compares favorably with what HBO's *Sports on the Silver Screen* documentary says about women in sports films. *Sports on the Silver Screen* says that if you find women in sports films they are generally depicted as accessories (wives, girlfriends, or mothers) who don't understand the sports their men love, or the vixen or temptress. Dayna Daniels (2005) in her article, "You Throw Like a girl: Sport and Misogyny on the Silver Screen," has a great description of this in the section called "women weaken legs" (p. 33).

The nature of this paper has changed a bit from when I first planned it. I had intended to explore why there are so few sport movies about women athletes. Now I think there may be those who argue that there are plenty of women's sports films, I'm just personally uncomfortable with the nature of many of those films, and I would certainly be uncomfortable with a daughter of mine looking for an interesting women's sports movie to go searching on line for such a film, given what I have recently discovered. Since the original

searches were made a year ago, I have twice gone back to look for any signs of change. In February and September 2009, I repeated the same searches using the same websites and found essentially the same results.

I also planned to explain the paucity of women's sports films in terms of the "Golden Triangle" as elaborated by Howard Nixon (2008) in *Sport in a Changing World*. Now, I will explain both the paucity of positive, popular films about women's sports and the sensational nature of the rest of these films.

The Golden Triangle notion was first "proposed by Smart (2005) in his book *The Sport Star* and was inspired by Aris's (1990) conception of the 'Sportsbiz'" (Nixon, 2008, p. 24). Nixon emphasizes the connections among commercialized sports, the media, and corporate sponsors "as the dominant network of power in sport, which shapes the global sports culture and makes prominent athletes global sports stars" (p. 24). The power of the mass media as part of the triangle makes the nature of media constructions of the images and inequalities of male and female athletes especially important, since these media images can influence how the public thinks not only about sports (Nixon, 2008, p. 25), but also about women. Films about sport become important in this process.

If we first look at the sports corner of this triangle, without a doubt we can see the increasing participation of women in athletics on all levels. Yet youth sports, high school and college athletic departments (including coaches), and professional sports teams are still overwhelmingly male dominated.

Also important to the golden triangle concept is the idea of corporate sponsorship. For professional teams to become successful, they need corporate sponsorship as well as media support. For women in particular, according to Nixon (2008, p. 91), this has meant trying to present their sport and themselves in appealing ways by paying attention to their appearance and dress, trying to look sexy, and conveying traditional images of heterosexual femininity (and motherhood), all the while dealing with sexism and homophobia from the "good old boys' club" that is, for the most part, corporate America today. Examples of this abound, but just consider the cases of Chris Evert and Martina Navratilova. All-American looking Evert becomes the media favorite while her rival on the tennis courts, Navratilova, earned respect on the courts, but very few endorsements largely because of her open homosexuality.

More recently Anna Kournikova became the media darling due to her young, blonde, sexual attractiveness, which may account for her never fully realizing her early athletic promise. Now the sponsors have Maria Sharapova who is both attractive and a top-notch player. In the recent (2008) Summer Olympics, while raving about the stamina and counting the medals of the men, our coverage of the top beach volleyball players kept referring to their marriages. Remember the search for the lost wedding ring? Commentary on Olympic swimmer Dara Torres constantly mentioned her age and how wonderful it was that she came back so quickly after giving birth. This type of media coverage was also evident in our most recent Presidential Election when many people were more interested in Sarah Palin's wardrobe and lipstick than what she had to say about world issues.

Until more corporate sponsors of products aimed at, and purchased by, women associate themselves with women's athletic teams such as the Virginia Slims' Women's Tennis Tournaments in the 70's, we will not see women's professional sports teams on anywhere near the same level as men's. This also means that on the high school and college level, women's teams will also not have the same support.

Looking at the last and most relevant corner of the triangle, the media, I turn to a recent theatrical release that is not sports related. *Sex and the City: the Movie* opened with \$57 million in its first weekend, the highest-grossing debut ever for a movie starring women (Setoodeh, 2008, p. 46). It was one of the first blockbuster feature films ever to rest squarely on a female demographic; 85% of the opening day audience was female. Yet, over and over again, media industry types (mostly male) claimed to be surprised by this so-called “new” trend. According to Mark Harris (2008, p. 72), they say this film is the exception to the rule, thus proving the rule still exists. Of course they also were surprised by *Waiting to Exhale* (1995), *The Princess Diaries* (2001), *My Big Fat Greek Wedding* (2002) *The Devil Wears Prada* (2006) and *27 Dresses* (2008). How many surprises do they need before they figure out that women will go to see movies about women, even if the male critics give the films bad reviews? How many “exceptions” to the rule do we need before these industry figures realize that their so-called “niche” film² audience in reality constitutes a sizeable number of people. Of course, maybe if more than 5 of the top 50 films had major roles for women, and more than 15% of the directors, producers, writers, cinematographers, and editors were women (Setoodeh, 2008, p. 46), things might change.

As long as this is the reality of the movie business, the sports business, and corporate America, we will continue to see films like *Topless Fight Club Return—Again*. When the Golden Triangle begins to include more females in positions of responsibility and power, those people will realize that female athletes (and probably non-athletes) would go to see movies about women’s sports. That is when I will have more choices for my class.

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1 While I did not want to use documentaries to illustrate the content of the course, I did begin the course with HBO’s documentary, *Sports on the Silver Screen*. Due to the lack of satisfactory films on women, I also sometimes showed another HBO documentary on women’s sports called *Dare to Compete*.

2 A “niche” film is a film supposedly made for a small audience on a small budget.

The Averett Autism Initiative: Where We Are; Where We Are Going

Lynn H. Wolf

According to the Autism Society of America (2009), autism is defined as

“...a complex developmental disability that typically appears during the first three years of life and is the result of a neurological disorder that affects the normal functioning of the brain, impacting development in the areas of social interaction and communication skills. Both children and adults with autism typically show difficulties in verbal and non-verbal communication, social interactions, and leisure or play activities.”

Autism disorders occur in a spectrum and include individuals with Asperger’s Syndrome, pervasive developmental disorders, Rett’s disorder, and childhood disintegrative disorder. No two individuals with autism are the same. They range from those who function in some areas at the level of a savant (such as the character in Rain Man), to those who function as poorly as an individual with mental retardation with very low cognition. For some as yet unknown reason, autism spectrum disorders (ASD’s) occur at a ratio of four males to one female (2009), Autism Society of America.

In recent years, the number of individuals diagnosed with an autism spectrum disorder has begun to rise sharply, with an estimated prevalence nationally of one in every one hundred fifty children born today. This increase creates a critical need for autism spectrum disorder interventions including research into the causes and best practices for its treatment, as well as for training of teachers, parents, paraprofessionals, social workers and others in meeting the needs of this ever-increasing population.

In an effort to respond to these critical demands, Averett University in the spring of 2007 began the process of moving toward the creation of the Averett University Center for Excellence in Autism.

The mission statement for this initiative is as follows:

The mission of the Center is to provide quality, effective, affordable training, education, and support to a variety of stakeholders in the commonwealth of Virginia (and beyond) including

- individuals with autism spectrum disorders
- their parents and family members
- teachers, paraprofessionals, social workers and others who work with them
- university research faculty who will study the causes and treatments of the various forms of this disorder and
- other interested and concerned individuals.

By fulfilling this mission, the goal of the Center is to ultimately find ways to treat and prevent this most puzzling and disabling disorder.

To accomplish this mission, the Center proposes to

- Create a 3-course, 9-credit hour sequence of instruction and fieldwork to provide preparation and knowledge to individuals who need training in the area of autism spectrum disorders.

- Initially, look at the possibility of making these courses available at low or no cost to participants to be certain that a relatively large number of educators will be willing and able to take the courses.
- Award a Certificate of Autism Studies to persons completing the 3-course sequence. Those who desire to earn college credit can receive 9 hours of graduate or undergraduate coursework, depending on their current level of education.
- Provide the coursework at times when local school employees can be involved, such as on weekends and during the summer.
- Create a Parent/Educator/Student ASD Resource Center with materials and information to assist in providing delivery of services to individuals with ASD. This center would be staffed by a part-time, trained individual.
- Work collaboratively with the local school divisions, the Center for Pediatric Therapies, and the Piedmont Autism Action Group in implementing and promoting the new program.
- Set up an exemplary ASD Laboratory School on the Averett campus where outstanding teaching and research in the area of autism can take place. This facility will operate in conjunction with the ASD Resource Center described above.

The implementation plan for the Center was constructed in four phases, as outlined below:

PHASE ONE

1. Set up tentative timeline and budget for project, from outset to full implementation.
2. Do needs assessment in region: parents, school divisions, social service agencies
3. Investigate all viable funding possibilities: grants, VDOE assistance, private donations, etc.
4. Plan Teacher Training Program
5. Get Averett University approval for Teacher Training Program
6. Advertise and implement Teacher Training Program
7. Obtain preliminary commitment from parents with autistic children to attend lab school

PHASE TWO

1. Solidify funding commitments
2. Seek additional funding, if necessary
3. Begin renovation of Lab School (LS) facility
4. Determine needed personnel and salaries of LS director, faculty, and staff
5. Develop personnel hierarchy
6. Check on regulatory requirements for LS: licensing, liability, insurance, etc.
7. Research and investigate all possible partnering opportunities to support the project
8. Advertise for and hire LS personnel:
 - Director
 - Assistant Director
 - Master Teachers
 - Paraprofessionals
 - Support personnel (speech therapists, physical therapists, etc.)
 - Kitchen staff

PHASE THREE

1. Continue Teacher Training Program (on-going)
2. Continue seeking appropriate grants, grant writing, securing of grant monies
3. Complete renovation of LS facility
4. Enroll students for LS and set opening day
5. Order and put in place LS furniture, equipment, teaching materials, supplies, etc.
6. Work with LS personnel to develop school mission, aims, goals and objectives
7. Plan curriculum, preliminary teaching and therapy guidelines
8. Develop initial pilot program for first semester of LS year
9. Meet frequently with LS personnel to plan for opening of school year and to provide any additional training which may be needed

PHASE FOUR

1. Open LS and implement pilot program
2. Continue Teacher Training Program
3. Incorporate field experiences for teachers-in-training into LS program
4. Set up formative and summative evaluation procedures for the LS
5. Implement evaluation procedures and collect appropriate data
6. Use evaluation results to improve pilot program, as appropriate
7. Set up research guidelines for LS and researchers
8. Begin research studies in LS, if feasible

A number of Averett University programs and departments have the potential to become critical contributors to the ultimate success of an autism initiative. The education department will provide coursework and will assist in the research to determine best practice in this field. They may also be part of the teaching force needed for the laboratory school.

The Averett psychology department will also help to provide coursework related to the treatment and research of autism spectrum disorders, particularly in the area of applied behavior analysis. The equestrian program will seek to offer intervention by the use of hippotherapy, a method that has been shown to be effective in the treatment of some ASD individuals. The physical education and wellness department will look at treatments that involve sensory stimulation and movement, and the music and art departments may offer music and art therapies, along with other possible intervention techniques. Many opportunities for multidimensional, cross-departmental collaborations exist for this initiative.

As of the spring semester of 2009, the autism initiative had moved through most of Phase One. A tentative timeline and budget have been determined, and a needs assessment conducted. A cohort of educators and others interested in receiving training in autism spectrum disorders has been formed and is currently beginning the second course in the three-course series leading to a Certificate of Training in the field of autism.

This series is being taught by two extremely well-trained and knowledgeable individuals, Dr. Jill Hamlin, OTD, and Cherie Arnn, who is currently completing her doctoral work in Applied Behavior Analysis. These ladies teach at Building Blocks, a division of the Center for Pediatric Therapies and also serve as the directors there. In this capacity, they instruct and evaluate children with autism on a daily basis. Dr. Lynn Wolf, Chair of the Education Department, was allowed to spend over twenty hours at the Center, observing and interacting with these children in order to gain the information and insight needed to plan and begin to implement this initiative. In addition, Dr. Wolf and Dr. Anna Hatten, Chair of the Averett Psychology Department, have now attended a number of

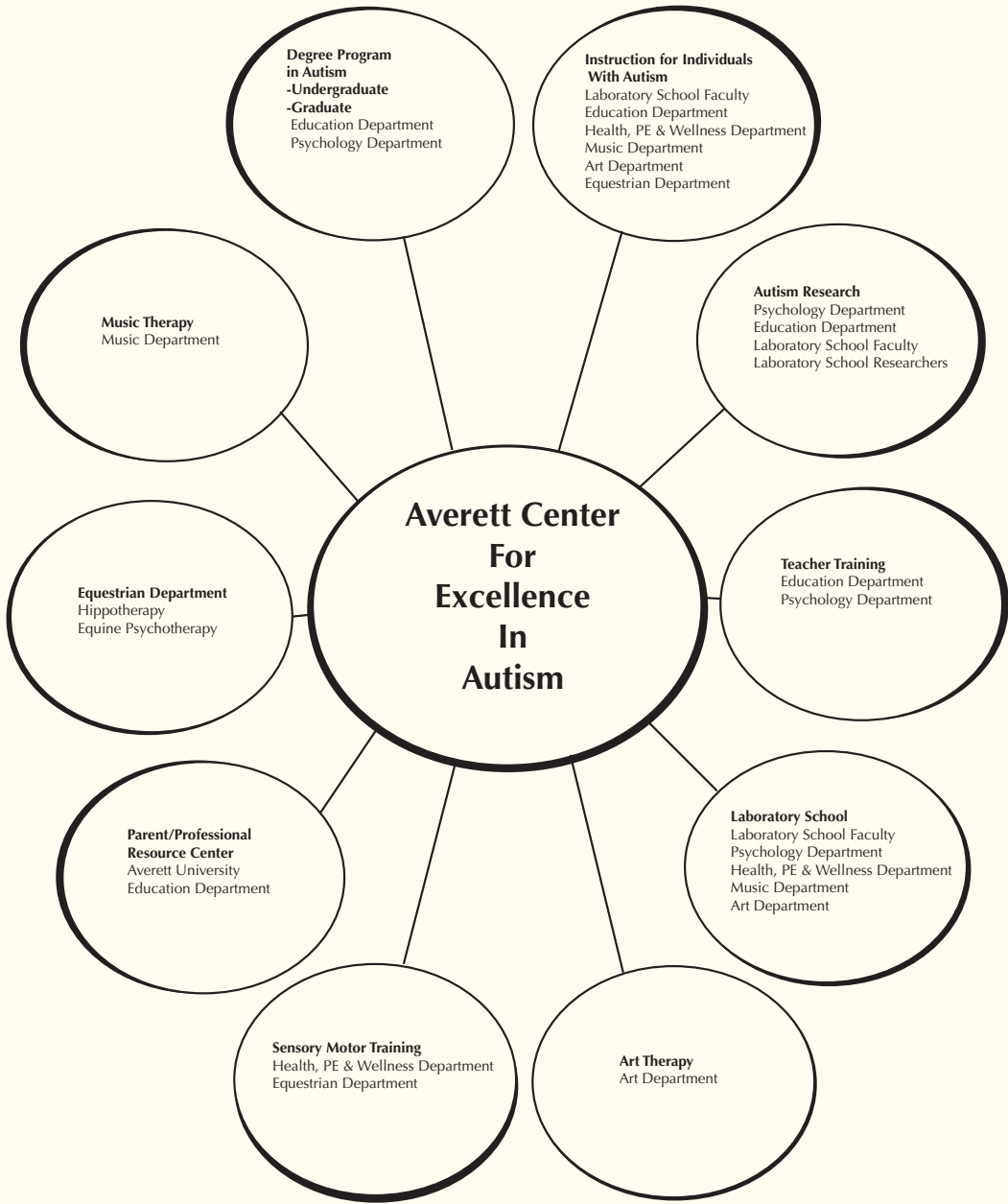
workshops and training sessions to find out what is currently happening in this rapidly-changing field of study.

Under the direction of Debbie Flinn and Paige Stooks, several grants have been written and submitted, that if funded, will help to move this initiative forward. The departments wishing to be involved in contributing to the success of the Center have met a number of times and brainstormed ideas concerning ways to have the Center become a multidimensional entity, with contributions from a variety of individuals. Finally, the possibilities for hiring a director for this project have been discussed and are in the process of being decided.

What should be included in Phase Five of this initiative? There is a hope that in the future, Averett University will be able to offer undergraduate and graduate degrees in the field of Autism Spectrum Disorders with students in the programs able to assist with the research and instruction taking place in the on-campus laboratory school. It is the consensus of those of us at Averett University who have been involved in this initiative so far that this Center, should it evolve and succeed as we envision it, has the potential to make a regional and perhaps even a national or international contribution to the field of autism research and instruction. Not only would Averett be recognized for the positive differences it would make in the lives of many individuals with autism and their families, but the addition of new degrees and other student offerings could increase student enrollment, tuition, and contributions to the Averett endowment. The possibilities are extremely exciting and very real. We have high hopes for the future of the Averett Center for Excellence in Autism and hope that all will join us in support of this outstanding endeavor.

Works Cited

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Perceived Value of an Online Course

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Introduction

The purpose of this study is to identify student perceptions of value in a wholly online course offered at a private, religious affiliated university in Virginia. Desired student experience is examined by identifying the sources of perceived value, types of values, and their prevalence and frequency.

The Problem/Issue

Dockery and Gushee (1999), in reference to religious affiliated institutions, suggested they must envision new programs, new degrees, and new delivery systems for survival. Nearly a decade later, many religious affiliated colleges and universities have followed their advice, particularly with the adoption of online delivery of education programs. To an industry so needful of innovative delivery systems, student satisfaction with online learning could be improved. As reported by Palloff and Pratt (2003), the National Center for Education Statistics (2003) reports that 30% of students were less satisfied with distance learning options as compared to face-to-face options.

Though the experience of the virtual student has been examined from multiple perspectives to include portraits of successful virtual students, (Palloff & Pratt, 2003), the role of course design (Arbaugh, 2005), and perceived satisfaction (Athiyaman, 1997), greater insight is needed into the desired student experience for online learners if institutions desire to have comparable satisfaction in face to face and online options.

Studies on student satisfaction (Athiyaman, 1997) have attempted to address the desired student experience via perceptions of satisfaction; however, marketing scholars (Woodruff & Gardial, 1996; Petrick, 2002) argue that satisfaction measures are incapable of fully addressing customer's (student's) perceptions of value. In other words, greater insight into perceived value will be more helpful, as compared to satisfaction, to higher education institution administrators in trying to understand the student's desired experience. Therefore, this study will investigate student perceptions of value, at the course level, in the online learning environment.

Major Research Question and Sub-Questions

For the purpose of this study, the major research question is: Among a sample (n = 30) of MBA students taking a Marketing Management course at a religious affiliated institution in Virginia, what is the desired student experience? To answer this question, the following sub-questions will be answered: (1) Are types of value found in the literature expressed in student responses? (2) Are types of value, other than those found in the literature, expressed by students? (3) Of the types of value expressed by online students, how frequently do they occur and which is more prevalent? (4) What type of value is most centric to the desired student experience? (5) Given the type of value most centric (e.g., the central phenomenon of the study), what are the properties of this type?

Significance of the Study

This study is important for theoretical and practical reasons. From a theoretical perspective, research is sparse on the types of value. Though scholars have identified the existence of types of value, examination of existence, prevalence and frequency of occurrence appear anecdotal. Adding to this pursuit, the understanding of student perceived value in the education domain has not been explored. A search of the Wilson Web Education - Full Text database at a major university library yielded no empirical articles on the subject. This is surprising given the increasingly competitive marketplace of higher education (Kotler & Fox, 1995), increasing development and reliance on online programs (Palloff & Pratt, 2003), and the substantive interest in student retention. Though the concept of perceived value has been examined in the marketing literature for more than a decade, it has not been investigated in the education domain.

The practical implications of this study are numerous. Simply put, an understanding of the types of student expected value will provide deeper insight into the desired student experience for those interested in student recruitment, course design, and student retention in online courses. Institutions that have a deeper understanding of the desired student experience are better prepared to deliver it. Surely, this knowledge would provide a source of advantage for institutions that have online education programs. As a small minority facing ever increasing competition, religious affiliated institutions that plan to implement online programs will gain exponentially from this insight. Finally, teachers in the marketing field may benefit from understanding the types and dimensions of perceived value found in a discipline specific course—Marketing Management.

Literature Review

The purpose of this section is to review the literature on perceived value by examining: the concept via salient studies, its types, and studies conducted in the education domain. This section will close with a brief discussion of the plight and considerations of understanding and delivering value in the setting of religious affiliated higher education institutions, particularly those offering online education.

Perceived Value

Historical

Perceived value has been hailed in the literature as important for competitive advantage (Woodruff & Gardial, 1998; Sweeney & Soutar, 2001; Pan & Chen, 2004; Caruana & Ferech, 2005), loyalty (Caruana & Ferech, 2005), and the 'quality - value- loyalty link (Parasuraman and Grewal, 2000). The study of perceived value has been active in a number of domains to include consumer and industrial marketing (Heinonen, 2004), and more specifically, services marketing (Zeithaml, 1988; Dodds, Monroe & Grewal, 1991).

Within the services marketing domain, studies on value have focused on domains where services are highly customized : dentistry (Caruana & Ferech, 2005), where markets are diverse and often non-responsive; leisure travel providers (Petrick, 2002); and where relationships are integral between suppliers and customers—hospitals (Moliner, 2006). The features of “customized,” “diverse and non-responsive markets,” and “relationship driven” are not limited to the domains of dentistry, travel and healthcare. Rather such dimensions are important to many industries, namely online education. Palloff and Pratt (2003) characterize an online learning community as: diverse in age and motivation (p. 3), comprised with students who have their own needs (p. 16), and engaging in collaborative learning (p. 17).

Given these features and their relatedness to “customized” “diverse markets” and “relationship driven,” it is interesting that no studies on perceived value have focused on the domain of higher education.

Theoretical/Conceptual

The purpose of this section is to delineate the numerous definitions of perceived value and the dominant streams of perceived value research.

Zeithaml (1998) defined perceived value in four ways: (1) value is low price; (2) value is whatever I want in a product, (3) value is the quality I get for the price I pay and (4) value is what I get for what I give. In summary of these four definitions, perceived value has been defined as the consumer’s overall assessment of the utility of a product (Caruana & Ferech, 2005) or, more precisely, a customer’s overall assessment of the utility of a product based on perceptions of what is received and what is given (Zeithaml, 1998; Petrick, 2002; Heinonen, 2004). Lastly, Monroe (1990) suggested simply that perceived value is the trade-off between benefit and sacrifice. These definitions are similar, though more granular, than the conceptualizations of Holbrook (1999) and Woodruff & Gardial (1998) who offered insight into the phenomenon of perceived value. However, it is these conceptualizations that clarify the phenomenon of perceived value and the challenges of understanding it.

Holbrook (1999) conceptualized value as “an interactive, relativistic, preference experience” (p. 5). In comparison, Woodruff and Gardial (1998) state that “Customer value is the customers’ perception of what they want to have happen in a specific use situation with the help of a product or service” (p. 54). Among these conceptualizations and the definitions above, there appears to be agreement that value is determined by a customer and is significantly shaped by perceptions of what is received (e.g., image, goods, etc.) by the customer and what is given (e.g. money, time, opportunity cost) by the customer. However, the work of Holbrook (1999) suggests that understanding value is quite challenging as value is “interactive, comparative, personal, and situational” (pp. 5-9). Because there are no studies on the perceptions of value in online education to establish a precedent, this study acknowledges the complexities noted by Holbrook (1999) and embraces the concept of perceived value espoused by Woodruff & Gardial (1998). Specifically, it is acknowledged that perceptions of value by online students will likely emerge from a dialogue about such, and that such perceptions are largely personal and individualistic in nature and situation driven.

Heinonen (2004) best describes the nature of academic research on perceived value when she suggests that academic research [on perceived value] is built on (1) linking the value construct to other constructs, and (2) defining the value construct. As earlier noted, perceived value has been linked to a host of other concepts including satisfaction and loyalty (Caruana & Fenech, 2005; Moliner 2006), repurchase intentions (Petrick, 2002). Using statistically reliable and valid indicators of perceived value, each of these authors determined that perceived value positively impacts consumer satisfaction, loyalty and repurchase intentions. The purpose of this study does not include linking perceived value to other constructs. Rather, the purpose is to better understand what comprises perceived value perceptions among online students.

Studies aimed at defining the value construct appear to divide into two dominant streams: (1) research on dimensions of perceived value, and (2) research on types of perceived value. Research aimed at defining perceived value has likely splintered because there is likely no one, universal, shared meaning of value. In addition, the construct of value

is not well differentiated from other concepts (Zeithaml, 1998) such as perceived quality and utility. However, the work of Holbrook (1999) suggesting that value is “interactive, comparative, personal, and situational” (pp. 5-9) gives deeper insight into why research aimed at defining value have splintered. Because perceived value is both personal and situational, these two variables alone suggest that perceptions of value change dependent on personal and situational attributes.

Nonetheless, in attempts to reach a generalized meaning of the value construct, researchers have attempted to define general dimensions and types of perceived value. For example, Petrick (2002) in his hypothetical model suggested that perceived value of a service is determined by the dimensions of behavioral price, monetary price, emotional response, quality and reputation. Behavioral price was defined by Petrick (2002) as “the non-monetary price of obtaining a service” (p. 125), while monetary price was defined as “the price of a service” (p. 125). Emotional response defined as a “descriptive judgment regarding the pleasure given by a service” (Petrick, p. 125) was differentiated from quality, which was defined as “a consumer’s judgment about a service’s overall excellence or superiority” (p.125). Lastly, reputation was defined as “the prestige or status of a service” (Petrick, 2002, p. 125). From Petrick’s work, a scale to measure the perceived value of a service is available. However, this scale assumes that value is divided into dimensions—different elements—that are summative in nature so as to reveal an overall assessment of value.

Other researchers (Parasuraman & Grewal, 2000) argue that value is best conceptualized by examination of the types of value. For example, though Parasuraman and Grewal (2000) note the importance of value dimensions, their hypothetical model incorporates another level of analysis—types of value (p. 170). Parasuraman and Grewal (2000) suggest that perceived value is a dynamic construct in that “the relative emphasis of value may change over time” (p.170). As a result, they propose different types of value, owing to the idea that the emphasis of value changes over time. For example, acquisition value is defined as the “benefits (relative to monetary costs) buyers believe they are getting” (Parasuraman & Grewal, 2000, p. 169). Further, transaction value is “the pleasure of getting a good deal” (p. 169) while, in use value is “utility derived from using the product/service.” Lastly, Parasuraman and Grewal (2000) offer redemption value as “residual benefit at the time of trade-in or end of life (for products) or termination (for services)” (p.169).

The rationale for the distinction of “types” versus “dimensions” is not explained in the literature, nor is there a recommendation as to which one to use in defining value. Rather, it appears that both approaches are useful, and that both approaches combined could lead to a more robust understanding of value.

However, when choosing among the approaches, it’s important to note that the “dimensions” stream likely helps one to understand what comprises value, while the “types” stream is well suited for understanding how value emerges. For example, the “types” stream may be well suited for studies that are based on “what consumers’ want to have happen in a specific use situation with the help of a product or service” (Woodruff & Gardial, 1998, p. 54). In the specific application of online education, it would be helpful to know how perceived value presents itself at a variety of levels to include the course level and program level. In addition, the “types” stream is well suited for contexts where value emphasis is known to change over time. For example, in the online education domain, it might be true that transaction value is present during application and admission, and then again at

graduation, while in use value is likely most emphasized during the period of study. Given this logic, the “types” stream will be used as the basis for this study, with specific focus of the types of value that exist at the course level.

Measurement Issues

Regardless of whether a researcher is attempting to study linkages of value to other constructs or whether the focus is defining value, it is widely understood that it is difficult to quantify perceived value (Petrick, 2002). Though the literature yields a variety of frameworks (e.g., types and dimensions), and a variety of conceptual definitions (Woodruff and Gardial, 1998; Holbrook, 1999), perceived value is most commonly measured by using a self-reported, unidimensional measure (Gale, 1994; Petrick, 2002). Upon further inspection, however, these scales are created as domain specific, and often industry specific. For example, Caruana and Fenech (2005) developed a scale to detect perceived value among dental patients. Similarly, Petrick (2002) and Sweeney and Soutar (2001) developed scales based on other industries to include the travel and retail industries respectively.

Inspection of the actual scales suggests that significant refocus would be needed for usability in other domains. Although important, it's not clear that refocus would enable these scales to capture the dimensions and types of value among a variety of disciplines. Given Woodruff and Gardial's (1998) observation that value is dependent on the situation, it's not surprising that scholars have found it necessary to develop scales that vary by domain. The message here is simply that value perceptions vary widely by domain (e.g., situation). Thus, understanding the types of value perceived by online students (or a sample in any other domain) would likely require more than refocusing an existing scale. Rather, a literature guided, qualitative approach to identifying types of value would provide opportunity to develop a comprehensive understanding of perceived value within a specific domain.

The use of qualitative methods is absent in the literature of perceived value. This is surprising given the nature of perceived value described above and the recommendations of Woodruff and Gardial (1998) to use descriptive models, round table discussions and the Delphi technique for developing a domain specific understanding of perceived value. Further, the very definition of qualitative research by Creswell (1998) suggests appropriate application of qualitative methods to the study of perceived value:

Qualitative research is an inquiry process of understanding based on distinct methodological traditions that explore a social or human problem. The researcher builds a complex, holistic picture, analyzes words, reports detailed views of informants, and conducts the study in a natural setting. (p. 15)

Given that value perceptions are situation dependent (Woodruff & Gardial, 1998), and largely individualistic, it seems that the study of perceived value would be enabled by methodologies that provide for the building of complex and holistic pictures taken in a natural setting.

Perceived Value Studies in the Domain of Higher Education

A search of the Academic OneFile, and the Wilson Web Education - Full Text databases at three major east coast universities yielded no empirical analyses of student perceptions of value in higher education. As a result, one (Roffe, 2004) was identified within the smaller domain of online education. However, Roffe's (2004) study was focused on the use of e-learning for the purpose of corporate training. So, for the purpose of this review, no articles

were found that were specifically dedicated to student perceptions of value in the online domain.

Studies related to the student experience in the online domain appeared to be narrowly focused on the related construct of student satisfaction (Palloff and Pratt, 2003; Wilkes, Simon & Brooks, 2006). A larger search of student satisfaction (in hopes of finding additional studies concerned with value) yielded an even narrower focus to issues such as the link between student satisfaction and service quality (Athiyaman, 1997). Though clearly, satisfaction and service quality are related constructions, Woodruff and Gardial (1996) and Petrick (2002) argue that satisfaction measures are incapable of fully addressing customer's (student's) perceptions of value. In other words, greater insight into perceived value will be more helpful, as compared to satisfaction, to higher education institution administrators in understanding the student's desired experience.

Though education institutions offering online programs will benefit from understanding perceptions of value held by students, a small subset of these institutions—religious affiliated institutions—will likely benefit exponentially from such understanding. Educational offerings of such institutions often offer a more customized learning experience as compared to secular institutions. As important, a chief claim of many religious affiliated institutions is the mentoring, relationship-oriented atmosphere found between students and their staff, administration and faculty. Imposing the online domain atop the religious affiliated institution environment, the promised characteristics often include collaborative learning in a relationship oriented atmosphere, for individual students. By many counts, the popular business press would consider this a rather specialized, perhaps niche offering. Given this observation, and the importance of “situation” in the perceived value literature, it's clear that an understanding of perceived value by students in online programs at religious affiliated institutions would be valuable.

Methods

The purpose of this section is to discuss the methods used for investigating the primary research questions. Specifically, the following sections explain the assumptions and rationale for using qualitative inquiry, the type of design, the role of the researcher, the sample, data collection procedures, data analysis procedures and methods of verification. Despite the use of quantitative designs among perceived value studies, this study utilizes a qualitative design.

Assumptions and Rationale for a Qualitative Design

Creswell (1998) defines qualitative research as:

Qualitative research is an inquiry process of understanding based on distinct methodological traditions that explore a social or human problem. The researcher builds a complex, holistic picture, analyzes words, reports detailed views of informants, and conducts the study in a natural setting. (p. 15)

The nature of perceived value being multidimensional, situation-specific, and highly individualistic (Parasuraman & Grewal, 2000) lends itself to qualitative inquiry. Surely, understanding perceived value can be considered a human problem, to which clarity is needed. Though important, the nature of perceived value is complex, with its multiple dimensions and numerous types needed to form a holistic picture. Because perceived value is so highly individualistic, it is assumed that individual descriptions of such will be individualistic as well, resulting in a variety of words, thoughts and ideas that require analysis.

Most importantly, however, because perceived value is situation dependent, it's important to observe the ideas, thoughts and words of students within the natural setting, which is the online course environment. Because relatively little is known about the types of value desired and expressed by students, this study seeks to build an understanding of the existence, frequency and prevalence of literature guided and perhaps new types of desired value.

Type of Design Used

Because a central purpose of this study is to build an understanding of the existence, frequency and prevalence of literature guided types of value among online students, the Grounded Theory philosophy was followed. Creswell (1998) describes the grounded theory paradigm as appropriate for discovering a theory that relates to a particular situation—in this case a theory on perceived value among online students. Since it is the intent of this study to discover the types, frequency and prevalence of desired value types among online students, this study will build on (be grounded in) the literature of perceived value, and will result in a series of propositions for future study.

Qualitative researchers who use the grounded theory philosophy often intend to generate elaborate, abstract, analytical schema through complex illustrations of boxes and arrows as a conclusion to a study. Though this is the ultimate, end result of a series of studies on this topic, the focus of this specific study is simpler, and sharply focused on understanding one complex central phenomenon—the types of perceived value desired by on line students at the course level.

The dominant research design used in this study is observation research. Specifically, scientific observation is “the systematic process of recording the behavioral patterns of people, objects and occurrences as they are witnessed” (Zikmund, 2003, p.235). Content analysis, a form of observation, will be utilized as the technique for data gathering and analysis. Specifically, content analysis is a research technique for the objective, systematic and quantitative description of the content of communication. (Zikmund, 2003) In application to this study, student responses to open-ended questions about desired value will be objectively analyzed and matched to one or more literature directed types of value. The types of value will be quantitatively described by frequency and prevalence.

Data Collected and Analyzed

Sample

Data collected for this study was a random sample (n=30) of students who were enrolled in BUSI520 Marketing Management, a wholly, online course offered at a religious affiliated private university in Virginia. The sample was selected for several reasons: enrollment, recent growth, religious affiliation, and a substantial commitment to online learning.

Operationalization of Variables

Specifically, data for this study were gathered on the phenomenon of “valuable experience”, and two demographic variables including gender and number of courses completed. Specifically, student responses to the open-ended question “To declare this course valuable in the end, what must occur?” were content analyzed. Concepts from the student responses were coded as “types of value” as indicated in the literature (Parasuraman & Grewal, 2000; Woodruff, 1997) to include: possession value, transaction value, in-use value, redemption value and other. Table 1 below provides examples of the main categories of the study, a definition of each category and an example.

Table 1: Types (Categories) of Value, Their Definitions and Examples

Main Categories	Definition of Category	Example
Possession Value	A type of value that comes from simply taking the course	“Don’t expect anything – just to be here is enough.”
Transaction Value	The pleasure of getting a “good deal”.	“If the course is worth what I paid....”
In Use Value	Consequences desired while “in” the course	“Want my thinking to be challenged”
Redemption Value	Consequences desired at course termination.	“Want to be a valuable employee in the future”.
Other	Types of value expressed not accounted for above.	“Want to enhance my community and church.”
Multiple Types	More than one type of value expressed.	“Want an A” or “Want my thinking to be challenged.”

Though it was expected that each student response would contain at least one value type, it may be observed that some student responses contain multiple types; hence a new category emerged during the data collection.

Data Collection Procedure

The main research question guiding this study was placed in the Marketing Management course as part of the routine evaluation of the course. Specifically, students enrolled in the course were asked to respond to the question “To declare this course valuable in the end, what must occur?” prior to beginning course work. A sample of 30 students was randomly selected for this study.

The student responses were reviewed and analyzed using the steps below by two independent coders neither one being the author of this study. Both coders were trained in the concepts and practiced on a set of student responses prior to the actual coding of the student responses in this analysis. This practice process appears common in the literature as noted by Jones (2006).

Data Analysis Procedures

The data analysis procedures followed the recommended stages found in grounded theory studies to include the manual coding of student responses, which involves two distinct coding steps: open coding to identify types of value expressed by students, and axial coding to identify new categories of value and relationships (Creswell, 1998). In addition, data analysis procedures culminated with the electronic recording of student responses into two software packages for the purpose of analysis. Once all data were recorded, two specific steps were taken: (1) a content analysis to detect: existence, frequencies and prevalence of the categories of value, and the central phenomenon (e.g., the most centric type of value expressed), and (2) axial coding to identify properties of the centric type of value and other types of value. The final step in the data analysis involved the creation of propositional statements for future research. In a later study, this grounded theory study will continue by extending the axial coding process so as to unearth: (a) possible relationships between

the variables of gender, courses taken and the categories of value, and (b) strategies for addressing these relationships and (c) the consequences of such strategies.

Regarding the open coding of student responses, the original coding scheme was to identify student expressions of value and place them into one of the literature directed value types: possession value, transaction value, in use value, redemption value or other. Though many grounded theory studies begin inductively (e.g., no reliance on pre-set categories or ideas), this study begins a bit differently following the content analysis work of Jones (2006). Many content analyses begin with a literature directed approach, which then evolves to deductive reasoning about the nature of a complex theory (in this case on types of perceived value). Creswell (2005, p. 77) notes this as appropriate suggesting that grounded theory relies on both inductive and deductive reasoning. Also, for the subject of this study, perceived value, it's clear from the literature that perceived value perceptions are domain specific. Since this study appears to be among the first in the domain of online education, it seems prudent, practical and sound to begin an exploration of types of value with guidance from the literature. According to the literature on types of perceived value, studies (Parasuraman & Grewal, 2000) explore the existence of literature directed types of value perhaps because it's important to confirm the existence (or not) and prevalence of the types of value for comparison among multiple domains. Returning to the discussion on original coding, to signal the "other" category, coders will include one descriptive word, adjacent to the actual expression that most clearly represented the meaning of the actual expression.

Once open coding was completed, the results were entered into 2 software programs—Excel and NVivo7—by the researcher for the purpose of content analysis. Content analysis is an observational research method used to systematically evaluate the content of recorded communications (Jones, 2006; Kassrajain, 1977). In Excel, two worksheets will be created as shown in Appendix A. In worksheet one, student responses, arranged in rows, reflect the following data on each student: First Name, Gender (1= Male; 2=Female), actual value expressions (e.g., actual content), type of value expressions (Nominal data), type of value expressions (categorical data), and number of courses completed (interval data). In worksheet 2, aggregate data on each of the 4 value types were arranged by columns to include frequency, and percentage of total expressions by type. Likewise, the coded student responses will be entered into NVivo7.

Once all data were recorded, the five research questions were explored using Excel. This study is quite basic in nature, seeking to identify: the existence, frequency and prevalence of types of value and the most centric value type expressed. To this end, simple frequencies and percentages were calculated and presented in answer to each research question. However, the grounded theory paradigm calls for a deeper exploration of relationships, through axial coding among the categories of data, allowing for new categories, possible relationships and consequences of the relationships to emerge. As noted above, this analysis will be conducted in an additional, future study. Detection of new categories and relationships among the study's variables will be done through NVivo7.

Methods for Verification

In keeping with Jones (2006), Perreault and Leigh's (1989) ideas on the reliability of nominal data will be utilized and applied. Perrault and Leigh (1989) state, "In the marketing literature, there is no accepted standard for evaluating or reporting the reliability of coded nominal data—even if multiple judges are used." (p.137) Further Perrault and Leigh (1989, p.

137) indicate that “the most commonly used measure of interjudge reliability is the simple percentage of agreement between them.” This percentage was calculated for each category of value type to assess reliability of the judgments of the independent coders. Overall, the reliability indexes were appropriate to Perreault and Leigh’s findings. All discrepancies in coding were resolved through discussion so that 100 percent agreement is obtained.

Results

In this section, the results of the analysis of the sample (n=30) for each of the five research questions are given. The demographic profile of the 30 subjects is summarized in Table 2 below.

Table 2: Demographic Profile of Subjects (n=30 by Gender, Number of Courses Completed, and Total Number of Value Expressions Given (n= 64)

	Total	Average
Gender		
Male	16	
Female	14	
Number of Courses Completed (Mean)	211	3.0
Total Number of Value Expressions	4	2.0

From table 2, it is clear that the majority of students in the sample were male, and that among all students 211 courses had been completed at the time of the study, with 64 total value expressions having been offered.

Research question 1 asked if literature directed types of value—transaction value, possession value, in use value and redemption value—are expressed in student responses. As noted in Table 2, 64 total value expressions were given, suggesting an average of 2.0 value expressions per student. Among the 64 value expressions, as noted in Table 3, it is clear that most (n= 62) matched to one of the literature directed types of transaction value, possession value, in use value and redemption value.

Table 3: Actual Student (n=30) Expressions of Value (n= 64) to the question “To declare this course valuable, what must occur?” and Type of Value

<u>Value Expression</u>	<u>Type</u>
learn something can apply	in use value
learn something can apply	redemption value
learn concepts theories	in use value
expand thinking	redemption value
solidify education foundation	redemption value
get material	in use value
get retain utilize	redemption value
be more valuable employee	redemption value

must comprehend	in use value
must apply	in use value
product and service strategy	in use value
finish successfully	redemption value
new things about marketing	in use value
see others finish successfully	other
if my thinking is challenged	in use value
material is applicable to current environ	in use value
willing to put in time and effort	other
apply ideas at small church	in use value
apply ideas toward something eternal	redemption value
learn specifics of marketing	in use value
learn how to be an influential marketer	in use value
learn main concepts of marketing	in use value
can apply main concepts of marketing	in use value
apply concepts to future	in use value
increase knowledge and awareness of marketing	in use value
learn the fundamentals of marketing	in use value
learn practical usage	in use value
willing to participate in group	in use value
learn from group - group knowledge	in use value
maximum knowledge level	in use value
enjoyable experience	in use value
discipline and creativity needed	in use value
group cooperation needed	in use value
learn new thoughts and ideas	in use value
looking forward to the learning challenge	in use value
learn theory/practice from a Christian World View	in use value
be able implement what learned current job	in use value
better understand marketing	in use value
learn how to implement	in use value
develop communications skills	in use value
get a better understanding of marketing	in use value
get a better understanding of business	in use value
learn market trends, customer behaviors, procedures	in use value
address customer needs improve employer bottom line	redemption value
give open frequent communication	in use value
wants spiritual and intellectual growth	in use value
involved in an engaging class	in use value
learn marketing's role in delivering value	in use value
learn decision making in marketing management	in use value
learn marketing management tools	in use value

organizing the marketing management function	in use value
learn marketing as it relates to business today	in use value
learn strategic marketing	in use value
be able to apply to the real world	redemption value
practically apply the information to occupation	in use value
be able to better handle marketing scenarios	redemption value
apply marketing to improve marketing of church	redemption value
apply marketing for marketing of denomination	redemption value
learn new concepts and strategies	in use value
be able to apply to today's environment	in use value
learn techniques and ideas in MM	in use value
apply techniques and ideas in MM	in use value
complete course with understanding of marketing	redemption value
learn information that is readily applicable	in use value

Note: MM = Marketing Management

By virtue of table 3, it is most clear that each value expression was identified as one of the chief types of value directed in the literature. Accordingly, in research question 2 which asked—“Of the literature directed types of value, which are expressed by online students? Are types other than the literature directed types expressed?”—the answers are clearly noted in table 3. Out of the four types of value—transaction, possession, in use and redemption—only the value types of in use and redemption were identified in the student expressions. However, not all student responses were matched to a value type, thus suggesting need for a category of “other.” For example, two different students each offered a response of “see others finish successfully” and “willing to put in time and effort” which don’t fit neatly into the four literature based forms of value.

For research question 3, the frequency and prevalence of the types of value expressed by students were explored. Clearly, from table 3 above, redemption value represented thirteen of the responses, 2 “other,” with the remaining 49 responses identified as in use value. Thus, the most frequently occurring and prevalent value expression was the type of “in use”, which is the utility derived from using a product/service. In response to research question 4 “what type of value is most centric to the desired student experience?” it appears, based on frequency alone, that “in use” value, utility derived from taking the course, is the most centric value the online students are seeking in the course.

Upon closer examination of each of the most centric type of value expressed, “in use” expressions, some interesting themes emerged. All of the “in use” expressions were either focused on course content, the learning environment, and the opportunity to use and apply the course. For example, the utility desired from the course by some students was based on content-- to learn specific topics such as consumer behavior or organization of the marketing function. In contrast, other students defined value by describing the learning process with descriptors like frequent communication, and engagement in group work. So, regarding research question 5, there were several themes (e.g., properties) detected in the value expressions. Table 4 offers examples of the some of the in use value expressions, their properties, and the frequency with which a specific property appeared.

Table 4 Examples of In Use Value Expressions (n = 49), Their Properties, and Frequency

Properties	Frequency of Properties	Examples of Value Expression
Learning Content	30	Get material Learn main concepts of marketing
Learning Process	10	To participate in group work Have enjoyable experience
Use/ Apply	9	Apply main concepts of marketing

From table 4, it is also clear that students who express value as coming from using the course mostly explain this value by focusing on content, rather than the process of learning or how the course can be used (e.g., applied).

Based on the content analysis of student expressions to the question “For this course to be valuable, what must occur”, this study analyzed 30 students and 64 expressions. The results demonstrated that among 30 subjects multiple value expressions were offered by each subject. Among the value expressions, most were matched to the four literature-directed types of value; however, only two types of value noted in the literature—in use and redemption—were accounted for by the responses. In use value was expressed with the greatest frequency, thereby suggesting that students perceive of value at the course level in terms of the utility experienced in the course. Upon closer inspection, in-use value expressions divide among 3 general themes—content, learning environment, and application. Among these themes, the most frequently occurring was content, thereby suggesting that online students mostly describe a valuable learning experience in terms of course content.

Discussion and Implication of Findings

The purpose of this section is to discuss the results of each research question in light of the existing literature on perceived value. In closing, this section will culminate with propositions for future study and recommendations for researchers in the field.

This study is important for theoretical and practical reasons. From a theoretical perspective, studies on the existence and prevalence of types of value are sparse and limited to the conceptual work of Woodruff & Gardial (1998) and Zeithaml (1998) and Woodruff (1999). Though there appears to be agreement in the literature on the existence of four types of value—transaction, possession, in use and redemption—the literature is clear that value is highly dynamic, individualized and domain specific. Given the multiple domains in business industry, then, it’s concerning that research into value types across industries is sparse. Among the numerous industrial domains, higher education in the past decade has developed into a fiercely competitive and dynamic environment due in part to the creation of online learning. Here too, it’s surprising a search of academic databases appear to have no empirical articles on perceived value in the online domain. Thus, this study was intended to unearth a basic understanding of the types of value expressed by online students, at the course level. Specifically, this study explored five research questions and yielded several important findings.

First, the value expressions of online students can be grouped into the four commonly accepted types of value (Parasuraman and Grewal, 2000). This finding is important in building a theory on value perceptions because it suggests that the four commonly accepted

types of value are sufficient for understanding the breadth and scope of perceived value, at the course level, in online learners. Therefore, a proposition for future study is:

P₁: When asked, online learners, at the course level, will express desired value in terms of transaction value, possession value, in use value and redemption value.

Second, though there are four commonly accepted types of value in the literature, this study suggested that only two of them—in use value and redemption value—accounted for student expressions of value. The importance of in-use value and redemption value was not surprising as Parasuraman and Grewal (2000) suggest that these types of value may dominate perceptions of value during later stages of product/service use. Since the course of focus in this study was several courses into the MBA program sequence, it's not surprising that in use and redemption value account for all of the value expressions (n=19). However, the absence of transaction value was surprising, particularly since the monetary theme inherent in transaction value (e.g., getting a good deal for the price) is sometimes anecdotally attributed, by institutions, as being important to students. Thus, a second proposition for future study is:

P₂: When asked, online learners, at the course level, are more likely to express desired value in terms of in use value and redemption value.

Third, among the two types of value accounted for by the expressions, in-use value was the most frequently occurring and hence prevalent of the value types. Specifically, in-use value accounted for forty-nine of the sixty-four value expressions, thus rendering in use value as the central variable in this study. This finding is surprising because the Marketing Management course—the course of focus—is offered halfway through the MBA sequence of courses. If Parasuraman and Grewal (2000) are correct that both in-use value and redemption value predominate in later usage stages of a product or service, then it would seem reasonable to see redemption value appearing with greater frequency. However, it is important to recall that assignment of each expression to a value category was subjective and relied on interpretation of words. For example, an expression of “learn how to implement” was coded as “in use value”, suggesting that the student wanted to learn implementation during the course (the “in use” situation). However, another interpretation might have been to interpret “implement” as including a future state of existence (e.g., beyond the “in use”—the course—situation) as well, thus also making this value expression appropriate to “redemption value”. A third proposition for future study includes:

P₃: In use value is the most prevalent value type expressed by online students at the course level.

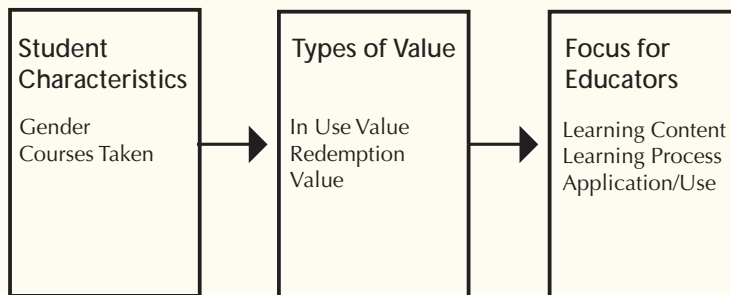
Lastly, the grounded theory approach to qualitative analysis urges researchers to deepen inquiry into variables of study to look for similar patterns in subject responses. In this study, the final research question was dedicated to understanding the properties of the central variable. Emerging as a result of this study, in use value was determined to be the central variable (the central phenomenon) by virtue of its prevalence in student responses. In a grounded theory analysis, the central phenomenon is important because it becomes the basis for understanding relationships with other variables, and developing strategies for dealing with such relationships. As part of understanding the central variable in this study, student responses labeled as in use value (n=49) were content analyzed yielding the presence of three properties—content, learning environment and application. These three properties are not surprising, as they tend to be common elements found in the learning environment. However, it was surprising that content was more important than application,

due to the high prevalence of adult learners in online programs. As important, scholars (Palloff & Pratt, 2003) note the importance of student socialization in the online environment. However, this property did not emerge as salient. As a fourth proposition for future study,

P₄: In use value is comprised of three dominant themes—content, learning process and application. Content expressions will be the most prevalent.

Given the results of this very basic study, it's possible to conceptualize a partial theory on perceived types of value at the course level as follows:

Figure 1: A Partial Framework on Perceived Value in Online Higher Education



Using the grounded theory philosophy found in qualitative analysis, the results of this study can be expanded upon and used to explore the framework above so as to build a comprehensive theory of perceived value of courses in online education in Marketing. Specifically, such studies can explore relationships between student characteristics and types of value so as to understand strategies needed to design and deliver desired value.

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Slaying the Mathematical Demon

Tonja M. Hudson

Since the beginning of my collegiate teaching career in August of 2000, I have been teaching one or two sections of a developmental mathematics course every semester. Prior to my arrival, the developmental course was taught to approximately fifteen students at a time and was structured very traditionally with the lecture style approach. This arrangement resulted in 2 to 3 courses of developmental mathematics being taught each semester. However, by the end of the course, anywhere from one-third to one-half of those students would have given up and quit attending class. Of those who persevered, not all would have successfully ended the semester with the required "C" or better to move on to the first mathematics course they would officially receive credit for: College Algebra.

Students in the developmental mathematics courses would make statements like: "I have never been successful in previous math courses"; "I could understand it in class, but not when I went home to complete the homework assignment"; "I don't test well in mathematics"; and "I hate math." So, as a developmental mathematics teacher the first day of class is the beginning of a process of trying to destroy the dread and fear the majority of the students bring with them, as well as instilling within each and every student the knowledge that even though they were not successful in the past, this time will be different.

Like all teachers, I found myself trying to restructure the class in order to better assist my students through this minefield of mathematics. The math department decided to restructure by lecturing two days a week and requiring students to attend a math lab for another two hours a week. Currently, we are still using this structure, but have tried a few different math software packages in order to find the best fit for our students. Interestingly, I found that regardless of the structure of the developmental course, some students were able to slay their math demons and achieve a feeling of accomplishment for the first time in their mathematical careers whereas some were not.

The successful students wanted to give me the credit and felt as if I possessed the ability to teach them when others had failed. They were extremely grateful to know they did have "what it takes" to face up to the challenges of mathematics. Those students would continue through the required one or two mathematics courses for their majors and finish those courses without any major issues or complaints. One of those students made a startling revelation to me one day near the end of his college mathematics journey. He stated that if he had known earlier he was good in math, he would have chosen a different major. His comment struck a chord in me then and even now writing about it several years later. Unfortunately, others would never find that level of success within the developmental mathematics course even if they took it three or four times.

Over the course of this nine-year period, I noticed my students' lack of confidence in mathematics and realized that was what was holding them back. They truly did not believe they would be successful, and they weren't. When working with them one-on-one, I would try and explain how their biggest obstacle was to gain the confidence that their effort in this particular mathematics course would be rewarded in the end by successfully gaining the knowledge to complete the course. All too often, those students would know two more math

courses were looming in their future and would become defeated before they even overcame the first obstacle. So, the question I began to ask myself was, "How do you increase a young man or woman's confidence in a subject that has been haunting them for probably five or more years?"

What is this demon that keeps rising up to devour our students? Is it as simple as a lack of confidence, or something more? At the time my knowledge was limited to only those things I had experienced as a student myself and/or as a teacher of mathematics. My education was purely mathematical in nature with a secondary teaching certification as an undergraduate and then a graduate degree in mathematics. However, through my teaching experiences I have gained valuable knowledge by working with students who have struggled with mathematics: eighth-grade students, alternative high school students, traditional high school students enrolled in the lower-level math courses, and college-level developmental mathematics students.

For the past two years, I have been not only teaching mathematics at the same university but I have also enrolled in a mathematics education doctoral program studying various aspects within the field of education. Not having the educational background, aside from teaching, the topics and ideas I have been studying and researching have broadened my knowledge and my views on teaching in general. Within this research I found the lair of the demon that had been haunting my students all these years: mathematical self-efficacy.

Self-efficacy is the "beliefs [people have] about their capabilities to exercise control over their own level of functioning and over events that affect their lives" (Bandura, 1993, p. 118). Thus, the mathematical self-efficacy of all students is their belief about their capabilities to control the outcome regarding their mathematical performance. Bandura goes on to state:

"Those who have a high sense of efficacy visualize success scenarios that provide positive guides and supports for performance. Those who doubt their efficacy visualize failure scenarios and dwell on the many things that can go wrong" (p. 118).

It is obvious which scenario plays through the minds of the students within my developmental mathematics courses. However, some of those students were able to rewrite their scenarios and visualize a different ending. What was the catalyst that transformed those students into ones with a higher sense of efficacy? The answer to that question is daunting.

A student's academic choices regarding mathematics not only affect a student's choice in a college major, but also influence a student's likelihood for even completing his or her college education (Hall & Ponton, 2005). Those students entering the college arena who are required to take a developmental mathematics course are ultimately limiting the scope of their college major choices and their career path in general (which was clearly articulated to me by the student I previously mentioned). According to the National Center for Education Statistics (NCES) as cited by Smittle, in 1999-2000, 32% of all freshmen entering a 4-year institution and 41% of those entering the community colleges required some type of developmental coursework (Smittle, 2003).

Pajares and Miller hypothesized and verified through path analysis that out of all the variables in their study (mathematical self-concept, mathematical anxiety, prior mathematical experience, perceived usefulness of mathematics, mathematical self-efficacy, and gender), mathematical self-efficacy had stronger direct effects on performance (1994). So, understanding how to enhance a student's mathematical self-efficacy would simultaneously

enhance his or her overall mathematical performance. The need to determine what types of interventions can be made in order to enhance a student's mathematical self-efficacy is vital to creating the interventions necessary to produce students who will perform more successfully in mathematics. "For this reason, it is suggested that teachers of developmental mathematics courses create a learning environment conducive to fostering self-efficacy in developmental students" (Hall & Ponton, 2005, p. 28).

Since the enrollment in developmental mathematics courses has increased over the past 30 years (Hall & Ponton, 2005), and based on the results from the study conducted by Hall and Ponton that shows a lower level of self-efficacy in developmental mathematics students than Calculus I students (2005), I surmise that the mathematical self-efficacy of students entering college has decreased over the past 30 years. Something within the K-12 educational system has produced more and more of those negative scenarios within the students served. Thus, creating a learning environment conducive to fostering mathematical self-efficacy is not only essential on the developmental mathematics collegiate level, but also imperative in the mathematics classrooms within the K-12 domain in order to reverse this trend. Now the only question that remains is how to accomplish that task.

Michaelides points out that cognitive efficacy of any type is enhanced by achieving goals and receiving feedback within a mastery-learning environment (2008). Establishing a mastery-learning environment really comes down to the overall goal a teacher or school system establishes for the students within each required mathematics course. Ames and Archer describe the difference between performance goal orientation and mastery goal orientation by focusing on the objective of the goals (1988).

Performance goals are based on showing evidence of one's ability to be successful (1988), such as grades and standardized test scores (Ames & Archer, 1988). A student who performs at a very high level may or may not have needed to extend much effort in order to provide the evidence necessary to label himself/herself as a "successful" student. Mastery goal orientation, on the other hand, focuses on students attaining new knowledge and the effort needed by the student to successfully gain that particular new piece of knowledge (1988). "When students perceived their class as emphasizing a mastery goal, they were more likely to report using effective learning strategies, prefer tasks that offer challenges, like their class more, and believe that effort and success covary" (264).

The students in their study believed that effort was in a direct relationship with success. This is the piece of the puzzle missing for many students. From my experiences, students do not believe they can possibly expend enough effort to gain the knowledge necessary to be successful. Why? They are looking at success as merely passing the course or scoring high enough on a particular test. Their focus is solely on performance goals and not on learning for the sake of learning. Our educational system has evolved into a system where we praise those who make A's or B's, and we chastise those who don't provide the same evidence of success.

My focus in the developmental courses I have taught over the years has been to share with my students my own thought processes. For example, when I see a particular mathematical question, I emphasize the connection between how we interpret that question and the resulting steps that provide the answer. The grades the students receive are based on whether they understand the process of thinking involved for the particular problem and not whether the final answer is completely correct. This is in direct opposition to the idea that

students within the K-12 system must bubble in the correct response or provide the correct answer in order to be “successful.”

A quick anecdotal story will illustrate this concept more clearly. My daughter was taking Advanced Algebra last year and had a quiz on the concepts of slope and parallel and perpendicular lines. She understood and used the formula to calculate the slope between two points. The answer resulted in a fraction with a 0 in the denominator and she made the mistake of putting zero as her answer.

The subsequent parts to the same problem were to determine the slope of a line parallel and a line perpendicular to the one she had calculated in the first part. Even though she understood the relationship between the slopes of parallel lines and perpendicular lines based on the answers she provided, the teacher counted all three parts wrong and penalized her 5 points per section. My daughter’s grade was an eighty-five, but that grade did not in any way reveal the knowledge she possessed.

Over the past few decades the educational system has emphasized assessment of student achievement, teacher effectiveness, and the effectiveness of each school within each district across the nation. The sheer size of the assessments needed to analyze the abilities of our students and our schools results in producing multiple-choice assessments for convenience of analysis and time allotment. Teachers in the K-12 system, with the goal of preparing their students to perform well on those particular tests, assess within their classes in the same manner, thus resulting in an educational system focused solely on a performance goal orientation.

Since the mastery-learning environment focused on mastery goal orientation enhances cognitive efficacy of any type (as stated above by Michaelides), then establishing mastery goal orientation within our K-12 educational system, as well as the developmental mathematics programs, is vital for enhancing students’ mathematical self-efficacy. It also creates an avenue to allow them to rewrite the negative scenarios playing through their minds. The assessment of our students appears to be an indication of what the educational system values most: the performance of the student, not the acquisition of knowledge. Could this be a reason for the increase in the enrollment in developmental mathematics courses?

I certainly do not possess some great skill which other teachers lack, as some students in the past have suggested. However, maybe utilizing a software program focused on mastery of topics coupled with the adjustment I made in assessing my students’ thoughts and knowledge, instead of only the end result, has created the mastery-learning environment in which many of them finally emerge “successful” while ultimately slaying their mathematical demons.

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Seek and Cite Credible Sources: An Appeal to Reason

Elaine Day

As students, teachers and working adults returning to school, we want to be credible, to earn recognition from peers for the effectiveness and reliability of our work. A credible research paper or presentation that draws on the work and expression of others offers pathways for readers to experience the same external sources that shaped our views about an issue.

For example, the author of a publishable report on climate change will cite the data sets he analyzed so readers with the capacity to perform similar analyses can affirm or question his assumptions and conclusions, or compare his study to other reports addressing the same problem. If we are to have confidence in the author, an idea, paraphrase, or direct quotation drawn from literature or commentary will include a citation pointing to its source. As readers we can then not only verify the accuracy of a quotation, but consider its meaning in the full context of the original.

Pathways to sources that inform our work depend on the nature of those sources, which may include:

- data sets;
- published books and articles;
- recorded speeches;
- objects or images of objects;
- unpublished manuscripts, reports, field notes (archival and “gray literature”);
- electronic documents linked through Internet search engines;
- electronic documents available by subscription or institutional password (which still includes most scholarly articles);
- documents viewed in one medium and also available in another (for example, printed and online issues of the same journal).

Electronic documents, especially those pending publication or posted online without affiliation with a journal, are ephemeral. They can move from a specified location or disappear altogether. The content of e-documents may change from day to day, to the extent that the version viewed by the author differs significantly from that available to subsequent readers. For that reason, it is important to note on what date we viewed an Internet document. Variant editions form a special category, one that requires us to cite edition numbers, publication dates, and any other information needed to distinguish them from earlier or later versions of the same work.

Citation style, the mechanics of citing sources in formal papers and publications, is specified by various professional and learned societies, such as the Modern Language Association (MLA) and American Psychological Association (APA). Authors submitting papers for publication in an MLA or APA journal will conform precisely to its current style, just as reporters and copy editors follow the style sheets of their newspapers. Academic publishers and reliable news organizations share the same objectives: to ensure that the substance of their articles is credible to readers, that reports can be validated and discussed intelligibly, that readers find the information useful.

Style guides address not only how to cite sources, but also writing and presentation in general: headings, paragraph indentions, fonts, margins, references in the text, references in a bibliography, even how we caption the “bibliography” or “works cited.” The guidelines give each publication or book series a fluid and distinctive appearance to make it easy for readers to browse and convenient for peer reviewers and editors to prepare works for publication.

As students, teachers and professionals we want to be credible. We want our work to be read and recognized as reliable and useful, perhaps original, even brilliant! Style guides detailing the mechanics of presentation and citation in a discipline are readily available in libraries and summarized on the Internet. Academic journals publish more detailed specifications for article submissions.

The truly exciting and significant aspects of academic and professional research are the ideas and phenomena we discover along the way. Noting the sources that influenced our work and where they can be found again is vital; however, we need not let style sheets take the fun and energy out of research endeavors. Ask, rather:

- Have I learned enough about the topic to describe it to a colleague?
- Am I prepared to discuss and support my conclusions over coffee with my professor?
- Can I explain to classmates why the sources I selected were helpful in developing my thesis?

If you answer “yes” to these questions, your research time was well spent.

To get a good grade, and certainly to have an article accepted for publication, we will conform to the style sheet specified for the assignment. Becoming familiar with writing style and citation requirements before commencing research is a great time saver. When we are ready to present findings to colleagues, we can validate a final draft against the official style sheet. In the meantime, please, let us relax, focus, and enjoy an authentic academic adventure.

Recommendations for Further Reading

- Gibaldi, Joseph. *MLA Handbook for Writers of Research Papers*. 7th ed. New York: Modern Language Association of America, 2009. Print. [On Order for Reference, Reserves: LB2369 .G53 2009]
- Lipson, Charles. *Doing Honest Work in College : How to Prepare Citations, Avoid Plagiarism, and Achieve Real Academic Success*. Chicago: University of Chicago Press, 2004. Print. Circulating Collection: PN171.F56 L56 2004
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The New Testament: When Did Chapters and Verses Appear?

Mark Nickens

The New Testament consists of four Gospels, a history of the first thirty years or so of the early church (Acts), twenty-one letters, and a book of prophecy (Revelation). That is right, most of the New Testament books are actually letters. Letters (perhaps I should say emails?) written today are not divided into different sections; the same was true of letters in the first century A.D. When Paul wrote to the church in Corinth or to Timothy or anyone else, he used the standard format: a greeting, the body of the letter, and an ending. So why do New Testaments of today divide Paul's letters-and all the New Testament-into things called "chapters" and "verses"? And when were they added? Believe it or not, the chapter and verse system used today originated over 1000 years after the New Testament was completed.

Yet although the current system took that long to develop, Christians early on realized that the New Testament books needed some type of division. Think about their dilemma: someone quotes a sentence from Romans and you ask, "Where is that?" "Oh, about one third of the way through," is the reply.

In the earliest known copy of the New Testament, the Vaticanus from the fourth century, Matthew is divided into one hundred seventy sections, Mark into sixty-two, Luke into one hundred fifty-two, and John into fifty. Acts has two sets of divisions, both written in the margins and done after the book was copied: one divides Acts into thirty-six sections, the other into sixty-nine sections. Other letters are divided into numerous sections as well.

In Alexandrinus, a copy of the New Testament from the fifth century, Matthew is divided into sixty-eight sections, Mark into forty-eight, Luke into eighty-three, and John into eighteen. In addition, both Vaticanus and Alexandrinus do not begin the division with the first sentence, instead leaving the first number of sentences as the preface and beginning the first division a short way into each letter. For instance, the first section of Mark begins with Mark 1:23 in the Vaticanus. So add another "section" to each book.

Revelation caused special consideration. For example, Archbishop Andrew of Caesarea, writing in the sixth century, divided it into twenty-four sections because of the twenty-four elders mentioned in Revelation. He further divided each of the twenty-four sections into three subsections, reflecting the three parts of the human: soul, spirit, and body.

Other systems were developed, and while some probably gained a following, none were popular enough to set a standard. That changed in 1205.

In that year (many scholars believe) Stephen Langton divided the New Testament into the chapter system which we use today; he would become Archbishop of Canterbury in 1207 and was one of the signers of the Magna Carta.

The verses were not added for 350 years. In 1551, a printer from Paris named Robert Stephanus included verses in the copy of the New Testament that he printed. His son said that he divided the chapters into verses while traveling from Lyons to Paris, working at night in the inns.

So, while many people have devised different partitioning systems for the New Testament, the current chapter division of the New Testament did not appear until the early 1200s, with the verse division appearing in the mid-1500s.

Mother Teresa

Mark Nickens

As the saying goes, some people need no introduction. The following are quotes from Mother Teresa spoken at different times in her life.

To children and to the poor, to all those who suffer and are lonely, give them always a happy smile; give them not only your care but also your heart. We may not be able to give much, but we can always give the joy that springs from a heart that is filled with love.

Every act of love is a work of peace, no matter how small.

It may happen that a mere smile, a short visit, the lighting of a lamp, writing a letter for a blind man, carrying a bucket of charcoal, offering a pail or sandals, reading the newspaper for someone—something small, very small—may, in fact, be our love of God in actions. Listening, when no one else volunteers to listen, is no doubt a very noble thing.

Holiness grows fast where there is kindness. I have never heard of kind souls going astray. The world is lost for want of sweetness and kindness.

Love, to be real, must cost—it must hurt—it must empty us of self.

Sacrifice, surrender, and suffering are not popular topics nowadays. Our culture makes us believe that we can have it all, that we should demand our rights, that with the right technology all pain and problems can be overcome. This is not my attitude toward sacrifice. I know that it is impossible to relieve the world's suffering unless God's people are willing to surrender to God, to make sacrifices, and to suffer along with the poor.

Hungry for love, He looks at you. Thirsty for kindness, He begs of you. Naked for loyalty, He hopes in you. Homeless for shelter in your heart, He asks of you. Will you be that one to Him?

At a seminary in Bangalore, a nun once said to me, "Mother Teresa, you are spoiling the poor people by giving them things free. They are losing their human dignity." When everyone was quiet, I said calmly, "No one spoils as much as God himself. See the wonderful gifts he has given us freely. All of you here have no glasses, yet you all can see. If God were to take money for your sight, what would happen? Continually we are breathing and living on oxygen that we do not pay for. What would happen if God were to say, "If you work four hours, you will get sunshine for two hours?" How many of us would survive then?" Then I also told them, "There are many congregations that spoil the rich; it is good to have one congregation in the name of the poor, to spoil the poor." There was profound silence; nobody said a word after that.

One evening we went out and rescued four people off the streets. One of them was in a desperate condition. I told the sisters, "You take care of the others. I will care for this one who is worse off." I did everything for her that my love could do. I put her into bed, and I saw a beautiful smile light up her face. She squeezed my hand and only managed to say two words: "Thank you." And then she closed her eyes. I couldn't help but ask myself there beside her body, "What would I have said if I had been in her place?" My answer was very simple. I would have said that I was hungry, that I was dying, that I was cold. Or I would have said that this or that part of my body hurt or something like that. But she gave me much more. She gave me her grateful love. And she died with a smile on her face.

Pilgrims and Puritans

Mark Nickens

In late November on Thanksgiving weekend, most people think of turkey, the beginning of the Christmas season (let's be honest), and Puritans. Wait a minute, Puritans? You might know them by another name, that of Pilgrims. Yet they are connected and here's how.

For this most American of holidays we have to go back to, well, to England in the 1500s. Early in that century Henry VIII had broken from the Catholic Church and formed the Church of England. Martin Luther and others had already made the break, and so this was not a new idea. Yet it was new enough that not everyone who broke from the Catholic Church formed the same type of new Christian group. Of all the new groups in the 1500s, the Church of England was the closest to the Catholic Church in form and thought.

Many in England complained that the Church of England did not go far enough in making the break, and wanted the Church of England to be even more different than the Catholic Church. Different groups formed in opposition to the Church of England, and most have become lumped together under the name of "Puritan." Why Puritan? They wanted to purify the Church of England. Most did not break from the Church of England, thinking it better to work for change from inside the church rather than from outside.

Yet one group did break from the Church of England. But then they could not remain in England because they would have been persecuted by the state church, namely, the Church of England. They are known as Separatists since they wanted to separate from the Church of England.

They traveled to Amsterdam in search of religious freedom in 1608. The next year they moved to Leiden (not far away) where they enjoyed relative peace. After twelve years, though, about half decided to leave. But they knew that if they returned to England, they would face persecution. Therefore, they decided to go to the next best place: the newly-discovered America.

Those who decided to leave boarded a ship and sailed to Southampton, England (just for a layover). Eventually this group met up with another group of Separatists and boarded the Mayflower. They set sail on Sept 16, 1620 with 102 passengers. They saw Cape Cod on Nov 19, but did not stop there. Instead they continued to Plymouth Harbor, on the western side of Cape Cod, and landed on December 21. They formed the Mayflower Compact and settled in their new land.

But they were still known as Separatists. As a matter of fact, none of those on board would have recognized the name "Pilgrims." They thought of themselves as Separatists. So who came up with the name "Pilgrims"? A man named Chandler Robbins, in 1793, preached a sermon at Plymouth commemorating the Separatists. While preparing for his sermon, he read William Bradford's account of the departure of the Separatists from Leiden. Bradford mentioned that, although they were somewhat reluctant to begin the voyage, "they knew they were 'pilgrims' and looked not much on those things, but lifted up their eyes to the heavens, their dearest country, and quieted their spirits." Robbins found what he was looking for in this quote, and referred to them as "Pilgrims." The name stuck, and so they have been known as "Pilgrims" for 213 years.

Oh, and by the way, Abraham Lincoln declared Thanksgiving a national holiday in 1863.

Who or What Intruded in Faulkner's Dust?

Janet L. Roberson

Faulkner's *Intruder in the Dust* is a murder mystery with a very intriguing title. Who is the Intruder? It would seem to be a very straightforward question, but it's actually quite complicated. The intruder could be one of the many characters in the story, or it could be a more abstract concept.

Chick Mallison immediately comes to mind as a logical candidate for the intruder. Chick is part of the privileged white world in Faulkner's novel, yet he intrudes into the black world in several areas. He has grown up with Aleck Sander (a young black boy) and shared many of the same experiences, but he has learned that there is a line he should not cross—even with his friend. He has no problem with the inequities of the black and white world in which he lives until he meets Lucas Beauchamp.

Lucas causes Chick great mental angst because he forces him to confront black and white issues as no one else ever has. After Chick falls in the creek, Lucas takes him home, has his wife dry his clothes, and feeds him his own dinner. This makes Chick feel that he owes him something. He tries to pay him but Lucas refuses his money. In doing so, Lucas places Chick in his debt. Chick is constantly trying to repay Lucas and falling short at every turn.

When Lucas is arrested, Chick is faced with a couple of dilemmas. First, he does not know if Lucas is guilty or not. Second, he knows that the man who opened his home to him is about to be hanged or burned, or both. Chick knows that it is really immaterial as to whether or not Lucas is innocent. A black man accused of killing a white man almost automatically faced a death sentence. For the first time in his life, it appears that Chick realizes the inequity of the position of the black man. There is no justice if the truth does not matter.

Chick prevails on his uncle to take Lucas' case, but clearly, Gavin does not believe Lucas is innocent, nor does he think it matters one way or the other. "Lucas was caught within two minutes after the shot, standing over the body with a recently-fired pistol in his pocket. He never denied having fired it; in fact he refused to make any statement at all, even to me, his lawyer—the lawyer he himself sent for" (79).

The fact that Chick's uncle is a lawyer who clearly does not believe in real justice simply adds to Chick's dilemma. If the law, and by association, justice, will not free Lucas, who or what can? Chick takes a big chance when he decides to help Lucas. Chick intrudes into a world where he does not belong. He believes in Lucas when no one else seems to because he knows something about him that the others do not. He knows that Lucas doesn't consider himself black—at least not the same type of black man as the others around him, and Chick recognizes the difference between Lucas and the others. Lucas was

the man in the gum boots and the faded overalls of a Negro but with a heavy gold watch-chain looping across the bib of the overalls and shortly after they entered the room he had been conscious of the man turning and taking something from the cluttered mantel and putting it into his mouth and later he had seen what it was: a gold toothpick such as his own grandfather had used: and the hat was a worn handmade beaver such as his grandfather had paid thirty and forty dollars apiece for, not set but raked slightly above the face pigmented like a Negro's but with a nose high in the bridge and even hooked a little and what looked out through it or from behind it not black not

white either, not arrogant at all and not even scornful;: just intolerance inflexible and composed. (12-13)

Miss Habersham is also an intruder. She has the oldest name in the county and is considered above reproach. She grew up with Lucas' wife Molly, much as Chick did with Aleck Sander, and because of that connection, she believes Lucas is innocent simply because he says he is.

What Miss Habersham paraphrased was simple truth, not even fact and so there was not needed a great deal of diversification and originality to express it because truth was universal, it had to be universal to be truth and so there didn't need to be a great deal of it . . . anybody could know truth; all they had to do was just to pause, just to stop, just to wait: 'Lucas knew it would take a child or an old woman like me: someone not concerned with probability, with evidence'. (88)

Miss Habersham defies the norms of society, much like Chick does, as she stands up for Lucas. In essence, she takes on an entire town, defying all of them. Even though Chick believes Lucas, it is unlikely that he could have proven Lucas' innocence on his own. Miss Habersham is the driving force behind the two scared boys. She provides the truck and the majority of the guts. Even his uncle realizes this when he says "Old Habersham was tougher than you and Aleck Sander put together; you might have gone out there without her to drag you by the hand but Aleck Sander wouldn't and I'm still not so sure you would when you came right down to it"(105). Even Chick and Aleck Sander had to admit that they probably would not have been able to do what they did without Miss Habersham's influence.

Just as Miss Habersham is instrumental in the graveyard, she is also a force to be reckoned with in the jail as she protects Lucas from the lynch mob. No one is going to get past her. As a Southern lady, she has a will and conviction that are stronger than iron.

Of course, Lucas can be the intruder. He definitely intrudes into a world which is only supposed to belong to the white members of the community. When he walks into the general store, he walks right in with no hesitation. This is what really infuriates them. Whenever he comes to town, he wears "a worn black broadcloth suit. . . and the worn fine hat and the heavy watch-chain and the toothpick " (19). The Gowries, along with the rest of the community, hate Lucas. They don't hate him because of anything he has done, but because of what he refuses to do. He refuses to be subservient to them.

Chick understands this because when he falls in the creek, Lucas takes him to his home to dry off and feeds him the dinner that is meant for him. When he refuses to allow Chick to pay for his dinner, Chick becomes angry. Chick is used to the status quo of the black/white relationship, and Lucas upsets that relationship. Chick is following the belief of the rest of the white community. It was not so much that they disliked Lucas; it was just that he needed to stay in his place. "We got to make him be a nigger first. He's got to admit he's a nigger. Then maybe we will accept him as he seems to intend to be accepted" (18). In my estimation, this is the pivotal revelation in the novel. Lucas intends to be accepted as a man—not a black man—not a white man—just a man.

Clearly, Lucas' main sin is his refusal to be the "nigger" the community demands. Everything he does, his clothes, his demeanor, the fact that he owns his own land, throws in their faces his right to be a man.

The intruder could be a more abstract concept. It could be truth or justice. The truth is that Lucas did not kill anyone. The community cannot accept the fact that a black man is innocent. They simply cannot assimilate this information into their rationale about the way

things work. They would not have had to if Chick and Miss Habersham had not proven his innocence. Justice comes in the form of a young white boy and an old white spinster lady. They do what no one else will.

In the end, the intruder could have been any of these or perhaps, a compilation of all of them. It could be that each person had to be in just the right spot at just the right time for these events to fall into place. Maybe, the intruder in the dust was Faulkner. When we view the events that could have led to a lynching (something that very possibly could have taken place at this point in history, with no questions asked), something in us demands that the truth be revealed. In the end, Chick, and ostensibly his uncle Gavin, are changed because of the truth. Chick comes to see the truth that Lucas is a man with rights, just as any other man. Gavin sort of grudgingly admits that Chick is right, though he does not really want to admit that Lucas is his equal—perhaps because he might have to admit that Lucas is a better man than he is. Chick sums up his view of injustice when he tells his uncle why the crowd left without admitting they were wrong. “They were not running from Crawford Gowrie or Lucas Beauchamp either. They were running from themselves. They ran home to hide their heads under the bedclothes from their own shame” (198).

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Adventures of a Botanist

Deborah M. DeMarey

It was a warm summer morning in North Dakota and I was lured to a place that I previously could only have visited in the stories of Native Americans, explorers and westward expansion in my social studies classes as a youth. And yet, here I was at the base of a towering bluff in western North Dakota. Having traveled hours through the rolling landscape and vistas now occupied by cattle and wheat fields, a small, weathered sign still holding to a post with a well-rusted nail marked the way to a place I'd longed to see. It is a path many before me had taken: a path of inspiration, conquest, sanctuary, tears, and joyful celebration. It was and is the path to Medicine Hole.

I wondered as I lifted my backpack and positioned my vasculum (a vessel historically used for the collection of plants before the days of plastic bags) comfortably on my shoulder, what it must have been like in days gone by when women carrying their children upon their backs and young men of their village scouting for bison, pronghorn, and deer must have thought on a morning such as this as they prepared to ascend the bluff. The thoughts transported me to a time of adventure, and suddenly I was not there alone but with those that have marked that passage of time. Oak trees stand tall and broad as if in defiance of harsh winters, scorching summers and the threat of axe. With joyful glee I smiled and danced at the sight of some old friends: the plants of a northern forest now isolated in a landscape, and islands in a sea of western prairie. Steep terrain and impenetrable brush provides sanctuary for hardwood, winterberry, and other plants seeking refuge from munching cattle and the harvest of the combine.

I settled in to the moment and began to hear the songs of insects and birds. My hiking boots scratched the chalky white limestone as I placed one foot in front of the other on the narrow path. The air was fresh, and I welcomed a breeze as the intensity of mid-morning sun warned of a scorchingly hot afternoon. A visitor to places such as this should take heed, for as beautiful as the moment is, the isolation and infrequency of available water makes it important to venture here well prepared for the elements. A sip of water while resting on a rocky outcrop provided opportunity to sketch and record the many plant species I had hoped to see. The documentation of regional flora captured a time and place of historical significance. With reverence for a fragile ecosystem, I collected some bountiful specimens and placed them carefully in my vasculum. Other plants, too few in number, were photographed, sketched, and recorded. The value of a natural history is as important as the recordings of other historical events. Many of the plants I was now in company with had been here when explorers passed by. Others are the progeny of species whose range and distribution was far wider than at present. I hiked on.

Stratification of the landscape evidenced by changes in elevation showed in the vegetation. The stately trees of lower elevation gave way to gnarly twisted branches of shrubs at higher elevation. The fragrance of mint and berries at mid-slope faded into robust aromas of wood and soil as the terrain became more inhospitable for a wide diversity of plants. Only those with staunch resolve against the extremes of bluff top exposure would hold firmly to this craggy landscape. And then amidst the hardened

landscape a delicate flower of pink or yellow awaits its pollinator.

I ventured on. The blazing sun now high in the sky reminded me that if I was to complete this trek today, I needed to be mindful of heat and light. The light in this land is of little consequence for the landscape is vast, and daylight lingers for many hours past the evening meal. Yet, there was more to explore. Relic fossilized remains of primitive bison protrude from the weathered rock and soil. These are sacred grounds. Respectful passage is an expectation unwritten, perhaps, but felt by those who have made this ascent throughout the passing years. The bison rest.

I walked a circle atop the bluff and gazed not only at the vastness that was laid before me, but also stood on the land where a nation of Lakota Sioux once stood as they witnessed the arrival of soldiers and the inevitable events that changed the lives of their people forever. Medicine Hole is an entrance to explorations of many kinds. At the base of the bluff migratory animals found shelter from fierce wind and biting cold during harsh winter months in the network of secret caverns and caves. Cool ravines in the summer provided refreshment of water as well as temperature. Foods of a harvest gathered from the hillside and flatlands were carefully stored in caches for sustenance when fruits and berries were less plentiful. Women and children once took sanctuary in Medicine Hole as warriors of their nation defended their lands and culture. At the top where I sat in quiet contemplation, many young men and women had once sat in spirit quest.

The sun was low in the sky, amber hues cloaked the landscape and rose-toned clouds began to form as I quietly made my descent. Sometimes the quest is for plants. Sometimes it is for solitude and inspiration. The quest is always for knowledge, and this day was enlightening.

Magnet Schools and School Choice

Bill Lawrence

In the public schools kindergarten through twelfth grade, school choice is a hotly debated subject. Those who support school choice point out that in our lives we can choose everything from automobiles to zoos. Those who oppose school choice decry reduced funding and lowered standards.

School choice has taken many forms. Throughout the country, school choice proponents have designed and implemented charter schools, theme schools, magnet schools, and alternative schools. Some states and school districts have experimented with vouchers which provide some funding for the student to attend a private school. Charter schools operate under a charter from a local school system. The charter establishes the parameters for performance but allows the charter school to operate independently within the district. A theme school attracts students interested in a particular aspect of education, such as art or music. Magnet schools are designed to attract students to a particular school or school district. Alternative schools, while usually perceived as a place for students with behavioral problems, are used to educate students who may not fit well in the regular school setting.

Magnet schools were originated in several large city school districts in the 1970's to attract students who had moved from the city or had left the public school system for private schools. By offering a superior educational opportunity to all students whether or not they resided in the school district, movement of students to suburban schools was reversed.

Magnet schools have generally been created with the assistance of federal magnet grants. In the 1970's many magnet schools began operating throughout the country. Many school districts which had applied for and received the federal grants implemented new schools and new programs based entirely on the federal funds. A federal magnet grant usually lasts for a set number of years, after which the local school district assumes responsibility for funding the magnet school. Unfortunately, in many cases, after the federal funds were depleted, the magnet school, whether successful or unsuccessful, was closed rather than operated using local school district funds. To overcome this, the federal government instituted rigid rules on the expenditures of funds from magnet grants.

Federal magnet grant funds may be used for design, construction, equipment purchase and installation, and furnishings. The funds may not be used for ongoing operational expenses such as salaries, utilities, and building maintenance. For example, in a standard classroom, magnet funds could be used to purchase and install computers but could not be used to install the electrical and network wiring to the classroom. Magnet funds could pay for teacher training but could not pay for the teachers' salaries. A local school district could use magnet funds to install a state of the art science laboratory but could not use the federal funds to provide water and electricity to that lab. While very stringent, the federal magnet grant expenditure rules forced local school districts to accept responsibility for ongoing operational costs from the day the magnet school opened. In this way, when the magnet funds were depleted, the school district incurred no new operational costs in their budgets but had acquired a new or redesigned school.

In the 1990's Danville Public Schools faced the loss of many students to surrounding school districts. To counter this, school choice was implemented through various magnet schools at the elementary level and focus schools at the secondary level. In 2000, Danville received a multimillion dollar federal magnet grant to redesign Schoolfield Elementary, Woodrow Wilson Elementary, and Westwood Middle School, and to develop a new secondary school. In the fall of 2001, a team of teachers began development of the curriculum for the new schools.

Westwood Middle School and the new secondary facility were to share common strands of study. Both schools would pursue expanded capabilities in Aerospace, Biotechnology, and Advanced Communications. Students at these two schools would have access to extensive NASA resources, numerous Virginia Tech biotechnology programs, and the computer resources of Virginia public universities. From these resources and the curriculum development teams, Galileo Magnet High School was developed.

Galileo Magnet High School opened in the fall of 2002 with an enrollment of 117 students. To ensure that all secondary students in Danville had an opportunity to attend Galileo, no entrance requirements were set. Students applied for admission and were accepted on a space available basis. If the number of admissions exceeded the space available, a lottery determined those students to be accepted. By the fall of 2008, Galileo Magnet High School had grown to its design size of 300 students.

In 2008, *Successful Magnet High Schools, Innovations in Education* was published by the United States Department of Education. In it, eight exemplary secondary magnet schools were recognized for, "...successful magnet programs that provide students with opportunities for rigorous learning experiences." Galileo Magnet High School was included as one of the eight model secondary programs based on an innovative curriculum designed for a diverse student body, high expectations for faculty and students, meaningful classroom experiences, and close working relationships with business, community, and educational partners.

Through careful design, planning, and implementation, Danville Public Schools has developed a secondary magnet program that offers its students a unique opportunity to pursue an advanced curriculum with innovative teaching techniques. School choice, through its magnet schools, is an integral part of the success of Danville Public Schools.

Debunking the Absurdity of Reading by Reading the Absurd

Larry Wilburn

I suspect that the ever-present fascination with all things technological is eroding the mandate of liberal arts by diminishing the opportunity for and the development of cultural “acumen” and even more the transmission of culture. In 2004, the National Endowment for the Arts published *Reading at Risk: A Survey of Literary Reading in America*. The results of this longitudinal study report a ten percent decline in reading of literature from 1982-2002 (ix). This is in spite of population growth and an increase in the percentage of college graduates. The results provide data that should be alarming to colleges and universities: “[t]he trends among younger adults warrant special concern, suggesting that unless some effective solution is found, literary culture, and literacy in general, will continue to worsen. Indeed, at the current rate of loss, literary reading as a leisure activity will virtually disappear in half a century” (xiii).

In the fall of 2006, Averett University questioned students about their reading assignments and reading habits. Thirty-five percent of students indicated they did not read a newspaper (2) and 33% percent did not read for pleasure (3). An unexpected 73% percent replied that they read six hours or less per week in preparation for class (2). And yet, eighty-five percent of students surveyed agreed or strongly agreed that they had the “necessary ability for college-level reading” (5). In a finding that is relevant to Averett’s situation, the NEA survey points out the severity of the problem for college-aged adults: “the rate of decline for the youngest adults (18-24) is 55 percent greater than that of the total adult population” (xi).

The faculty at Averett University, as part of the Southern Association of Colleges and Schools’ Quality Enhancement Plan, decided to select improving reading comprehension as our topic. We set out immediately to substantiate what we already knew: our entering students as a group do not read with much desire or comprehension. I am fairly certain that all but the most highly selective schools encounter a similar problem. Students do not like to read and, in fact, are not very good at it. While we academics might characterize this trend as scandalous, and dare I say it, absurd, students disclaim reading as having much personal importance and call the act of reading, in so many words, “absurd.” So professors and students stand on either side of the divide.

Averett’s plan, *Reading Critically for Success*, seeks to create a campus culture of reading while improving comprehension (p 8). This fall, we have initiated freshman reading seminars as part of our first year experience. With a common reading in mind, this seminar will be a “how to read” introductory course. In addition, a subsequent three-credit reading seminar will be required. I can’t say with certainty that this is our liberal artists’ hopeful nod to connecting reading and the transmission of culture, but I do agree with the NEA report cited above that literary culture is on its way out if we don’t do something soon. Let me share how I would go about debunking the absurdity of reading.

Meeting our students at the interest and reading levels with which they enter requires, I think, developing a more circuitous route that ultimately asks the students to take

responsibility for their own learning- in this case, their own reading development. In 2008, 65% of our entering freshmen class participated in one or more intercollegiate sports. I do not believe this is atypical at small colleges. Of that group of student athletes, 59% participated in football (figures provided by the Athletic Director and the Admissions Office). So my plan is to rely on a pseudo-“bait and switch” tactic. First the bait.

There is a fun “fluff” novel written by John Grisham entitled *Playing for Pizza* (most novelists today have published at least one “beach read” at their publishers’ request and Pizza certainly qualifies). While my professional motive would be to use this novel as a meta-cognitive model of college-level reading development, I cannot sell that idea to the students. Subtlety wins the day.

Playing for Pizza tells a sometimes humorous tale of Rick Dockery, a professional American football player who loses his quarterback job in the NFL and ends up playing on a club team in Parma, Italy. He is skeptical, suspicious and not a little unnerved by his new surroundings. As a would-be star of the club team that wants to win the Italian super bowl, he encounters several benevolent mentors who introduce him to opera, architecture, food, and a passion for playing he had long since lost. Any reader can detect his uneasiness with the cultural differences and his hesitancy to step out of his ego and ethno-centric comfort zone.

With little guidance, students can understand the “misfit” image interpreted on many social and cultural levels. There is an inherent uneasiness in Dockery’s subconscious attempt to be less the “ugly American.” His bumbling attempts to deal with the local police, his underestimation of the significant roles of food and opera in the Italian psyche, his unsuccessful relationship with an opera singer, all lead him to a realization that he is better off for the experience. On the field, he finally overcomes his personal demons, as well. There is a sense that he has grown from his experience. In the last sentence of the novel, as his train is taking him to the airport, the narrator states, “[H]e allowed himself a smile of deep satisfaction” (306). Students can get this—they can understand it. Let me be blunt and say that no one will compare this novel with the complexity of Dostoevsky’s *Crime and Punishment*, but it is about *SPORTS* and it *IS* engaging.

Attempting to read Albert Camus’ *The Stranger* will require a lot more of that cultural acumen I referred to at the beginning of this paper. It also demands a quite different focus altogether from the humorous *Pizza*. A novel of dark timbre, *The Stranger* asks the reader to consider the deeds and misdeeds of a character who proves to be a pariah. While more “seasoned” readers may anticipate ethnic confrontation in French colonial Algiers, the majority of students will not have such a point of reference. Although the story is not primarily based on such conflict, it does provide a context for the distrust between French and Arabs. Even without an historical background, students will understand the ethnic tension. But this novel is much less about such tension or conflict than a disengaged protagonist who cannot escape a course of events that lead to his execution.

So how can we approach the “problem” of the protagonist, Meursault? How do we get the students engaged in reading this work? This, of course, is the “switch” side of the bait-and-switch equation.

We could study the multitude of articles that probe this enigmatic character. The dozen or so articles I have read attribute various shades of philosophical interpretation to Camus’ subtext of the absurdity of societal standards and the individual’s right to reject society

while being part of it. This is valuable as background reading for a paper like this one, but such information far exceeds the average student's interest, much less ability. Certainly, discussion of character development can be postponed to Part II where the imprisoned Meursault begins an ersatz examination of conscience.

I could adopt a "take no prisoners" strategy and jump into existentialism and the evolution of the absurd. But the non-reader won't go near this text if I play the philosophy card early. Add to these difficulties the oblique criticism that *The Stranger* is not great literature, and we have a real problem on our hands. It is certainly not the stylistic equivalent of Thomas Mann's *Death in Venice* or Gustave Flaubert's *Madame Bovary*, for example. But, this last notion may be the silver lining. In the absence of a discrete message (and wouldn't that be philosophical self-fulfillment of the absurdity of the "message" of the absurd?), the efficacy of this novel is in the telling, and that's where I would start—with the narration.

Written in an undated journal format, the style is simplistically "conversational" and, at the same time, almost "confessional." I don't mean this in the sense that there is guilt expressed, although Meursault sometimes declares that he shouldn't have to apologize for statements he makes, but as a kind of unburdening, as it were, to the reader. The frequent alternation between the present and passé compose tenses invests the narration with a certain proximity. There is a casualness that is inviting and yet disturbing. He shrugs off the abusive relationship between an elderly neighbor and his dog as easily as he accepts another neighbor's beating of his prostitute girlfriend. As the prosecutor implies during the trial in Part II, Meursault just doesn't have a moral compass, no evident conscience. This explains the callous murder of the Arab.

Students soon discover in Part II that it is precisely for his lack of remorse, or any feeling for that matter, that he is condemned to death. He has no compunction for his crime and, as a defense, blames the heat and the blazing sun. The murder does not give him pause to think or care any more than his nonchalant reaction to his mother's death in the nursing home or the casual sex he has with Marie a day after his mother's funeral, or Raymond's abusiveness. The narrative tone referred to earlier allows the students ready access to the sequence of these events which they can summarize without difficulty. In truth, I expect students to identify with Meursault's "whatever" view of daily existence. He expresses little emotion or concern and students can recognize that.

For contrast, the students can refer back to Rick the quarterback. The narrator in *Pizza* shares Rick's curious observations of cultural differences and, on occasion, some nuances. Meursault, on the other hand, seems disinterested in implications, nuances, or consequences. It's not that he's reclusive or even misanthropic. He simply has what may be described as a "Teflon" personality: nothing sticks to him, nothing affects him (at least in Part I). He is more in sync with the 21st century "It is what it is" and "whatever" generation.

There are numerous passages students encounter that identify Meursault's seemingly uncaring attitude. Two examples here will suffice:

That evening Marie came by to see me and asked me if I wanted to marry her. I said it didn't make any difference to me and that we could if she wanted to. Then she wanted to know if I loved her. I answered the same way I had the last time, that it didn't mean anything but that I probably didn't love her. "So why marry me, then?" she said. I explained to her that it really didn't matter and that if she wanted to, we could get married. Besides, she was the one doing the asking and all I was saying was yes (*The Stranger*, 41).

In another example, his neighbor Raymond reveals to him that his mistress has been cheating on him. As a result, he has beaten her and subsequently gotten into a fight with her brother. Raymond wants to know if Meursault would write a letter on his behalf “one with a punch and also some things in it to make her sorry for what she’s done.... Then, when she came running back he’d go to bed with her and at the last moment spit in her face and throw her out” (32). Meursault thought the entire matter “interesting” and agreed to write the letter without question. “Yes, that would punish her, I thought” (32).

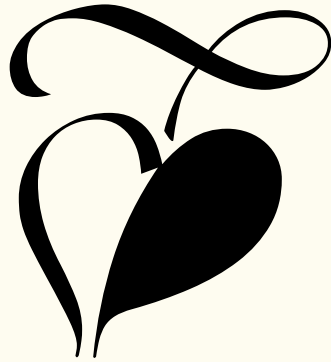
Because of the unassuming nature of the narrative, I think students can become more quickly involved in a critical reading of the text by tracking these incidents and other activities that cumulatively prepare them for Part II and Meursault’s imprisonment and trial. The prosecution will call attention to his odd behavior to build its case against him. And this may be the fresh approach that engages students. Let them track these activities and build their own case against Meursault or his defense (which would be far more interesting). The novel is short enough, 123 double-spaced pages, not to elicit complaints, and the students should have few problems because the events are chronologically sequenced. I say this, half in jest, because the first thing most students do with a book is to see how many pages there are. This is okay—at least they will have viewed the book from cover to cover.

In Part II, Meursault’s imprisonment forces him into a period of introspection. Here this core text permits discussion at a deeper level than students encountered in the less complex *Pizza*. Camus’ existentialist subtext becomes more apparent and, as teachers, we should be adept at gauging how deep to dive with our students and when we are losing them. To be clear, we don’t have to label or identify what transpires beyond the text. I imagine many different answers when I ask the students to characterize aspects of Meursault’s existence and impending death. They’ll probably come up with “stupid,” “ridiculous,” and maybe a sharp one will even say “inane.” If any of them blurts out “absurd,” we have crossed the divide. The bait and switch worked.

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Book Reviews



Reading From the Eye of the Storm

Elaine Day

Niall Ferguson. *The Ascent of Money: a Financial History of the World*. New York: Penguin, 2008. 441 pages.

Liaquat Ahamed. *Lords of Finance: the Bankers who Broke the World*. New York: Penguin Press, 2009. 564 pages.

H.W. Brands. *Traitor to his Class: the Privileged Life and Radical Presidency of Franklin Delano Roosevelt*. New York: Doubleday, 2008. 888 pages.

For several years I have been happily engaged with thematic reading in history, science, human ecology, and the occasional novel. One book leads to another as authors address common themes and characters from varying perspectives. As the recession of 2008 unfolded against a background of dueling ideologies, my reading turned sharply to economics in history and culture. Three books published around this time are chiefly biographical. The first, Niall Ferguson's *The Ascent of Money* is more generally a chronicle of our economic system from prehistory to the present, framed by colorful historical characters and cogently illustrated definitions that prove helpful in making sense of the developing crisis and its precedents.

Financial literacy, our ability to make informed decisions about the accumulation and use of personal and public funds, requires that we understand fundamental concepts and develop a contextual perspective. While historical data is insufficient to predict the future of markets or institutions, let alone our personal fortunes, citizens have no choice but to act on the evidence at hand. To purchase a home or insurance policy, invest in a business or a retirement account, and elect public officials is, in part, to make profound economic decisions for ourselves and others. This is a competency Ferguson contends that the majority of Americans lack:

A society that expects most individuals to take responsibility for the management of their own expenditure and income after tax, that expects most adults to own their own homes and that leaves it to the individual to determine how much to save for retirement and whether or not to take out health insurance, is surely storing up trouble for the future by leaving its citizens so ill-equipped to make wise financial decisions (12).

Nor in his view are most of us prepared to negotiate international markets. Globalization benefits financially knowledgeable people. "The rewards for 'getting it' have never been so immense. And the penalties for financial ignorance have never been so stiff" (14).

A Professor of History at Harvard University and Business Administration at the Harvard Business School, Dr. Ferguson has produced an enriching tale of world finance for the general reader. This chronicle, consciously echoing Jacob Bronowski's history of Western art and culture, *The Ascent of Man* (Boston: Little, Brown, 1974), ranges from hunter gatherer societies having no stores and therefore no need of money and credit; to the role of money and banking in the rise of the Medici Family; bond market financing of war and public debt from Renaissance Venice to world conflicts of the twentieth century; the birth of joint stock companies financing colonization and major engineering endeavors; birth of an insurance company in eighteenth century Scotland; U.S. real estate and consumer credit manias of the twentieth and early twenty-first centuries; and the complex derivatives and extreme leverage that precipitated the recession of 2008.

Each chapter addresses a key historical question, such as “When did money stop being metal and mutate into paper before vanishing all together?” “Why is insurance not necessarily the best way to protect yourself from risk? Do people exaggerate the benefits of investing in real estate?” U.S. government policy encouraged home ownership by making mortgage interest payments tax deductible from inception of Federal Income Tax in 1913. From Margaret Thatcher to George W. Bush, to Democratic and Republican supporters of Fannie Mae and Freddie Mac, governments advocated expansion of home ownership and refinancing more favorable to the mortgage and banking industries than to home buyers. Locking two thirds of net worth in a home, as is typical for American families, degrades liquidity and inhibits employment opportunities by restricting our mobility. Ferguson advises rather a consistent stream of income, with balanced expenditures, savings and investments as the wiser path to prosperity.

Of particular interest to this reader is the role of bond markets in financing wars from sixteenth century Venice to the Battle of Waterloo, to the carnage of world wars in the twentieth century. The Rothschilds’ reluctance to back the Confederate States of America, and the Confederacy’s inability to deliver the cotton backing its war bonds through a blockade of New Orleans, facilitated Union victory and a shift of British cotton trade to Turkey and China (92-97). Ferguson previously addressed finance of twentieth century wars in *The War of the World* (New York: Penguin, 2006) and the Rothschild dynasty in a two volume series, *The House of Rothschild* (London: Penguin Books, 2000).

Contrary to now dimming visions of self regulating markets with mathematically precise predictability (see Long-Term Capital Management 322-329) Ferguson contends that “finance benefits lucky and smart individuals. It exaggerates the differences between us” (13). Financier and hedge fund pioneer, George Soros has triumphed repeatedly by identifying the ‘theme’ and public ‘misconception’ in each stock market bubble, then betting against the crowd, the quants or the British pound.

Far from advocating risk avoidance on the part of average citizens, Professor Ferguson challenges us to improve our financial acumen and stake a claim in the global economy ... “the ascent of money has been essential to the ascent of man” (2). Stable financial institutions are key to rising standards of living, with all of the attendant benefits of art and culture illustrated by Jacob Bronowski for an earlier generation of students.

In his epilogue, Ferguson applies the analogy of biological evolution (speciation) to the financial system, but with the necessity of introducing intelligent design. Financial innovations are not random (as he allows), but intentional and self serving. Wise public policy and ethical behavior can shape innovation to protect investors and consumers while fostering growth. A more apt analogy may be one well established in previous chapters: economics as a theme in human history and cultural evolution, advanced by our ability to plan for the future, to delay gratification, to empathize with persons outside of our immediate circle; too often confounded by innate (biologically determined?) competitiveness, euphoria and fear, or adherence to clan and tribe over modern democratic institutions.

Liaquat Ahamed’s *The Lords of Finance* connects with Ferguson’s story from the late nineteenth century through the Great Depression of 1929-1933, featuring a quartet of beleaguered and bewildered central bankers: Émile Moreau, 1868-1950 (Banque de France), Hjalmar Horace Greely Schacht, 1877-1970 (German Reichsbank), Montagu Norman, 1871-1950 (Bank of England), and Benjamin Strong, 1872-1928 (New York Federal Reserve Bank).

John Maynard Keynes, spokesman for a subsequent generation of economists serves here not as a decision maker, but a useful, frequently amusing counterpoint to the overburdened "Lords." As a young journalist and member of the Bloomsbury group, he penned devastatingly irreverent character sketches of senior participants at the Versailles Peace Conference of 1919, which he attended in a minor role as representative of the British Treasury. Keynes argued unsuccessfully for moderate war reparations and measures to restore the German and central European economies as viable trading partners. His reflections, published as *The Economic Consequences of the Peace* (London: Macmillan, 1919) accurately forecast the threat to European prosperity and civilization from deliberate impoverishment of German and Central European populations by the victorious powers. In France, Moreau stood fast for scheduled reparations even as the German economy failed in the late 1920's.

By 1923 Keynes was advocating central bank measures to limit price deflation and unemployment, specifically abandonment of the gold standard and targeted depreciation of currency to improve credit flows. Such pragmatic considerations did not resonate with senior economists schooled in the relative stability of prewar Europe. Woodrow Wilson had insisted on punitive reparations as a deterrent to future aggression from Germany. British and American economists of his day likewise adhered to the simple morality of a promised exchange of treasury notes for a fixed quantity of gold. They were not moved to alter monetary policy out of empathy for affected populations, but only when forced by deteriorating conditions throughout the economy. Denied further loans from the United States, governors of the Bank of England belatedly and reluctantly cut loose from gold in 1931, voting in the absence of the ailing Montagu Norman as he returned from a Canadian cruise.

Why were European elites blindsided by the onset and duration of the First World War? Both Ferguson and Ahamed cite Norman Angel (editor of Paris edition of the Daily Mail) whose pamphlet, *Europe's Optical Illusion* (London: Simpkin, Marshall, Hamilton, Kent, 1909) was widely read and applauded, and republished as *The Great Illusion* (New York, London: Putnam, 1911). Angel embraced global interdependence and resulting economic prosperity as a preventive of war. Ferguson suggests that Europe's "vision was blurred by a mixture of abundant liquidity and the passage of time." Forgetting the Franco-Prussian War and the prolonged depression of 1873-1896, apparently oblivious to dangers of imperial rivalries and a new European arms race, Europeans were unprepared for financial risk, believing that war was unlikely and if started would end quickly. As it happened, pressures of ethnicity, nationalism and the growing lethality of arms ignited an otherwise inexplicable conflict lasting four years, with the loss of nearly ten million military and eight million civilian lives. Stock markets closed from July through December 1914. Economic consequences of the conflict contributed to the Great Depression of 1929 and the rise of the National Socialism in Germany.

The oft repeated scenario of mindless euphoria preceding a crash will be familiar to survivors of the Great Recession of 2008 and 2009, a tragedy that appears likely to continue for millions of unemployed and underemployed persons well into 2010, and perhaps indefinitely for the typical wage earner. Unlike Fed Chairmen Alan Greenspan and Ben Bernanke central bankers in early twentieth century Europe and America had no mandate to maintain full employment. As members of a highly privileged class they had little connection with and presumably less empathy for wage earners. Protecting the value of the national currency and thereby the value of loans issued in that currency was their sole public responsibility. Perhaps, following closely on the Bolshevik Revolution of 1917 they pondered

its potential for disrupting capital markets. Both Ferguson and Ahamed quote Keynes (*Economic Consequences of the Peace*, 1919) who attributed the original to Lenin. "There is no subtler, no surer means of overturning the existing basis of society than to debauch the currency." (Ahamed 99).

Whatever their motives, central bankers, having suspended the gold standard for the duration of the War, agreed that their common mandate was to reinstate it as soon as possible, pegging the value of each currency to a particular quantity of gold held in the vaults of their respective banks. Gold theoretically conserved the value of a currency and interests of creditors owed money in that currency. In practice, governments devalued currencies when they perceived this to be in the national interest, notably contributing to German hyperinflation in 1923. In France, Moreau pegged the franc at a relatively low value, winning popular support for resulting low consumer prices, and conserving French gold reserves to the disadvantage of Britain. As a deflationary spiral took hold between 1929 and 1931 this finite supply of gold, unevenly distributed among the principal powers, starved populations of access to credit and basic commodities. Ahamed illustrates growing realization of the absurdity of the standard, as bankers unable to afford shipment of heavy gold bars simply shifted and relabeled the gold in their vaults as the property of foreign powers.

That the world was being subject to a progressively tightening squeeze on credit just because there happened to be too much gold on one side of the vault and not enough on the other provoked Lord d'Abernon, Britain's ambassador to Germany after the war and now an elder statesmen-economist, to exclaim, "This depression is the stupidest and most gratuitous in history" (Ahamed 379).

Having benefited economically from First World War and with the least harm suffered, the United States held huge reserves of gold. We lent aggressively to Britain and Germany in the 1920's. By 1931, tightening credit caused Germany to default on its loans, forcing Britain off the gold standard. Following Benjamin Strong's death in 1928, his successors at the New York Federal Reserve Bank were even more devoted to gold as the basis for currency valuation, and far less able than he to exert leadership on the world stage. FDR's brain trust included temporary departure from the gold standard almost incidentally in requirements for reopening U.S. banks in March 1933. According to Ahamed, it proved to be the most effective of their recovery policies.

Ahamed places blame for the severity and duration of the Depression first with participants at the Versailles Peace Conference of 1919, who imposed an impossible schedule of reparations on Germany, a major trading partner. Lack of vision, wise policy and effective action among the central bankers sealed the fate of millions as the quartet looked backward to the dubious comfort of an imperial standard for global exchange.

Ahamed and Ferguson agree that central bankers have learned much from the example of their predecessors. In contrast to Secretary of the Treasury Andrew W. Mellon's outburst, "liquidate labor, liquidate stocks, liquidate the farmers, liquidate real estate ..." (Ahamed 364), immediate and decisive responses of the U.S. Treasury and Federal Reserve to subsequent liquidity crises: expanding the money supply, temporarily downplaying deficits, and serving as lender of last resort have spared us, most recently in 2008, a return to the devolution of 1931-33.

H.W. Brands picks up our story here with a new biography of FDR: *Traitor to his Class: the Privileged Life and Radical Presidency of Franklin Delano Roosevelt*. New Deal economic

programs were breathtaking in their scope and speed of implementation. As publicly funded social programs, they were anathema to many Americans and would not likely have been implemented had the U.S. experienced less than 25% unemployment and a 40% reduction in bank credit. Though never his first priority, particularly after Pearl Harbor, FDR employed his supreme self confidence and personal experience with devastating illness to include the poor, the elderly, minorities, and disabled persons in new federal programs, often at the urging of Eleanor Roosevelt and other progressive advisors. His ability to simulate a personal connection with ordinary Americans through the medium of radio fostered confidence in banks, New Deal measures, and ultimately the necessity for shared national sacrifice in the Second World War:

A Roosevelt at the microphone could enter the homes of the millions of his listeners, forging a personal relationship that left even the most powerful legislators at an irretrievable disadvantage. Over time Roosevelt's radio audience would come to feel they knew him as they had known no other executive; it was an aspect of his political genius, amplified by radio and sharpened by experience, that he made them think *he knew them* (Brand 225).

Inclusiveness, embracing the potential of developing economies and previously disenfranchised voters, is our inheritance from that greatest generation. My grandmother recalled with pride attending African American contralto Marion Anderson's 1938 concert at the Lincoln Memorial, arranged after Anderson was refused permission to perform in Constitution Hall by the Daughters of the American Revolution. World financial history as related by Ferguson and Ahamed is a tale of personal and international national competition and conflict, cooperation and compromise, often with an ethnic undertow. I also recall a mid-1960's school field trip to the vault of the New York Federal Reserve Bank, where gleaming gold bars rolled past massive iron gates, whether to the credit of an developing economy I do not know. Richard Nixon closed the last gold window in 1971, revoking a Fed promise to exchange gold for dollars. The New York Federal Reserve Bank remains guardian to the world's largest supply of gold, "belonging to approximately 60 foreign governments, central banks and international monetary organizations." ¹

Niall Ferguson concludes that stable financial institutions are key to improving standards of living, citing the example of micro lending in the developing world. Micro lenders find that women, who are less likely than their husbands to squander the small sums needed to build capital and support a village enterprise, offer the best credit risk. Ahamed again quotes John Maynard Keynes, "Economists are the trustees not of civilization, but of the possibility of civilization" (504).

Ahamed cautions that proactive central bankers face unprecedented risk from the size and global interdependence of twenty-first century financial institutions, and from the speed and volume of transactions made possible by Internet technology:

In some respects the current crisis is even more virulent than the banking panics of 1931-33. In the 1930's most depositors had to line up physically outside their bank to get their money. Now massive amounts of money are being siphoned off with the click of a mouse. Moreover, the world's financial system has become both larger compared to GDP and more complex and interconnected. There is much greater leverage, and many more banks rely on short-term wholesale sources of funding that can evaporate overnight. The world's banks are therefore much more vulnerable than they were then. As a result panic has swept through the system faster and more destructively (499).

When currency is backed by confidence and transactions occur in cyberspace, where in our Web 2.0 age of “radical trust” and the wisdom of crowds is the balance between personal security and cultural progress? As these authors note, few things are harder to predict or more inevitable than financial crises. Citizens have much to fear where irrational investor exuberance meets irrational regulatory forbearance. Though focused on financial instruments and measures, markets are not immune to larger social and environmental forces.

What else have I learned from these readings? To borrow a tip from the locavore movement, “shake the hand that feeds you” and the hand that finances your most valuable assets. Know the sources and uses of your money and, to the extent possible, motivations and practices of fund managers and creditors. For example, ask for whose benefit financial “services” are designed, the entrepreneurial financier or you, the client? Consider as well the broader social effect of investment choices.

Keep a cool head. As the growing field of behavioral economics demonstrates, “money amplifies our tendency to over-react, to swing from exuberance when things are going well to deep depression when they go wrong” (Ferguson 13). History is a synthesis of biography, aesthetics, and social science. Consider the lives of heroes and villains in the context of their cultures. Employ statistical resources, understanding, as Keynes cautioned, that history provides only one sample, a single data set.

As in biological and cultural evolution, great fortunes are the legacy of multiple generations. The career savings of an individual are likely affected by long cycles of “punctuated equilibrium” (a term coined by paleontologist Stephen Jay Gould), with prospects for significant growth over time and risk of devastating losses in crucial decades. The moral for young Americans? Reserve both savings and investments; begin in your teens or twenties, and never cease setting funds aside for the future, except during periods of involuntary unemployment.

Read widely in a variety of disciplines, noting intellectual and documentary connections. Put your trust in coherent stories and persons. As Alan Greenspan discovered too late in the day, instrumentation and mathematical models are for validation not fortune telling. Related books I have read include Margaret MacMillan, *Paris 1919* (New York: Random House, 2002); Barbara Tuchman, *The March of Folly* (New York: Knopf, 1984); Alan Greenspan, *The Age of Turbulence* (New York: Penguin, 2007); George Soros, *The New Paradigm for Financial Markets* (New York, Public Affairs, 2008); William D. Cohan, *House of Cards* (New York: Doubleday, 2009), and a novel by Kathleen Cambor, *In Sunlight in a Beautiful Garden*. (New York: Farrar, Straus and Giroux, 2001). Next on my list? Robert Skidelsky, *Keynes* (London, New York: Allen Lane, 2009); Gretchen Morgenson, *The Capitalist's Bible*. (New York: Harper Business, 2009); Niall Ferguson, *The War of the World* (New York: Penguin Press, 2006); and Kirstin Downey, *The Woman Behind the New Deal* (New York: Doubleday, 2009).

Bubbles, busts, greed, fear, prejudice, war and the folly of leaders and crowds are inevitable. Those who learn from history, who weigh the option of sailing into the wind, applying objective measures with understanding of human nature, may, with luck and clear thinking, right themselves in relatively short order.

1 The Federal Reserve Bank of New York.

The Key to the Gold Vault. 2004. Web. 20 September 2009

Malcolm Gladwell's *Outliers*: Views Beyond the Norm

Linda Lemery

A few years ago, journalist Malcolm Gladwell attracted both critical and popular attention with his publication of two books about somewhat unusual subjects. The first of these books, *The Tipping Point*, pondered the way we understand the world around us while the second one, *Blink*, investigated the way we think about thinking itself. Now, in his latest book, *Outliers: The Story of Success*, Gladwell tackles in detail the factors that contribute to the realization of success.

In *Outliers*, Gladwell presents the idea that the success experienced by extremely successful people results not only from ambition and the merit of their work, but also other less considered factors. Therefore, even such varied examples of wildly successful people as the Beatles and Bill Gates have one or more of these less considered factors in common. Some of these less considered factors include family, preparation, birthplace, cultural legacy, birth date, and more. Examining these factors is a new way to analyze success. Gladwell's reasoning is compelling.

In order to understand Gladwell's thesis/premise, two definitions are in order. A *meritocracy* is a system in which recognition is awarded purely on the merit of one's work (37). An *outlier* is a finding that is very different from other findings within a statistical sample (3). Gladwell selects real-life outliers to build his case from disparate examples and suggests that when analyzing success, one has to look at the historical factors that set the stage for success to occur. He looks at people in Roseto, Pennsylvania, as introductory material to talk about how another researcher found that these people have no heart disease as compared to residents in other like United States cities. This researcher may have inspired Gladwell to embrace this idea and build on it: when one is faced with a finding (outlier) that simply seems to defy explanation, one needs to look at the history behind the finding to try to make sense of it.

Returning to *meritocracy* and *outlier*, after establishing the meaning of these two terms, Gladwell then applies that same reasoning to the world of Canadian hockey to show that in a system designed to search widely for young talent, a certain group does have a demonstrable statistical advantage. Another topic under Gladwell's analytical spotlight is the computing (Bill Joy, Bill Gates) and musical (The Beatles) elite and the idea that it takes at least 10,000 practice hours needed to amass the skills to reach a transformational "elite" status. By analogy, this finding can be applied to other fields as well. A third topic under examination is whether there is a non-IQ reason that Asian children tend to be better at math than American children, despite the fact that Asian children's IQ's tend to be slightly lower than those of American children. There are many more topics under scrutiny: the ethnic theory of plane crashes; why so many children of immigrants have professional occupations; how a focus on school extends beyond school; and a Jamaican story that, we discover, has an autobiographical slant.

Here are a few of the thought-provoking points Gladwell makes about factors that contribute or relate to success:

- Even in close to pure meritocracies, like programming in computer science, on examination, factors other than merit of the work contribute to the success of certain programmers (37);
- In theory, achievement is talent plus preparation, but in practice, the further along the participant is on the career ladder, the greater the role preparation seems to play (38);
- Once a musician has enough skill to get into a top school, what seems to distinguish him from the pack is how hard he is willing to work (39);
- The magic number for gaining the kind of expertise that contributes to an Outlier (world class expertise) level of success seems to be about 10,000 hours (40);
- For work to be satisfying to the worker, there has to be autonomy, complexity, and a relationship between effort and reward (149);
- Cultural legacies play such a role in attitudes and behavior that people can't make sense of the world without them (175);
- Hard work is a prison sentence only when it does not have meaning (150);
- Practice isn't what you do once you're good at something. Practice is what makes you good at that thing (42);
- When two families fight among themselves, it's a feud, but when lots of families fight with each other up and down a mountain range, it's a pattern (166);
- Who we are cannot be separated from where we're from (221);
- Working really hard is what successful people do (239).

As fascinating as Gladwell's analyses are, he is not an easy author to understand. He tells the story of success essentially through presenting real-world case studies, then extracts the general contributing factors and draws parallels between professions and scenarios. It's not always clear what he's trying to convey, however. Gladwell uses inductive reasoning to bring readers along with him on the journey to understand what factors are instrumental in the achievement of success. Inductive reasoning is difficult for readers because there is no overview of the contributing factors until near the end; readers don't always know where they are in the author's mental outline of what he's trying to convey.

Though the material is difficult, this book is easier going than the books previously mentioned, *The Tipping Point* and *Blink*. The tone of *Outliers* is conversational and designed to be readable by the general public. However, the content is challenging, and one might have to read a section multiple times to understand what the author is getting at.

The difficulty of the reading aside, the author's topic, thesis, and evidence offered in the book are quite convincing. Reading this book has transformed my own thinking about success and about the factors that nurture an individual, not just so that he or she can achieve this outlier level of success, but more ordinary, middle-class levels of success also. After all, "who we are cannot be separated from where we're from" (221). While that may be the case, Gladwell gives us views beyond the norm.

Sarah Dunant's *Sacred Hearts*: A Novel

Alana F. Adkins

Sarah Dunant proves to her readers once again why she is a *New York Times* bestseller. As her previous two historical fiction novels (*The Birth of Venus*, *In the Company of the Courtesan*) have done, *Sacred Hearts* successfully draws its readers back into sixteenth century Italy with ease and accuracy.

The novel is set inside the high walls of the convent of Santa Caterina in Ferrara, Italy. While an enclosed Benedictine convent may not seem like an exciting setting, there is surprisingly a great deal of drama to be found inside its walls. Many noblewomen in the sixteenth century were placed in convents against their will. Oftentimes, women born with physical defects were deemed “unmarriageable” and placed in convents. Wealthy families placed daughters in convents in an effort to appear more pious in the community. Another sad, common practice of the time was to place young women in convents when their dowry was too small for marriage. In the late sixteenth century, money was tight, and families could often only supply a large enough dowry for one daughter to marry. To protect the other girl's honor, a convent was the solution.

The reader is introduced to a dispensary nun called Suora Zuana, who struggles with her inability to experience visions or ecstasies. Zuana prefers the solitude of her dispensary and herb garden, where she has taken on a personal mission of providing healthcare for her fellow nuns. She fails to hear the voice of God directly; the only voice she can hear is her father's, which advises her on the medicinal uses of plants and treatments for particular ailments. Zuana is content at the convent, for she prefers the solitude. At the beginning of the novel, she has been a resident at Santa Caterina for sixteen years, which is the length of time since her father's death.

While Suora Zuana is one source of narration in the novel, readers also experience direct narration from Serafina, a sixteen year old noblewoman who was placed in Santa Caterina against her will. Much of the novel's plot involves Serafina's strategic and complicated planning to escape her fate and reunite with her poor, music-teacher lover, as well as her growing relationship with Zuana.

Serafina arrives at Santa Caterina angry and belligerent. She is placed in a cell where the last inhabitant died a violent death, and it is said that the cell still reeks of death from where her brains exploded on the wall. Serafina, who is a gifted singer in the outside world, refuses to speak or sing in the beginning. She keeps the entire convent awake her first night in the cell with hysterical screams until Zuana intervenes with a sleep remedy at the behest of the abbess, Madonna Chiara.

The abbess is a multifaceted character throughout the novel who emerges as both a villain and a hero at certain times. Before her installment to the post of abbess, Madonna Chiara was close to Zuana, and as a result of her position, they have grown apart, although Chiara is responsible for Zuana's dispensation privileges. She is a sign of the times in the way she dresses and styles her hair: because convents were full of noblewomen from wealthy families, there were many luxuries to be found in convents before laws and inspections brought about reform. Chiara often wears a jeweled cross and lets whispers of curls slip out the sides of her wimple.

Madonna Chiara's loose policies are countered by the novice mistress, Suora Umiliana, Umiliana is a stern disciplinarian who, like Zuana, desires ecstasy, and has never experienced it. She poses threats to Chiara's authority as abbess, and interestingly enough, her opposition to Chiara works to aid Serafina in plotting her escape from the convent.

While much of the novel's plot is centered on Serafina and her struggles, as well as the friendship that grows between her and Zuana, Dunant embeds the fabric of change and reform that occurred in convents of the time. Throughout the novel, a shift from luxury and comfort can be detected in small details. One example is found in a minor character, a nun who owns a small dog, where her dog is a symbol of the coming reform in his life throughout the novel and Zuana's failed attempt to save him from death at the end:

The old nun bows her head, nodding slightly. She moves to the worktop and , tender as a mother with an ailing child, starts wrapping up the shaking body again, taking care not to touch the animal's stomach as she does so. Zuana stares at her. Christ dolls, pets, babies in the parlatorio. . .some women find the barrenness of marriage to God so hard to bear.

For historical fiction junkies, Dunant delivers a bounty of facts, which is at some times overwhelming. Although her attention to detail is impressive, and her bibliography at the end of the novel equally so, the inclusion of so many facts causes the pace to slow. Important pieces of the main and subplots are sometimes lost amidst the obsession with details. In the midst of all the details and horrors of history revealed in *Sacred Hearts*, there is a great story filled with beautifully developed characters guaranteed to touch readers who are up to the challenge of entering Dunant's Santa Caterina willfully.

The House at Sugar Beach: In Search of a Lost African Childhood

Helene Cooper

Ann D. Garbett

The House at Sugar Beach is a three-part memoir by *New York Times* reporter Helene Cooper. In the first part, she recalls her childhood in Liberia, where her family traced itself back to the nation's founders, the first ships of freed American slaves who had elected to return to Africa. Cooper's father was deputy postmaster general; other of her relatives had held high government posts. As head of a family of privilege, Cooper's father had built a twenty-room mansion at Sugar Beach, eleven miles outside Monrovia where Cooper, along with her parents and sister and adopted sister lived in comfort.

Cooper pictures upper-class life in Liberia of the early 1970's as incorporating parts of American culture—movies, television, fashion, cars, music. Liberian language was a creolized version of English, but since well-to-do Liberians often visited the U.S., children grew up using American English as well. At the same time, Liberia had a caste system as rigid as that of segregated America. Descendants of the first settlers were the "Congo people." The native Liberians were the "Country People" who worked the land or served in the houses of the powerful. Cooper's adopted sister Eunice had been taken into the Cooper family from Country People to provide Helene with a companion, a common practice. The two girls had grown as close as blood sisters.

In April of 1980 when Cooper was in the ninth grade, life for Liberia's "Congo People" was changed forever with the rebellion of Native Liberians led by Samuel Doe. Doe stormed governmental offices and oversaw the execution of a number of government officials, including several of Cooper's relatives, and generally instituted a reign of terror. After some days of fear holed up in the Sugar Beach house, Helene and her family managed to escape the increasing lawlessness of Monrovia and came to the United States, leaving Eunice behind.

This second part of the memoir details Cooper's difficult transition into ordinary American life. She completed high school in Greensboro, North Carolina, where she discovered the joys of news reporting. As a journalism major at Chapel Hill, Cooper wrote stories about racial tensions in the American South without making comparisons between America and Liberia. She seemed to have left Liberia behind as her career in journalism flourished. She knew that Doe's bloody regime had been replaced by the bloodier rule of Charles Taylor and the even bloodier efforts to unseat him, but Cooper was busy reporting the Iraq war. Mostly she wondered about the fate of Eunice, with whom she had completely lost touch as mail and telephone connections with Liberia dwindled from uncertain to non-existent. It took a tank wreck in Iraq to make Cooper decide to return to her native country to seek Eunice.

The House at Sugar Beach is a compelling story both in its description of Cooper's personal growth and in its picture of an African world that America has found easy to ignore. Cooper's picture of her childhood at Sugar Beach brings some of that world to life, dramatizing its joys (parts of it are very funny) as well as its injustices. Indeed, that is the

most vivid part of this narrative. At the same time it gives life to events that may seem like old headlines about unknowable places. Cooper does not talk about Liberia's grimmest history (Wikipedia and a blog by Dr. Fred P. M. van der Kraaij, a West Africa specialist from the Netherlands who taught at the University of Liberia during the 1970's can provide the darker details), but she offers a powerful—and hopeful—story of a country that shares our history, just as she does.

Death with Interruptions
José Saramago,
translated by Margaret Jull Costa
Ann D. Garbett

José Saramago's name came to America's attention when he won the Nobel Prize for literature in 1998, but in fact his enigmatic, evocative novels were well known far beyond his native Portugal long before the year of the big prize. But for readers still unfamiliar with his work, *Death With Interruptions* might make a good introduction.

Saramago's work is often described as fable-like. The first sentence of this novel demonstrates that well—"The following day, no one died." And so the reader is led to consider the ramifications of a world in which Death, the great enemy, withdraws. No one dies that day or the next or the next after that. After only a few deathless days in this unnamed land, government, church, and business are in an uproar. As Saramago wittily demonstrates, we may hate death, but we depend on it. The government soon realizes that the absence of death doesn't mean eternal good health; indeed, the country rapidly fills with people who linger at death's door, unable to cross the threshold. The very, very old remain very old but holding on, and so do the very, very sick and the very seriously injured. All those who in previous times would have passed away now stay. And stay.

Undertakers are angry (so are coffin makers) as their business evaporates overnight. Hospitals are frantic as they fill and overflow without the expected turnover created by death. Nursing homes have the same problem. And the church reminds the government that without death (and a promise of an afterlife) it has nothing at all to offer in exchange for worshippers' attendance. But of course the government can do nothing—death is outside its powers.

A few smart peasants who live near the country's borders discover that if they set out in the dead of night with a grandfather who in ordinary times would have expired days earlier, crossing the border will allow the old man to cross into the next life in the usual way, and as word gets out, a lucrative underworld business emerges, run by gangsters who manage these journeys for hapless families who cannot eternally maintain a comatose (but living) relative.

After seven months of this, Death herself emerges as a character in the novel and offers the citizens a reprieve from their suffering in a surprising way. They have been changed by the experience, but so, it turns out, has Death.

Saramago's style involves long sentences and little punctuation, and his novels often rely on the sort of spare characterization that we associate with parables (to which they are often compared). In *Death*, for instance, no individual characters emerge until the novel is nearly half over. In compensation, Saramago offers the reader a sly wit and a skeptical look at a world we almost recognize, ample payment for whatever effort those missing quotation marks might require. The *Los Angeles Times* reviewer notes that Saramago works in the same realm as Kafka and Borges. Indeed. And like them, worth our attention.

Creative Corner



The Hands

Linda Lemery

With a sense of *déjà vu*, the woman could tell from where she was now that there was something different about the girl in the portrait. The difference had to do with the girl's hands.

They were muscular hands, larger than one would expect to see on a little girl, her hair perky black, her dress deep blue against dark skin. The girl in the portrait looked beyond the limits of the picture frame with black, uneasy eyes.

Hands shape destinies, then as now, thought the woman. People just don't know it until later. She let her thoughts drift, thinking idly about what kind of life could make a child's hands so strong.

The hands in the portrait had pulled weeds in warm Southern fields. They'd made meals on an old, blackened wood stove, then scrubbed out the heavy iron pans, laying them out in the yard in a sunny spot to dry. They'd held fine clothes aloft, steaming and dripping on warm laundry days. From this manual labor, thought the woman, the girl's hands could have strengthened far beyond what would have been expected for a child.

The portrait revealed the strong physical presence of the girl's hands. What the portrait did not reveal was how some facet of the strength of her hands had percolated into the girl's mind, shaping both her perceptions and convictions.

The traveling artist, Ransome, thought the woman, looking at the display—though he caught the image of the little girl in time and hinted at all this in the painting—couldn't have known the full story. Maybe he hadn't known any of it.

But the woman knew. Deep down, she knew.

On the day that the little girl's hands changed her destiny, she and her mother were washing clothes outside, in back of the house. The girl took a basket of clean, wet clothes around the corner and down to the clotheslines to dry.

"Do it right the first time." Her mother often said that, about washing clothes and other things, and the girl was thinking about what that phrase really meant. While hanging the clothes, she thought she heard voices coming from where they'd been washing.

By the time she finished, it was nearly too late.

As the girl rounded the corner of the house, she heard muffled protests and saw her mother struggling, her blouse torn. A man was leaning hard against her, jamming her against the back of the house. One of his hands gleamed white against her mother's mouth.

The man had been by before, always staying at a distance as if he'd been waiting for just the right chance.

Seeing her daughter coming, her mother froze. Over the restraining hand, her eyes widened, showing whole irises bounded by rims of white.

Sensing the girl's presence from the mother's sudden stillness, the man's head turned toward the girl. "Go away, child, this isn't for you, at least, not yet," he said before turning his attentions away again. Her mother began to struggle anew, staring over the man's shoulder at her daughter with abject, pleading eyes.

But the man had made a mistake. He hadn't looked at the girl's hands. If he'd looked at them, even glanced at them, he might have seen and averted his unfolding destiny.

For instead of running away, the girl crept forward, moving through the grass to her left, out of the man's line of vision. In a mute signal to her mother, the girl's left index finger brushed vertically against her lips. The girl's right hand, her stronger hand, snatched up a cast iron frying pan, freshly scrubbed and warm from baking in the sun, snatched it right up and held it aloft as if it weighed no more than a tiny bit of fluff.

Do it right the first time, the girl thought.

Engrossed in his prey, the man didn't hear the girl creeping up behind them, creeping up, moving in so close that she could hear the man muttering in her mother's ear.

"Don't look at me like that," the little girl heard him say, just before she struck.

There'd been a family conference. After that, her brothers dragged the terrible man deep into the nearby trees. They were gone a long time. When they came back, they looked pale and sick.

It had been a turning point, fleeing like that, she thought as she stared at the portrait. However, without this traumatic event, they would never have left the region. As a family, they had never talked about it, but ever since that day the girl had been trying to redeem herself, to be more than she might have been if they'd stayed in that place.

For her, the hard scabble years after the move had culminated inside an ivy-covered building on a northern campus leafy with trees. Her book-lined office had a filing cabinet full of lecture notes and a floor worn thin by the tread of students.

What irony, thought the woman: that the works of an artist from so long ago would become a traveling Ransome exhibit, that the exhibit would be on loan to campus after campus in the North to demonstrate this slice of what life had been like in the rural South.

What supreme irony: that the woman whom the little girl had become would be standing here, on her own campus, standing in front of her own portrait from so very long ago.

And the mother was still alive, but she never referred to what had happened. Her mind was fading in its safe, restricted setting.

I won't tell her about the portrait, the woman thought. I won't bring the memory back.

However, the girl grown into a woman thought that no one could forget something like that, and thought that her mother remembered in a place deep down inside herself.

Why? Because when the woman visited the nursing home, her mother on her better days still called the woman "my little girl." And when her mother spoke to her, when she said those words in just that special way, her mother would reach for and stroke her adult daughter's hands.

Particularly the hand on the right.

Helping Hands

Linda Lemery

I had a kitchen angel. The little tyke knelt, his wings at attention, his knees and ankles together, his face in an attitude of prayer. From his spot by the sink, he watched me as I said, "I have to hurry, I have things to do," and then I cooked and glued and mended, all the while thinking that these projects were going to be the death of me.

I cooked with one of those big, cast-iron frying pans, the kind you expect to use forever, the kind you can stare into and see your future when you're not cooking eggs and bacon in there.

Cast-iron pans are slow to heat and cool, and they cook evenly. They're anachronisms in a frenzied world where hurried people break their eggs into ceramic bowls and cook them unevenly by microwave.

I'm an anachronism, too. I use a cast-iron pan but I'm always in a hurry. Maybe that's why I fit neither here nor there, and things happen as they do, like they did on the morning that changed my life.

Like always, I was in a hurry to make whatever I was making, to clean up the kitchen, to get on with life.

And so as soon as the pan was cool enough to wash, I snatched it up and then whirled around toward the sink, my elbows out, my hair flying, the pan outstretched in front of me in a diving arc, like a bird diving toward the water but leaving a thin stream trailing behind it. But no, that's not right, not like a bird, not like an organic thing but like an inorganic thing, a thing arcing through the air like a missile, that's right, a missile, that's what it was, a missile arcing through the air, streaking toward its target.

But instead of hitting the target, the missile hit the innocent bystander: that little angel minding my business by the sink. That little angel whose praying hands, having been neatly lopped off at the wrists by the flying cast-iron guillotine, were now slipping over the side of the sink toward the drain.

Panicked, I dropped the frying pan on the counter. While it teetered, I dove toward the sink, my hands outstretched, my fingers straining. The angel's piously clasped hands skittered down the steel wall and leapt toward the drain. I lunged. By some miracle I caught those praying hands just in time.

Phew, that was close, I thought, and I stepped back.

But I stepped into what had been that thin stream, that thin arc of grease that had escaped the edge of the pan as it flew through the air, that thin gossamer arc that had fallen through the air of yesterday, thickening as it fell through the cool air of today into the realm of tomorrow, thickening into a lightly pooling mass.

My foot slid toward that tomorrow while my body, cast off balance, scrambled wildly to stay in the realm of today, my hands grabbing at anything, brushing against that cast iron handle just enough as I fell and the back of my head hit the floor. And by then it was too late: the frying pan was falling toward tomorrow, falling toward me in an exquisitely slow arc, its black depths growing bigger and bigger as I stared upward into them, mired in my place in today.

I woke up here with a bad headache. The first thing I saw was the frying pan lying by itself, half buried in a cloud.

How can that be? Cast-iron pans are heavy, I thought, and then I must have drifted off.

When I next woke up, there was the angel kneeling right next to me, his forearms cradling his poor severed praying hands along with a small bottle of glue.

"The first order of business is to glue them back on," he said, gesturing with his chin. "We have to hurry. We have things to do."

I struggled up on an elbow to try to help him.

...We do it to ourselves, I thought as I began the mending. No matter where we go, there's truly no escaping household projects or who we have become. Ever.

The Glove

Linda Lemery

Six was such an odd number of fingers for a glove to have.

Returning home from her physical therapy appointment, she'd found the glove on her front porch. It was a single glove, and it had not been there when she'd left that morning.

It resembled any other glove except that it had been designed to fit a different kind of hand.

Her body was so stiff ... her fingers ached ... she tried to ignore the physical manifestations of her disease as she picked up the glove.

Who would wear this glove, she wondered. Impulsively, she tried it on her right hand, and except for her being one finger short of filling the glove, it seemed to fit.

She entered the house, still looking at the comfortable way the glove fit her hand. It felt warm and nice. The glove seemed almost to mold itself to her skin.

Her hand began to tingle.

What is happening, she thought.

She tried to pull off the glove, but it stuck to her hand. The more she tugged, the more the glove seemed to weld itself to her hand, almost as if it was attaching itself to her bones.

It began to glow.

She stopped pulling. The glove stopped constricting, but it became rigid, inflexible. She could not bend her fingers.

The glove still glowed with light, but also, somehow, with something else beyond light.

She watched, the fear trickling down her spine.

After a time, the glow began to fade.

Experimentally, she tried to move her hand. Though the glove still felt warm, it did not tighten in response, as it had before. She was able to flex her gloved fingers. She took a breath and tried to relax.

Inside the glove, her fingers prickled with sensitivity, but they did not hurt. That bothered her, too. A question nagged at her in the back of her mind.

Why *didn't* her fingers hurt?

The glow vanished completely.

Feeling a slow rise of anticlimactic panic, she held her breath, braced herself, and shook her hand hard, snapping it in the air. The glove loosened and fell off.

She stood, absently massaging her right hand with her left, staring at the glove, feeling her panic ebb away.

The glove didn't move. It was just a glove.

Of course.

She bent, stretching her arm to pick up the glove, and stopped halfway down when she saw her right hand.

Then she straightened, slowly, in disbelief, staring at her hand.

Six fingers flexed and moved and glowed with health.

Fear crept along her spine. "What....," she said.

Her eyes skittered from the hand in front of her to the glove on the floor, back and forth,

hand to glove, back and forth, her gaze finally settling on the glove.

She stared, trying to understand.

On the floor lay the glove, but it seemed to be a glove made for a left hand.

How could this be, she thought. "But I could have sworn ...," she said.

She flexed the fingers of her right hand again. Her fingers moved easily, without pain.

She looked once more at her fingers, feeling their flexibility, and then she looked back at the glove.

Bending slowly, with thoughtful, deliberate care, she stooped to pick it up.

The Sign

Linda Lemery

She died during the Christmas season.

The leukemia had finally taken its toll. Chronic lymphocytic leukemia (CLL) is a horrible disease. So many white blood cells, lymphocytes, are produced that they choke out the production of everything else. Blood doesn't flow as well because it is so thick with these cells, making the heart work harder to circulate blood through the body. The body cannot fight off infections as effectively, and due to these secondary causes, finally gives up the ghost.

CLL most often affects older people. Young or old, it is never fair, the particular age group that a disease affects. These people have worked hard all of their lives. They're looking forward to retirement, only to be faced with this debilitating disease at a time when they're finally free enough of economic and family obligations to be able to enjoy life, travel, to participate in activities that were not possible before.

So many life events are simply not fair, but then fairness is a quality that often does not relate to life.

The dead woman lived much of her life in a brick house on a busy street. Until this year she had always decorated for Christmas, her favorite season. She would hang ornaments and lights on the two small trees in her front yard, trees that were bare during the cold months of the year. She was a true neighbor in the best sense of the word: friendly but not intrusive, always with a kind word and a ready smile, remembering neighborhood children at Christmas, ready to lend a helping hand.

Helping hands. That's how I would remember her. It always seemed to me to be a shame that she had never had any children of her own.

I couldn't get her out of my mind. She was the reason I was out walking the darkened streets tonight, looking at the straggling lights of the post-Christmas season. I passed her darkened house. It looked bereft.

I would pass by the poor dark place again on the way home.

I began to think of all the ways the woman had helped me over the years.

"We live such busy lives," I mused as I walked. Time is the commodity in least supply these days, and it takes time to be neighborly. I remembered how neighborly she had always been, how she had always remembered the boys at Christmas, how she had gone for morning and afternoon walks, smiling, interested in life.

Smiling, even through the glass door when she had to stay in, even when her therapeutic treatments had driven her white blood cell count almost out of existence in a desperate reach for remission, even when her white count was so low that a chance exposure to someone else's common cold could be deadly.

It was a cold night. The stars seemed peaceful in the dark sky. I walked along, hands in my pockets, head down in requiem, thinking about how I wished I had seen her one last time, how I wished I had taken the time to tell her how much her friendliness and thoughtfulness had meant to us as a family over the years.

We never know when life will end, I thought as I rounded the bend on the return trip home. I wish I'd told her how much we loved her when I had the chance.

The streets were dark and silent. Not many Christmas lights were left hanging up to spread cheer. So many families were tired of them by the time Christmas was over and took them down at the first opportunity.

Perhaps in this dark others are mourning her, I thought as I approached her block on the way home. I looked down, blinking away tears, and so I missed the first lights as they began to wink on in the distance.

But I only missed those, no others.

One of the dark houses, a vague shadow up ahead, was flipping Christmas lights on, but oddly they were coming on one by one, And the lights didn't seem to be on the house; rather, they were low, out in the yard, like tiny fireflies in the distance, frozen in place.

My curiosity stirring, I blinked again and walked a little faster.

As I approached, I realized with growing puzzlement that the lights were coming on outside her house, the home of my dear neighbor, so recently deceased.

The house was dark. The family had gone back to New York and there was no one there. But the front yard was not dark. That was a different story.

Lights continued to wink on, faster and faster as I came closer, an increasing feeling of urgency spurring me to walk faster and then almost to run toward her house.

The lights were in the trees, those small trees in the front yard, one on either side of the front walk.

The lights began at the base of the trees and spread upward, blinking on in unison. Lights covered the slender trunks and were now beginning to outline the branches.

The shapes outlined by the lights.... they reminded me of something.

Spreading like lighted vines climbing against gravity, the lights continued to wink on in the trees.

The shape, as I approached, was still elusive but seemed more familiar.

I pulled to a halt in front of the house, bent over gasping, hands on my thighs, but chin up, looking at the shape outlined by the lights.

Only selected branches were lit, as if by choice.

Whose choice?

And what was it about the shape outlined by those lights?

I walked a few feet beyond her house along the sidewalk toward my home, thinking I would get a different perspective on why the lighted shapes in the trees seemed so familiar.

No, that still wasn't right...

A few feet more, then a few feet more... better...edging by inches now, as if adjusting the fine tuning knob on a sensitive microscope, I was now in front of the house two doors past hers, looking back at her land when the image suddenly came into focus.

I stood there, rooted to the spot, stock-still and staring.

They were hands.

The trees were hands, stretching out of the ground, upward toward the sky.

Two trees, two hands.

Her hands.

The trunks were short sections of forearms, stretching out of the cold ground up to where the branches eventually began to extend gracefully. Those were the wrists. Not every branch was lit. The lights continued to extend through the branches to outline four slender fingers and a thumb on each hand, reaching toward the sky.

I stood there, gaping

From where I stood, some distance away, my angle of view was such that I could see one full tree and only part of the other one peeking out behind the first. They looked like hands. The branches appeared to bend.

I blinked again, and they were hands, outlined in lights.

The hands appeared to shift a little, to clasp each other.

A rational part of me said, "This is impossible; those are small trees separated by a concrete walk; they cannot possibly be clasping each other," but I swear to you, from my perspective standing there, that is exactly what they looked like.

It was very dark. In contrast, the shapes outlined by the lights were very bright.

I watched openmouthed as the hands slowly opened, extended in supplication toward me, clasped together again, and then seemed to draw away from me, clasped in a tight sphere of lights as if someone had drawn clasped hands to heart and then held them there, tightly.

Someone whispered something. Startled, I realized that the whisperer must have been me.

I closed my mouth against the cold night air.

The hands opened, as if wearily, and slowly arranged themselves as if reaching toward heaven, as if they were ready for something, and then waited.

As I watched, staring, the lights began to blink out, one by one, beginning at the tips of the fingers, one by one, like drops of water trickling back toward earth, blinking out, now the fingertips were gone, now the main finger joints, down past the knuckles as if in synchrony, darkening the palms and the backs of the hands, the darkness spreading, both hands, both trees, now the wrists, darkness edging toward forearms and tree trunks, winking out, just a few lights left, wink, wink, wink, like fireflies going away, going away, all gone out.

I blinked, afraid to move.

Dark...

Cautiously, I walked closer, then closer still until I was on the front walk between the trees looking at each of them in turn, my breathfrosty in the night air, my head swiveling from side to side.

There were no wires in the trees.

No traces of electrical cords. No bulbs that could have been lights.

I blinked again.

As if giving me a chance to take it all in, no one stirred in the quiet street.

I waited.

Nothing moved.

After a time, there seemed to be nothing else to do but to go home.

But as I turned to leave the dark trees behind, I felt an overwhelming conviction wash over me that I understood what this meant.

I would miss her, but I didn't need to feel bad that we'd never told her how much we loved her.

Because she knew.

She had just told me so.

Killing The Devil

Diane Kendrick

I read somewhere that we are born with two natural fears, fear of falling and fear of loud noises. All the others are learned. During the past few years I've certainly had the occasion to feel the fear and trace some of my fears back to the original source. As I have reflected back to my early years, I've been amazed and entertained by my early childhood ability to resolve fear. I've acknowledged and relearned the importance of ritual especially as it is related to spiritual and emotional health.

The following story is one of my favorite childhood stories. I'm grateful to be able to share this story time and again with friends and colleagues. It highlights timing, something we cannot always control in a child's life or our own.

When I was four the world was a very different place. Most children played joyfully outside. My family had a TV, but it was limited in channel selection and the number of hours I could watch. No surfing from channel to channel. No computers, no Internet. It really wouldn't have mattered to me anyway because I loved being outside.

I could spend hours in the backyard making mud pies and decorating the tops. The light, sound, colors, textures and shapes of objects held endless fascination. Honeysuckles, violets, hydrangea, roses, and weeping willows delighted me. I could entertain myself for hours running around in my space.

My mother, to my good fortune, was a stay at home mom until I was well into my teens. She could keep an eye on me from the kitchenette window while she carried on household activities. I always felt safe, and my questions were answered so I understood. My mother had a great sense of fair discipline and reward. My father had a good heart but often said, "Go ask your mother," especially if he thought I was trying to get away with something.

My sister was three years older and she liked to stay fairly clean. She wanted to play with dolls, and I was a mess. She tattled constantly and refused to tell me what carry meant when she was adding numbers out loud. I was a nuisance and she was bossy. I understand now that bossiness is a characteristic of the oldest child. I was a tomboy.

My brother took the role of that "southern son who knows why he's in the world," when I was six. I settled down then to be pretty much the typical middle child. Anyway, the world was a delightful place when I was four.

One day I was playing in the back yard and my sister disappeared into the house. I continued to dig holes to China and swing from limbs. In retrospect, I figure she told my mom she didn't want to play with me because she wanted to go skating with Barbara. Now I expect my mom said fine except, "you better not let your sister see you leave with skates." I had been dying to try and didn't have skates of my own.

The neighborhood we lived in was basically a rectangular block with sidewalks all around. It was high at one end and low at the other. Great for skating. Everybody knew everybody in the neighborhood, and all of us cut through each other's back yard. We were lucky because by knowing the backyards, we didn't get hung by a clothesline at dusk running or biking as we cut through to get home fast.

My sister went to Barbara's house where she and Barbara promptly got her skates and headed for the high end of the block. Now it just so happened that there was one area in our back yard where you can see passersbys through the hedge. I was playing and caught sight of Barbara and my sister, skates in tow, heading for the high side.

I didn't think too long about asking permission to leave the back yard. I knew the answer would be no, so I just left. I started following the pair at a distance. When Barbara and my sister got to the top of the hill, they turned to find me following. My sister didn't want to take me back because she would have had to stay with me, and she wanted to skate. Barbara and my sister stood at the top of the hill debating what to do while I begged to skate. At last they put the skates on me. My sister took the skating key and locked the skates down as tight as possible. Away I went down the hill.

I kept my balance all the way down, but I didn't know how to stop when I got to the end of the sidewalk. On I went into the street where I met a car coming around the corner. I never saw him but he saw me. He was not traveling fast, but I felt like I was and we collided. I was knocked out. The only thing I remember after that was coming around enough to hear the loud shrill of the ambulance siren and to feel the heat from the road.

My mother was quickly gathered to the scene and off we went to the emergency room. At the hospital I was x-rayed and my mother was told I had a concussion. They let me come home but told my family I needed to stay awake for several hours. I remember this because family members kept walking me around until I could go to sleep. I stayed in the house for a week or more and did a lot of sleeping. Mrs. Nichols, our next door neighbor, would come to see how I was doing and bring me homemade Popsicles. These were a true delight in the summer and greatly uplifting to a house-bound tomboy, laid up with a head injury.

Mrs. Nichols seemed very elderly even when I was four. She would visit our house, sometimes twice a day, to see what my mom was cooking or planning. She had four grown children of her own. Her youngest child I called "Sis." She was mongoloid. I thought she was just a big kid. Mrs. Nichols ate whole wheat bread, and she had a beautiful oriental rug in the living room that I liked walking across barefooted. Her dog was named Tinsey and the dog barked loud. Irises formed a wave when they bloomed near Mrs. Nichol's house, and I managed to pinch the blooms off several times to take to my mom. I never got a whipping, but my mother did show me the correct way to pick a flower. I promised not to pick in the neighbor's yard again.

One summer evening about three weeks or so after my accident I was rocking on the front porch, and Mrs. Nichols was swinging in the front porch swing. The front porch was a delightful place on summer evenings because I could catch the breeze, look at fireflies, and watch the moon. I was attending vacation Bible school at the time, so Mrs. Nichols asked me what I was learning. I told her we were drinking kool-aid, painting plates and singing songs about Jesus. I expect I recited a few verses and sang one or two songs.

I'll never know what possessed Mrs. Nichols to tell me about the Devil and the book of Revelation. Maybe it had something to do with my disobedience in leaving the yard without permission and then getting hit by a car. This is what I remember.

She asked me if I knew about the Devil and I said no. I asked her where he lived and she said under the earth. She said he was very big. She told me at the end of time he would rule. She said that there would be all kinds of dragons, fire in the sky, and loud noises. Later, she said, Jesus would come and the dead would rise up, and lots of people would disappear. I'm

sure I was rocking pretty fast in that rocking chair and hoping that my mom was nearby.

Saturdays at noon in many small towns like mine a security alert was sounded to alert citizens in case of a attack on America. Well, needless to say, this alarm started to terrify me because in my mind I thought, doomsday, loud noise, devil. I would run in the house in anxiety and panic. My spirit was vexed.

I didn't really know how to tell my mother what was wrong. This unrest continued for several more weeks, but soon I took action. I just couldn't take it anymore. My father kept his tool chest on the back porch next to the washing machine. Inside was a hammer and a spike about ten to twelve inches long. I remember he told me the spike was used in laying railroad tracks. I got the hammer and spike and proceeded to the backyard under an oak tree. I hammered that spike all the way in the ground and pounded it several times for good measure. About that time my mother was looking out the back door to see what I was doing. I jumped up and smacked my little hands together to clean them off and proudly announced, "I did it." My mother asked me what I did, and I jumped up and down saying, "I just killed the Devil!" He's as big as the whole under earth and I know that spike hit him on the head. I put my head to the ground and said, "I can hear him growl." My mother closed the back door saying, "I've heard everything now."

I've retraced the connections of the head injury, loud noises and "killing the Devil." It's taken a lot of reflective time to unravel some of my own fears and simple childlike resolve. To end this story I'll tell you I met a judge not long ago, who made a plea to God and God granted him a stay. The judge kept up his end of the bargain because he was afraid of what might happen otherwise.

When I met this judge and heard his story, I told him I never put out a fleece before God but I did "kill the Devil" when I was four. He asked me if he stayed dead. I said no. He popped up some years ago to play havoc with my life.

Now when I'm feeling out of sorts and trying hard to control people and things, I exercise my simple ritual. I get a hammer and a long knitting needle (railroad spikes are hard to find) and find the perfect place in my own backyard to "kill the Devil."

Morning Prayer

Diane P. Kendrick

Red and purple
morning
across the silent
vast.

Awaken sleepy souls.

Strengthen spirits,
mingle minds
with purpose.

Breathe healing breath
into vessels of sadness.

Awaken joy!

Mixed Reverie

Diane P. Kendrick

Silent moonlight
against ocean roar,
crash on my heels.

Goodbye.

Wander home
longing.
A balanced sway.

Listen to the
woodpecker,
machine gun status
or
bright morning chirps.

Cascade
to evening slumber.

Work down to
nightingale.

What does the newborn
green portray?

Look!

Fireflies light
the evening,
left remembering a
long gone tide.

Moving On

Susan L. Huckstep

I'm 42 years old. I just reduced a house full of stuff, my stuff, into one room. Clare Cooper Marcus writes about how as we age our spaces grow smaller often until we are relegated to one room in whatever happens to be our old age version of Shady Pines. She says this trek to aging compels us to whittle our stuff down to the objects that are the most meaningful to us, assuming that when the time comes, we still have our wits about us and can remember what those objects are.

I figure my latest move and reduction in "stuff" is either preparing me for premature death or, just perhaps, a long overdue life. It was the forced opportunity to jettison those things I had outgrown—the collection of Star Trek action figures I collected, thinking they might be worth something one day, the carousel horse figurines I was fascinated with in my 20's. Among the last items to go was my second place martial arts trophy—so tall and gaudy it looked like I had won first place in a cage match.

The things I kept were no less curious. There's the scotch-taped together Episcopal prayer book I bought at a yard sale, a visor supposedly signed by comedian Tim Conway, and Mary Jane, the doll I've had since I was three and who, I now think, is actually a boy. Among the favorites is the jewelry box that once belonged to an aunt—a woman I vaguely remember as the one who chained smoked and collected baby dolls. It was given to her by a former boyfriend and has somehow risen to the status of "family heirloom."

There are also pictures, of course; some of them are of relatives I've never met and whose names I do not know. I wonder how many lifetimes I'll carry them before someone in a thrift store is squinting at their faces and wondering if they can salvage the frames.

Among the pictures I've kept is a yellowing team photo of the old Charlottesville Cardinals. My grandfather, who died years before I was born, was their pitcher. When I was a little girl this photo hung in the hallway of my grandmother's house—right above the table where she sat and talked on the phone. I made a game of grabbing my grandmother's hand and leading her to the picture. "Don't tell me which one he is; let me guess," I'd say for probably what was the hundredth time, and for the hundredth time I'd get it right on the first try. I could always pick him out because he was the only one smiling in a line-up of men who had their game faces on. There was my grandfather taller than the rest, lanky even, with his arm resting casually on the shoulder of the man next to him. He had a grin on his face that I always imagined to be part mischief and part an easy comfort with who he was and what he was doing.

Today, I tap a nail in the wall and hang that picture in my new room—the room with my stuff—crowded with a coffee table I can't part with, a night stand that lived through my brother's teenage years, and a stack of books in front of an already overflowing bookshelf. In the middle of this cherished chaos I scan the picture to find him. "There he is," I say to no one. He's still there. He's the one smiling in that easy-going, know yourself way that I'm still imagining after all of these years. Some things, it seems, are worth holding onto, even as I'm moving on.

How Poems Begin

Ann D. Garbett

You can start with a rock,
a bird, and water. First
find the bird. Plumed,
delicate—an egret
maybe, or heron.
Or something shinier,
a crow, perhaps. Or smaller—
a wren. Any bird will do
for the poem.

Now bring a rock
as big as a bushel,
rough, fossil pitted.
Or find a flat slab
worn smooth by fast
hard water. Even a pebble
will suffice, pink granite,
knobby as a bird's foot.

Now the possibilities
of water. A reflecting pool,
sunlit with brown flecks
or mottled by the cloudy sky.
A spring river's white gush
around a stone. Algae
green on a meadow pond.
Surely you can think of water
for yourself.

Combine water, rock, bird—
the poem requires it.
Heron tall as a reed
on a smooth stone in the shallow pool,
crow on the rough rock in the river,
wren buzzing by the green pond,
a pebble in its small foot.

How you combine them does not matter.
You may put the wren by the pool's yellow lilies,
let the heron wade in the river's eddies,
place the glittering crow
beside the pond's jeweled dragonflies.
They may all become poems--
the way the bird settles on the rock,
the way the rock interrupts the water,
the way the water dreams the bird.

Crossword

Ann D. Garbett

Homer's tavern is *Moe's*,
bosc is a kind of pear,
cat's specialty is nap—
finding the right word
demands more knack
than knowledge,
a quick sense
that *hippo's* a safari sight
or *sot's* the one
who cannot pass the bar.
Knack but not skill—
a willingness to wait
for the word to surface,
like a fish.

Treasure the little joy
that comes when *bosc* and *hippo*
intersect to share an o—brown fruit
around a river horse—
and feel the tidy satisfaction
of the thing filled in at last,
the not-exactly-random words,
each letter in its ordered square
against the black grid
of empty time.

Greentime on Rte. 86

Ann D. Garbett

A little madness in the spring—Emily Dickinson

New tobacco, honeysuckle, daylilies in bud,
cups of Queen Anne's lace still green in their newness,
the shaggy presences of trees, locust
and young oaks casting green shade
across the road, my thoughts suddenly green
as I drive, green lines flourishing
(never mind the dying summer to come).
Now it's all grow and glitter
like the Emerald City.

Too old
for greensickness, too happy
for envy, I could drive these leafy lanes
to the end of summer, meadows full of cows
wading in weedy ponds,
leaf-stained sunlight, mowers
strewing the road with grass confetti,
my car breathing in that verdant perfume,
and me, drunk on that green liqueur.

Clean

Ann D. Garbett

I'm sharing Walton's waiting bench
with two men—a burly fellow
in a Goodyear cap and a dapper black man
in a coat and tie. He's a part-time barber,
part-time preacher he says. Walton and his men
are washing our cars, polishing off
the pollen that sticks to every slick surface
in a southern spring. Walton is the tall one,
four missing teeth and skin dark as an eggplant.

The barber's a talker, Goodyear punctuates-
uh huh—to say he's listening. I keep quiet.
The barber's uncle Irv is up in the hospital.
It's a surprise—he looked fine yesterday
at church. The barber was leading songs
(he knows every one in the hymn book, he says)
but today he's back to cutting hair
and his uncle is sick. When his car is done,
he'll go up there to see Irv. His mama asked him to,
see him and cut his hair. *Sounds like a bad sign,*
don't it? the barber says. *He's maybe worse than he knows.*
Goodyear gets up, claims his car as Walton waves the keys.
I don't wanna do it but I will, the barber says. *If you gotta go,*
go clean.

Walton's man beckons me to get my car.
It shines and I'm ready to leave.



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