Stellar

Oklahoma City University’s
Undergraduate Research Journal

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Griffin, A Portent of Things to Come: 
A critical examination of the Age of 
Decadence and its lasting effect on 21st 
century London 

Ethan Davis 

“Yet the ancient city and the modern city literally lie beside each other; one cannot be imagined without the other. That is one of the secrets of the city’s power.” 
(From London-The Biography by Peter Ackroyd) 

It feels like I’ve spent my entire life in preparation of writing this paper. I grew up reading Charles Dickens, Arthur Conan Doyle, and Robert Louis Stevenson as they wound my imagination through the streets of London. I would dream of riding in dogcarts with Sherlock Holmes and Dr. Watson pursuing Professor Moriarty through the foggy London streets. I remember dreaming that one day I too would walk the streets of London, like Dickens in the 19th century, observing the people and circumstances of London in the 21st century. Not many people can say they “played Dickens” as a child but I am brave enough to admit it. I kept dreaming and praying that one day I would cross the Atlantic and enter the streets of my imagination. I was not restricted by the facts of Mr. McChoakumchild’s school that would say no small-town Oklahoma boy could travel halfway across the world; it just isn’t sensible. But that dream did come true, and it became a springboard for this project. I spent last July living out my dream both studying and actively participating in London culture and literature. I visited such historic sites as Westminster Abbey, St. Paul’s Cathedral, the British Museum, the Eagle & Child pub in Oxford where C.S. Lewis and J.R.R. Tolkien met to discuss their timeless works, and the home of Charles Dickens in the Camden borough of London. While enjoying the simple pleasure of exploring such historic sites, I was also intent on observing the people and situations that defined 21st century London.
Throughout this critical work I will insert various observations from my month in London in my best Dickensian impression. My primary focus is to use the character of Griffin from H.G. Wells’ science fiction novel, *The Invisible Man*, in order to look at the metaphor of invisibility and its relationship to the people of London as the world changed at the end of the 19th century and what it continues to represent in Londoners today. At the turn of the 19th century British men and women became concerned with their place and identity in the changing world. With the rise of capitalism in the industrial society many believed that the best way to obtain or maintain their identity was through economic power. Thus, I will specifically focus on the invisible man as a metaphor for the use of economic power without morality and the subsequent disconnect between the individual and the community. Secondly, I will explore the invisible man as a metaphor for the men and women that were and are marginalized as a result of a society driven by economic gain without morality.

A departure into the Victorian world of late 19th century London would be remiss without acknowledging the Victorian writers that came before. The words of Dickens and Blake echo in the hallowed halls of Victorian literature and in the minds of those who study it. Their discourse has shaped the perception of London in all of its squalid glamour in the minds of people who have never crossed Westminster Bridge or looked out upon “the great Wynd” from atop St. John’s Cathedral. The London streets resound with the chimney sweeper’s cry and the youthful harlot’s curse of William Blake’s poem ‘London,’ which has “become the single most studied text of the modern city” (Sharpe 123). The visceral sounds and images of the poem cannot be ignored when considering the marginalized people of the 19th century. “The wandering poet launches the reader into a street-level investigation of urban misery, in a city where even the river is constrained by political force and the anguished, ban-ridden citizens are victims of their own ‘mind forg’d’ self-imprisonment” (123). Even the city itself is described as invisible “under a grimy blizzard of soot, smoke, and…a dense fog whose persistence grew along with the city’s population and pollution” (119). Blake and Dickens walked the grimy streets of their great city and wrote about the people they encountered. They were adept listeners and reporters of the city’s consciousness. Together they would set the stage for the late 19th century gothic tradition that sought to force readers to
consider their own fears about the changing world and determine who they would become in the Age of Decadence.

The Victorian world entered a time of abrupt change towards the latter part of the 19th century. As a result of the technological advancements of the Industrial Revolution and the revelations of Charles Darwin, Sigmund Freud, Friedrich Nietzsche, and Karl Marx, the Victorian people suffered an identity crisis. The Victorian values that had dictated the actions of the individual and society for almost a century seemingly vanished overnight. John Hammond writes, “The old regime of assured reactions, permanent values and where every person knew his place has given way to a new order of uncertainty and confusion” (92). The Victorian world that had been governed by a strict sense of propriety, adherence to church doctrine, and a strict class system appeared in the late 19th century to be unfettered from its bond and reeling through space. The class system that perpetuated this life of propriety was becoming unclear with the growth of the working class. Eleanor Courtemanche writes in her book The 'Invisible Hand' and British Fiction that The Communist Manifesto identifies the bourgeoisie as the system’s villain, but Courtemanche also describes the bourgeoisie as the victims “forced by the economic dynamism of capitalism to sacrifice their traditional values” (196). As the working class expanded both in number and economic freedom they desired more and more economic opportunities. But the Victorian social and economic structure could not support the growing working class and the members of the bourgeoisie became displaced and marginalized both from economic opportunity and the traditional values that had once given them a sense of identity.

After the publishing of Charles Darwin’s Origin of the Species and the revelations of Nietzsche concerning “the death of God” many abandoned Christianity and the church, an establishment that had provided meaning and purpose for thousands of years. Darwin’s evolutionary theory in effect disconnected God from humanity, and as a result, subjected human beings to the same natural laws as other species. Additionally, Sigmund Freud’s ideas about the subconscious detailed in the Iceberg Theory disconnected the self. Freud describes the conscious mind as the tip of the iceberg and that underneath exists the unknown world of the unconscious. According to Freud, the unconscious is comprised of the id, which controls an individual’s base desires, “the superego is
characteristic of the “personality that strives for perfection,” and the ego acts as an “internal judge” or “control center” of the personality (“Psychology History”). This theory, known as the Iceberg Theory, suggested that humans were more fragmented than they had originally thought and that parts of their mind that they had no control over were capable of making decisions. Thus, in the wake of the Industrial Revolution, Victorians had been disconnected from God, existing social structures, and from themselves.

It was this fractured world that writers such as Robert Louis Stevenson and H.G. Wells made the home of the 19th century gothic. They placed within the urban setting all of the concerns and fears about the modern world. Stevenson and Wells in particular took advantage of the post-Darwinian fears surrounding the bestial tendencies of human nature in their respective works *The Strange Case of Dr. Jekyll and Mr. Hyde* and *The Island of Dr. Moreau*. In each case the lines between beast and human become blurred to the point where Edward Prendick, the protagonist of *The Island of Dr. Moreau*, is unable to distinguish his fellow-men from the beasts he left on the island. He says in the final chapter:

> Then I look about me at my fellow men; and I go in fear. I see faces, keen and bright; others dull or dangerous; others, unsteady, insincere,—none that have the calm authority of a reasonable soul. I feel as though the animal was surging up through them; that presently the degradation of the Islanders will be played over again on a larger scale (294).

The degradation of society and a turn toward bestial tendencies was not merely a fictitious rendering created in the minds of the gothic writers. Rather, it was a palpable pulse in the lives of the Victorians that the gothic writers brought to the surface in order to confront society’s fears. The Victorian period leading up to the turn of the century was wrought with fears and questions about what it means to be human. H.G. Wells offers his answer to the question of identity at the turn of the century in his famous science-fiction novel, *The Invisible Man*:

> Crossing the Thames upon Westminster Bridge with the towers of Parliament and Westminster Abbey spiraling skyward, Big Ben tolls the hour. Habitually, I look up to see if Peter Pan is sitting on the clock hand, *and wonder if anyone* else is doing the same. Looking into the faces of the people around, hoping to detect
signs of Neverlandish thoughts, I encounter looks of distrust and even fear. Mothers with little hands grasped tightly in their own, businessman walking quickly, silently cursing the tourists stopping to take pictures, and beggars dressed as Charley Chaplin smiling aggressively; all with eyes searching and sifting the crowds for danger. I thought back to the fears of invasion, loss of empire, and the bestial nature of mankind that the gothic writers were discussing at the end of the 19th century. As I’m jostled forward in the crowd I realize those fears still exist. Fear is still palpable in the city. I quickly move my wallet to the front pocket and join the crowd in the rush across the bridge.

*The Invisible Man* is the story of Griffin, a scientist who discovers the ability to make the body invisible and who pursues power as a result of his anonymity. Through the character of Griffin, Wells warns society of the dangers of the pursuit of progress without morality. His warning is clear: look at Griffin, this man struggling for meaning in a new world, he represents the modern condition and he is invisible. Prophetic in nature, like so many of Wells’ works, *The Invisible Man* questions the assumption that human evolution would inevitably lead to progress. With the First World War occurring just twenty years after *The Invisible Man* was published, Wells would appear to be right to question. Not only does Griffin serve to represent the modern condition at the turn of the century, but he also portends the way in which the modern condition in 21st century London is eerily similar to that at the turn of the century.

Wells illustrates, in Griffin, types of detachment from society that follows the Victorian loss of morality. John Hammond in his biography of H.G. Wells writes, “What is demonstrated in this short allegory is the truism that without social morality men are less than human: that power without moral control is dangerous and irresponsible” (111). Because Griffin is a man literally invisible to society, he develops a moral detachment from society. Griffin tells Kemp, “I remember myself as a gaunt black figure, going along the slippery, shiny pavement, and the strange sense of detachment I felt from the squalid respectability, the sordid commercialism of the place” (Wells 67). Griffin’s expression of detachment from his home and his father is symbolic of his detachment from society.
In fact, he is so far removed from society that the death of his father, which he was indirectly the cause of, did not affect him in the least, “I did not feel a bit sorry for my father. He seemed to me to be the victim of his own foolish sentimentality. The current cant required my attendance at his funeral, but it was really not my affair” (Wells 67). Griffin’s lone concern is self-preservation, and at no point before or after his transformation does he have an altruistic motive, which is symbolic of a loss of morality. Without any social or emotional connections, Griffin’s alienation is almost complete and his invisibility removes any doubt he might have had. Griffin tells Kemp, “I was invisible, and I was only just beginning to realize the extraordinary advantage my invisibility gave me. My head was already teeming with plans of all the wild and wonderful things I had now impunity to do” (Wells 74). Now invisible, Griffin proclaims his freedom from any punishment that would be enforced upon any normal member of society as he seeks to take full advantage of his detachment from societal boundaries. Fred Botting describes this phenomenon as: “The loss of identity and the alienation of self from both itself and the social bearings in which a sense of reality is secured are presented in the threatening shapes of increasingly dehumanized environments, mechanic doubles and violent, psychotic fragmentation” (157).

It was with a kind of psychotic fragmentation and a combination of dehumanized environments that Wells drove home the metaphor of the loss of identity in the modern man. When man is solely absorbed with the pursuit of power he inevitably becomes disconnected from society in favor of his own pursuits. This disconnection leads to alienation not only from society but also of self. What follows is a complete disregard for others and the development of an egocentric, often narcissistic outlook on society. Botting writes in his description of the Gothic period, “Individual moral degeneration was also considered a problem of class and social structure in that capitalist modes of organization produced a society in which individuals were parasitic upon each other” (137). A society driven by advancement through financial gains breeds competition amongst the masses. Each class hoping that every man they step upon on their climb up the capitalist ladder will lead closer to differentiating themselves from the masses.

Pinned in the corner of the Underground train heading north on the Jubilee Line, I anxiously awaited the opening of
Looking around at the people in my car, I noticed the detached way in which they looked at one another. Most were connected to some music storage device in their pockets through thin white wires that led up to their ears. Others buried their faces in The Metro looking for any excuse not to look in the eyes of the people near them. Understanding that the awkward silence and effort of avoiding eye contact could only be kept up for so long they occasionally looked up at the Underground Map hoping their stop would be next. It was hard to tell the difference between the various hands holding identical papers over invisible faces, but then again it seemed pointless to differentiate to begin with. Holding my breath in an effort to repel the stench of the crowd, I wondered how thousands of years of evolution had led humanity to this.

Mary Skorburg’s interpretation of the situation at the end of the nineteenth century was that “power was economic in nature and that it was centered in the City of London” (85). The economic opportunities were numerous for the individuals that sought power as a form of identity. Or so Griffin thought at the outset of his experiment, “And I beheld, unclouded by a doubt, a magnificent vision of all that invisibility might mean to a man,—the mystery, the power, the freedom...And I, a shabby, poverty-struck, hemmed in demonstrator in a provincial college, might suddenly become this” (Wells 66). The possibility that Griffin may raise himself high above his poverty-stricken position pushes him on towards his goal of invisibility, which he views as a means to wealth and power. In the same way Londoners, in hopes of raising their social position, constantly pushed themselves toward material gain. H.G. Wells described the time period in this way: “It is all one spectacle of forces running to waste, of people who use and do not replace, the story of a country hectic with a wasting, aimless fever of trade and money making and pleasure seeking” (Hammond 195). This is the result of the pursuit of progress without morality. Yet, this description is only the beginning of a society in moral decline. In the chapter titled “The Man Who Was Running” the Mariner tells Mr. Marvel of an “extraordinary thing” he had heard “and that was a vision of a ‘fist full of money’ (no less) travelling without visible agency, along by the wall at the corner of St. Michael’s Lane” (Wells 48). This description of money traveling without “visible agency” is symbolic of the ideology that identity
can be determined through economic prosperity, and that life finds its purpose in the dogged pursuit of wealth by any means possible. In light of the pursuit for material gain one must ask: what are the consequences if the only thing that has value is material?

Like Griffin, the modern man let go of the sentimentality of his father’s day that would only make the pathway to wealth and power more cumbersome. Ideas about morality and propriety had no place in the new world. Also, like Griffin the modern man had no counter moral values to replace those of his father. It was the desire for progress and power alone that replaced Victorian ideals. Both were so enthralled with grandiose ideas of prestige and freedom that they spent years in pursuit of it. William Rudhart describes the time period in this way: “In its quest for progress, the scientific-industrial civilization of pre-war Europe had left an ever-diminishing scope of human affairs to chance” (3). This led to a period of unknown social morality, a period in which the modern man began to regret his desire for progress. But this realization came too late for both Griffin and the modern man. Griffin’s “thousand and one bottles,” that contained various ingredients that he used unsuccessfully to reverse his invisibility, could not change what had been done, and only led to further frustration. As Griffin’s rage continues to boil over towards the end of the novel Hammond describes him as “increasingly a hunted and isolated figure: a loner at war with society” (110). And Kemp cries out, “He is invisible!” when he has Griffin locked upstairs and continues “And it reads like rage growing to mania! The things he may do! The things he may do!” (Wells 62). Kemp emphatically expresses the fear of the possibilities that accompany power without any attachment to society. Griffin’s war starts with random outbursts of anger, but eventually leads to a reign of terror that eerily resembles the coming reign of fascism over Europe. Hammond writes, “And it can surely be no accident that the central figure in The Invisible Man is called ‘Griffin’, a peculiarly apposite name in each of its meanings: an imaginary creature, neither animal nor bird, and therefore an outcast from its kind; a newcomer; and a warning or portent” (161). Yet, another detail that reveals Wells masterful understanding of the direction that the world was heading. Griffin, the Invisible Man, a man blinded by power and void of morals, the architect of a reign of terror, a portent of things to come.
Another interpretation of the metaphor of the invisible man arises when the reader considers Griffin’s reign of terror as a response to his own fears about being alienated from society rather than a narcissistic desire to have dominion over mankind. Mary Skorburg writes in her Adlerian interpretation of The Invisible Man, “According to Adler, behind every superiority complex is a corresponding inferiority complex” (87). The fear of hopeless anonymity is too much for the fragile psyche of the invisible man. Griffin expresses his regrets to Kemp, “The more I thought it over, Kemp, the more I realized what a helpless absurdity an Invisible Man was, -in a cold and dirty climate and a crowded civilized city” (Wells 88). Griffin’s permanent alienation from society induces a feeling of fear and hopelessness in the midst of the crowded city. The thought of constantly fighting to regain visibility, like Griffin, is also too much for the invisible men and women at the turn of the century. These ‘invisibles’ are the working class, the immigrants, teenagers; they are the men and women that get up everyday and go to jobs that they don’t like and come home to wives they married for convenience. They have given up the ability to fight their loss of identity and instead have succumbed to it. H.G. Wells describes them in this way in War of the Worlds:

They haven’t any spirit in them—no proud dreams and no proud lusts; and a man who hasn’t one or the other—Lord! What is he but funk and precautions? They just used to skedaddle off to work—I’ve seen hundreds of ’em, bit of breakfast in hand, running wild and shiniing to catch their little season ticket train, for fear they’d get dismissed if they didn’t working at businesses they were afraid to take the trouble to understand; skedaddling for fear they wouldn’t be in time for dinner; keeping indoors after dinner for fear of the back streets, and sleeping with the wives they married, not because they wanted them, but because they had a bit of money that would make for safety in their one little miserable skedaddle through the world. Lives insured and a bit invested for fear of accidents. And on Sundays—fear of the hereafter. As if hell was built for rabbits! Well, the Martians will be just a godsend to these. Nice roomy cages, fattening food, careful breeding, no worry (Wells 336-37).

This soldier speaks of the type of men that the world easily forgets because he doesn’t give the world a reason not to. These
men are forgotten by society because they have forgotten how to be men. This is one of the many truths that Wells brings to light in *The Invisible Man*. Griffin chooses to make himself invisible because he didn't know how to be a man in the new world. That is one of the central questions of the timeless work: what does it mean to be a man at the turn of the century and to what moral structure is the modern condition accountable? Or is the modern individual only a floating hat in a sea of floating hats.

Walking through the extravagant wooden doors of Westminster Abbey, I took a few moments to take in the rich architecture and history that surrounded me. Then I was quickly ushered to a folding chair set out for visitors on Sunday mornings. I sat listening to the sermon while trying to peer through the doors that led to the main sanctuary. Every few minutes I would hear a click and then the scraping of chairs as tourists got what they wanted and quickly exited. To be able to say that they “went to church” at Westminster Abbey would be a wonderful addition to their homemade slideshow. Lost on them were the words of the preacher and the historical importance of the place in which they sat. Leaving the Abbey that afternoon I was met by an elderly lady with a child in tow; she placed a flower on the inside of my sweater and asked for money. “It’s for the children,” she said pointing to the small girl by her side. I was incapable of saying no despite the obvious scam so I placed a five-pound note in the lady’s hand without ever moving my eyes from the child’s face. This girl was being used like a puppy that homeless people sometimes use to earn sympathy change. I slowly walked away realizing I was now alone in the midst of the crowd, I had joined the little girl in the world of the invisible.

No one observed or discussed more persuasively the outcome of marginalization on the working class than Charles Dickens. The imagery he uses in *Little Dorrit* is particularly descriptive of the invisible nature of the working class, “Sometimes a face would appear behind the dingy glass of a window and would fade away into the gloom as if it had seen enough of life and had vanished out of it” (Dickens 43). For many in the working class life seemed to present little reason for living, and the influence of capitalism on the 19th century society further marginalized this already suffering social demographic. William Palmer comments:
Dickens’s philosophy of history, then, is one that listens to the many voices of the disaffected and marginalized lower classes who are being run over by a steam-driven, Industrial Revolution society. Dickens was one of the few who was able to hear the pain, the despair, the anger, and the threat of violence that was rising in those voices. In Dickens’s view, the real history of the Victorian age was one veering precariously toward an escalating confusion that would culminate in a thoroughly historical chaos (Palmer 15).

The process of marginalization began in many ways with the Enclosure Acts of the late 18th and early 19th century that fenced off common land forcing people into the city. Simultaneously, the population of Europe was increasing due to advances in disease prevention, improved hygiene, and increased farm yields. As well, the population of London was increasing due to migration, increased life expectancy, and high birthrates. William Rudhart writes in his book Twentieth Century Europe, “As the population of Europe increased, so did the productivity of the individual through the mechanization of production and automation” (1). The increasing population in London and the ability of a single individual to do the work of five led to a job shortage in the new working class. Dickens describes the resulting living conditions of this phenomenon in his novel Oliver Twist, “A dirtier or more wretched place he had never seen. The street was very narrow and muddy, and the air was impregnated with filthy odors…Covered ways and yards, which here and there diverged from the main street, disclosed little knots of houses, where drunken men and women were positively wallowing in filth” (Dickens 65). Dickens’ firsthand accounts of the working class’s reaction to the Industrial Revolution are invaluable to understanding the identity crisis that followed. He paints a vivid description of the loss of identity and individuality in the lower class as they stand outside a food kitchen in Little Dorrit:

All of them wore the cast-off clothes of other men and women, were made up of patches and pieces of other people’s individuality, and had no sartorial existence of their own proper. Their walk was the walk of a race apart…When they coughed they coughed like people accustomed to being forgotten on doorsteps and in draughty passages, waiting for answer to letters in faded ink (Dickens 105-6).
Aspects of invisibility are everywhere in the writing of Dickens as in the works of Wells. Dickens repeatedly acknowledges the invisible nature of the poor and working class not only in how they are perceived by others but in how they view themselves. They are the losers of the race for economic prosperity, and invisibility is their prize. He saw that the Industrial Revolution caused not only a shift in how people live their lives but how they understood life.

The moral structure had been embodied by the church for centuries but in the wake of scientific progress science had replaced theology as the answer for all of life’s questions:

Indeed, so striking seemed the capacity of scientists to harness their understanding of nature to the purposes of social improvement, that their discipline was well on the way to winning the kind of dominant intellectual status once occupied by theology or philosophy. Increasingly, science appeared destined not just to supply firm answers to its own traditional questions, but even to bring other domains into the sphere of its methods and achievements (Hayes 87).

This crisis of faith and morality raged in the modern man, but instead of facing the crisis, humanity decided to join the sweeping storm of capitalism and ignore the degradation of morality. The reliance on scientific reasoning in place of theology and the resulting loss of morality is also evident in *The Island of Dr. Moreau*. Dr. Moreau has found a way, much like Victor Frankenstein, to take pieces of different animals and patch them together to make new creatures with human qualities including the ability of speech. He has in effect taken the place of God on the island and controls the creatures through a mantra that resembles Old Testament Law. Moreau’s reliance on science and abandonment of morality ultimately leads to his death and the moral and in most cases physical destruction of his creation. Yet, there is hope. Edward Prendick suggests at the end of the novel that humanity must look outwardly for peace in the midst of the decay at the turn of the century, “There it must be, I think, in the vast and eternal laws of matter, and not in the daily cares and sins and troubles of men, that whatever is more than animal within us must find its solace and its hope” (Wells 297).

Outside of the “vast and eternal laws of matter” the modern individual’s search for identity finds hope in the communal search for morality. Without community the individual ends up like Griffin: alienated, persecuted, and ultimately dead.
that went on during the nineteenth century, must be arrested and reversed by the establishment of a collective economy" (40). Thirdly, "the world organization must be of an active, progressive, imaginatively exciting nature" (40). This new world that Wells describes asks for a breaking down of cultural barriers and for a global sharing of economic resources without the threat of war. This is a much different world than we find ourselves in at the end of *The Invisible Man*. It promises a return to the sentimentality of the past, but also promises an imaginative and progressive future. A kind of global renaissance of what it means to be uniquely individual and actively communal in a global society.

I left London a week before the gang riots started in scattered communities across London. I watched videos on the Internet safely stored away in a Florida condo on vacation. News reports described the initial riots as a response to the police shooting of a black London resident but escalated through the use of social media as a broader reaction to class and race issues. I sat thinking about my narrow escape, and how lucky I was to have left when I did. I happened to check Facebook one day after coming in from the beach, and on my wall my great uncle had posted a comment saying, "Did you leave the iron on in London? The place is burning." I laughed at my uncle’s odd humor and went on with my day, not giving the comment a second thought. A week later my uncle committed suicide. I thought I had escaped the fears of alienation and marginalization when I left London. But the truth is we can’t escape our own fears or those of our families or of our society. Fear is not biased or restricted by a time zone or even an ocean. It is not restricted by wealth or social position. Fear is the real invisible man that lurks in each of us. We fear our own anonymity and feeling of hopelessness. My uncle could not overcome his fear of invisibility. When I picked up the phone to hear my dad choking back tears as he tried to explain the unexplainable, I was faced with my own.

Despite Wells’ best attempts to bring about a better and brighter future, the fears that existed at the turn of the century still exist today. Peter Ackroyd writes, “It has sometimes been observed that even native Londoners experience a kind of fear, or alarm, if they find themselves in a
strange part of the city. It is partly the fear of becoming lost, but it is also the fear of difference” (Ackroyd 772). In a sprawling city such as London a microcosm of the world exists. Little India, Chinatown, the gay district in Soho, and the Jewish East End are just a few of the stereotypical locations in London. People choose where they live, hang out, and avoid based on their fear of difference. For many this fear of difference and alienation forces them into the habits of a hermit in which they very rarely leave their own boroughs:

The figure of the hermit has another significance also; the stories of the city, throughout the centuries, have been filled with lonely and isolated people who feel their solitude more intensely within the busy life of the streets. They are what George Gissing called the anchorites of daily life, who return unhappy to their solitary rooms. The early city hermits may therefore be regarded as an apt symbol for the way of life of many Londoners (Ackroyd 41).

It is this feeling of alienation that H.G. Wells evokes in *The Invisible Man*. An alienation so pronounced that Griffin chooses to leave society altogether and set up his own anarchist society, a society that lacks any form of government and uses the fear that once dictated the order of their lives in order cause chaos in the society that repressed them. The appearance of such a society is seemingly not so far off as the lower classes display their violent revulsion to the rule of the wealthy elite as exemplified by the recent gang riots in London. In an interview with the BBC, Darcus Howe, former editor of the magazine Race Today claims that the riots were not a surprise to him. “Our political leaders had no idea, our police had no idea. But if you look at young blacks and young whites with a discerning eye and a careful hearing, they have been telling us, and we would not listen what is happening in this country to them” (Flock). London’s youth refuse to remain invisible and demand their voices be heard. Violence in response to a loss of identity is a prevalent theme of *The Invisible Man* just as it is a recurring theme in the history of Londoners. Griffin remains, like London, a creature of the present and the past. As long as the wealthy exercise their power over the poor, and humankind lives by the rule of the survival of the fittest, *The Invisible Man* will serve as a portent of things to come.
From the Golden Gallery five hundred and thirty steps above the ground floor of St. Paul's Cathedral the vast city opens its dark door and shares with the beholder a new London. Looking down, 365 feet above the city floor, London is a hopeful city. The business district with its tall skyscrapers loom northward, the London Eye spins in the south, and the towers of Westminster Abbey and Parliament stand tall straight ahead. People like ants move quickly, purposefully. The sun is shining; the dull murmur of construction and automobiles exist as a vague reminder that the world is in constant motion. In the clear air above the city smog there exists an overwhelming potential for happiness. Now back on the city floor the feeling of hope that moments ago seemed so attainable has now disappeared. Karl Marx says in the Communist Manifesto, “All that is solid melts into air, all that is sacred becomes profane.” I think I understand now.
Bibliography


Bibliography (Cont'd)


Homeless People and Nurse-Managed Clinics

Philomina Titus

Chapter 1

Background
One of the most significant public health concerns is the ill health among homeless people. Of the approximate 636,000 individuals who are homeless in America, nearly four in 10 are unsheltered, living in the streets, cars, abandoned buildings, or other places not intended for human habitation ("The State of Homelessness in America 2012," 2012). The rate of mortality and morbidity in homeless people is up to three to six times higher than their housed counterparts. Most of the homeless people directly depend on emergency departments for their non-urgent needs. This exceeds U.S. norms by more than three hundred percent. These issues become a burden, contributing to higher hospital admission rates, poor patient outcomes, and significant non-reimbursed costs for hospitals. Even though they use emergency departments for non-urgent needs, the follow-up rate is very low compared with their insured housed counterparts. To solve this problem, improve health, and improve issues of access for routine health screening, an alternative is the maintenance of nurse-managed clinics in the homeless community. These facilities made a big improvement in the healthcare system. The limitations are the self-report of the clients and only the adult sample population. Most of the sample populations were users of health clinic meal plan holders. The purpose of this study is to evaluate the effect of nurse-managed clinics on non-urgent health care needs using a random sample of homeless young people. The following five research studies discuss general knowledge about homeless people’s healthcare experiences, their perceptions of health, and the need for nurse-managed clinics.

**PICO Question** - In homeless people, what is the effect of nurse-managed clinics on non-urgent healthcare needs?
Chapter 2

Literature Review
Daisski (2007) used a descriptive, exploratory design with semi-structured interviews and observational field notes in the research article. Twenty-four participants who were recruited from parks, streets, and a women’s drop-in center, reported their concerns about physical illness, mental health, addiction, and stress. According to the women, life in shelters lacked privacy and measures to avoid spreading diseases. On the streets and in the shelters, violence was present which led to fear constantly. Also, social exclusion and depersonalization was leading to emotional distress, but they still wanted to work and be housed. Using the thematic content analysis method, data were transcribed and analyzed. One of the limitations was that there was only a small and diverse sample of volunteers. People in different parts of the world have different perceptions. Furthermore, no families participated. A change in the attitudes of healthcare workers toward homeless people is needed. Proper housing, jobs counseling, and treatment of addiction should be implemented. Continuous treatment and follow-up are the main problems among the homeless. Well-planned nurse-managed clinics can improve their health problems.

A research article by Nickasch (2008) gave rich insight into the healthcare experiences of homeless people. The purpose of the study was to open up the healthcare experience of homeless people and acknowledge the barriers created by the situation of homelessness. The researcher used grounded theory and used the following open-ended questions to explore their feelings and opinions:

- What are the some of the health care experiences as a homeless individual?
- Do you have any suggestions for health care professionals related to providing care to the homeless?
- What is the definition of health?
- Do you believe in an internal or external locus of control?

A short demographic questionnaire and 20- to 30-minute interviews were conducted for getting the saturation of data. Participants were collected through a referral informant.
These conclusions were different from Daiski because most of the homeless people have an external locus of control. The other necessary resources to meet the basic needs are air, food, water, shelter and financial resources to meet health care needs. The data were coded. Due to snowball sampling, the result was less generalizable and the interview format made it difficult for the participants to tell their whole story. If health care providers look into this research, they could improve their skills and comfort level when working with homeless people and could decrease the acute illness, medical cost, and long-term complications through effective management of chronic diseases. Both qualitative and quantitative research is needed to find solutions for better services and better care to empower the homeless.

The above two pieces of research were describing the health perceptions of the homeless, but a descriptive phenomenological study by Martins (2008) explores the experiences of homeless people in the health care delivery system. The researcher aimed to improve the barriers to getting access to health care in proper time. Like Nickasch, Martins also explored 15 homeless adults for the study. During 30- to 60-minute interviews, the participants described their experiences receiving care in a hospital or in an emergency room. The data were recorded, transcribed, and analyzed using Colaizzi’s descriptive phenomenological method. The main themes which emerged from the analysis of the data were: living without proper resources compromises health, putting off care until an emergency situation arises, encountering barriers to receiving health care, and developing underground resourcefulness to meet the needs. The researcher formulated the following implementations: nurses can respect homeless patients and advocate for their health care needs in the health care system, nurses can show positive regard and respect for the homeless during treatment, and public health care nurses can provide proper guidance during unequal socioeconomic situations.

Two quantitative studies were conducted by the same researchers to validate the nurse managed clinic. The researchers focused on nursing interventions to improve chronic and acute illness conditions, health counseling, health education, referral for primary health care, quality of life, emergency department cost-effectiveness, and reduction in emergency department use. Emergency department use was defined as the self-report of the number of visits to the ED for health care in
the six months prior to attending the clinic for the first time.

In the first study, Savage, Lindsell, Gillespie, Lee, and Corbin (2006) focused on the use of a nurse managed clinic and subsequent reduction of ED use for the non-urgent health needs. The method used here was cross sectional survey of adult clients attending a nurse managed clinic for homeless people with an approval from the IRB and National Institute of Mental Health. It was housed within a county-based agency, open two evenings per week, and also provided meals for the attendees. The clinic provided services for basic health needs such as blood pressure screening, blood glucose monitoring, foot care, dental health assessment, general health assessment, and health education referral to a primary care clinic if needed. Out of 110 participants, 25 (40%) used ED at least once per month. The most important health diagnoses included drug addiction (42.6%), depression (37.0%), and alcoholism (25.9%). The sample population of 110 recruited from 386 clinical attendee adults and aged 18 or older, was able to communicate in English and was able to understand the informed consent process. The data were analyzed using Student’s t test, Fisher exact probability test, or Pearson’s Chi-square test. The most important limitation of this study was that the key variables were based only on self-report of the sample participants so the results could not be generalized to persons not attending the clinic. The results of this study revealed that most of the participants had depended on emergency departments for non-urgent healthcare needs.

The second study by the same researchers used a follow up of the 1st study. In this pilot study, they used a pre-post design comparing health and health care before and after participating at the nurse-managed clinic. The clinic was located in a church-based facility in a large urban area. The facility provided shelter and beds on a weekly, monthly, and emergency basis. The clinic was open two evenings a week, like the previous study. Out of 100 people participating in the meal plan every day, 15-20 persons used a clinical facility, too. Both studies followed ethical principles. The main variable in addition to ED use was overall health status including medical diagnoses prior to coming to the clinic. In the second study [2008], they found increasing improvement in health status and health-related life, a noticeable decrease in substance abuse, and decreased use of EDs. Improvement was found in the ability to obtain healthcare when needed, and the quality
and availability of health care was being satisfied more than before attending the clinic. Again, the results showed an increase in percentage of general health from 45.8 to 55, vitality from 52 to 60, physical health from 61.1 to 68.6, social functioning from 68.8 to 72.1, satisfaction of care availability from 30.2 to 65.1 and ED use decreased from 53.5 to 39. Limitations in this study were few, but included no control group, differences in scoring, no physicians or nurse practitioner at the clinic for better advice, and participation from adult subjects only. The end result of this study provided initial evidence that nurse managed clinics and proper nursing interventions can improve the health outcome in homeless adults. More studies are needed with randomization and control groups, and the findings should be validated with different populations.

The cumulative results of these studies strongly suggest that nurse-managed clinics will have a positive impact on reported vitality. Also, nurses in nurse-managed clinics can make an impact on impartiality toward homeless people. They could make homeless people feel satisfied and give them quality care. These articles clearly state the effectiveness of nurse-managed clinics, which provide appropriate interventions in improving the health status of the homeless population and decreasing the use of emergency departments.

Chapter 3

Recommendations

The label of homelessness creates many physiological, economical, and psychological problems among homeless people. They feel despair, fatigue, lack of self-determination, lack of privacy, lack of mobility, rejection, uncertainty, social isolation, etc. Shelter life promotes spread of diseases like HIV and AIDS. They can feel “unwelcome-ness” in the society and in health care facilities. They want to work and to be housed, but feel trapped in a dehumanizing system.

While dealing with homeless people, nurses could show compassion and humanity without any discrimination between the homeless and their housed counterparts. They could also give health education and follow-up guidance to improve health status of the homeless. Nurses can respect homeless patients and advocate for the healthcare needs in the healthcare system. They can show positive regard and respect during treatment and proper guidance during unequal
socioeconomic situations. In addition, more research is needed to determine if these findings are applicable to different sample criteria. All these evidence-based practices could be fulfilled by nurse-managed clinics. These research analysis data can be used to develop appropriate interventions and to evaluate the effectiveness of nurse-managed clinics in improving the health status of the homeless population and decreasing the use of emergency department for non-urgent health care needs.
References


Complexity with Lament Bass

Krista Mitchell

Heinrich Ignaz Franz von Biber, an important violinist and Baroque composer of the seventeenth century in Austria known for his violin sonatas, composed a set of sixteen violin sonatas entitled The Mystery (or Rosary) Sonatas, the only lasting manuscript showing an engraving of one of the fifteen Mysteries of the Rosary – referencing the Catholicism of the time – on the title page of each sonata. The last movement, entitled “Passacaglia,” depicts a sixteenth image of a guardian angel with a child, and Biber possibly wrote it for the Festival of the Guardian Angel. This piece fits the common description of all passacaglias: it utilizes an ostinato bass pattern, holds continuous variations in the melody, and is written in a minor key (G minor).\(^1\) The particular bass pattern used here is the descending tetrachord bass pattern on the notes G-F-E-flat-D, or do-te-le-sol, repeated sixty-five times throughout the piece.\(^2\) Biber’s “Passacaglia” violin solo uses this descending tetrachord bass pattern to create a repetitive but complex harmonic texture with a varied, contrasting melody in the style of the Baroque period.

The structure of this piece follows a loose, three-sectional form but cannot be called ternary as each section is dependent on the other. The “A” section extends from mm. 1-39, “B” from mm. 39-101, and “C” from mm. 101-131 or the end. It follows a continuous variation form with the ends of phrases overlapping with the beginning of the next restatement of the ostinato bass. Biber only writes in one ritardando to assist in separating different variations, and identifying all other sections rests on the performer’s ability to make each variation or section different. Within each of the three larger sections, shorter phrases and groupings exist of typically either eight or sixteen measures with hints of cadences from V7 chords, in contrast to the dominant triad typical of the Roman numeral pattern. The farther from the start of the piece, the longer the phrases extend – reflecting the growing complexity of the piece as a whole. Just as “Passacaglia” itself follows a strict repetitive ostinato bass, the harmonic structure follows a repetitive
Roman numeral pattern – I VII VI V (7) – which only changes during a brief section of melodic turbulence within the “B” section.

With such rigidity in the harmonic and formal structure itself, Biber employs melodic texture and line to interest the listener. Most of the sections and phrases within the piece begin with the simplest melody on top of the descending bass and slowly develop a thick melodic texture with double and triple stops in the solo violin as the music progresses. This technique creates the polyphonic texture that characterizes “Passacaglia.” Within these sections as the polyphony becomes more complex, the chords involved become less clear, making it harder to define each Roman numeral. The phrases and sections grow in complexity until reaching a cadence – either authentic or a half cadence – after which the ostinato bass pattern often restarts as a solo line, followed by a reintroduction of the melodic line. If no repeat of the bass pattern alone occurs, often the performer executes a slight ritardando in order to cue the listener of the end of the phrase. The piece as a whole mirrors this complexity of the phrases.

The first “A” section of the passacaglia uses relatively clear Roman numerals and mostly consonant notes. The “B” section omits many notes from chords or uses scales instead of specific pitches as the melodic line, clouding the feeling of a clear chord and creating more complex polyphony. Beginning in m. 73, in the section of greatest melodic and harmonic agitation, the descending tetrachord pattern switches from the lowest voice to the highest voice, with a conflicting descending pattern in the lower part of the staff which extends past this common tetrachord pattern (Example 1). For the first time since the beginning of the piece, the Roman numerals change slightly. After these twenty mm. of harmonic and melodic upset, the piece starts to slowly return to the same clarity and rigidity introduced by Biber at the beginning of the first section as the “C” section progresses. He brings the notes within the melody closer to the notes the original harmonies intended until the end of the piece: the final Picardy third and the lowest G a violin can play make for a final perfect authentic cadence.
Example 1

The bass pattern itself remains stagnant, excepting the section in which the bass pattern switches to the high voice, meaning the variations in this continuous variation piece come from the melody. As so many formal aspects stay the same, Biber’s favorite types of variations include ornamental and figural. He decides to not employ simplifying variations because his purpose behind this constantly shifting melody means to grow in intensity and complexity, rather than only contain different variations. Biber’s use of ornamentation typically remains grounded in the idea of adding trills and passing notes. The variations within mm. 63-70 involve adding more and more notes as part of the scale of the chord on that beat. First he follows the scale from the root to the fifth, then expands to an octave, then expands further to an octave and repeated notes on the root. In the same fashion, mm. 113-120 expand from alternating C and D notes to repeated Cs in the melody, and finally to multiple repeated notes that frame the chords. Biber’s figural variations are based upon repeated rhythms that involve different notes. The variation in the melody during mm. 23-30 involves only continuous sixteenth notes, but Biber switches between using scales and differing arpeggiating patterns. Measures 53-60 follow the same rhythm but instead switch from arpeggiations to descending scales to ascending scales (Example 2).

Example 2
In addition to these variations, the melody also grows freely, a characteristic of the Baroque period, which contrasts beautifully to the strict bass that only briefly changes during the performance time of approximately eight minutes. Occasionally what the violinist plays on top of the descending tetrachord pattern matches nothing from earlier sections or the variation occurring right before. Biber took liberties in creating interesting lines with the only rules being that they match the Roman numeral pattern and keep the descending bass pattern. Each repetition of the bass does not receive its own new melodic line, but especially as the polyphony grows more complex, Biber gives the solo violin more lines to play at once that do not interact contrapuntally or variably. The beauty of the ostinato bass exists in that the melody can be renewed at anytime and new themes constantly introduced: something Biber enjoyed experimenting with within “Passacaglia.” All of these varying melodic lines propel the piece forward to the final cadence, following the arc of simple to complex and back to the simpler pattern again within sections alone and the piece as a whole.

Not only do variations within the melody add complexity and interesting aspects to the piece as a whole, the oppositions and interactions between the ostinato bass and melody create a thick but diatonically correct texture. In general, the melodic line moves in opposition from the bass, meaning little parallel motion exists. The only prolonged instance of parallel motion in the descending bass and melody occurs during mm. 73-90, the same section that involves inverting the voice that plays the bass line. This section serves as an example of compound melody—a counterpoint invention that involves two independent voices that become one single melody. In these measures, the ostinato bass briefly becomes the melody as well as other voices in the violin, explaining the sharp contrast to the usual interaction between the bass and melody. Disregarding this exception, Biber follows exceptional voice leading and part-writing ideals following in diatonic music: resolving leading tones, avoiding parallel fifths and octaves, and not letting the polyphonic lines grow too far apart (though that might be for the benefit of the solo violinist more than compositional technique).

Biber proves his mastery of composing solo violin sonatas and the Baroque lament bass compositional technique in
“Passacaglia” and throughout the Mystery Sonatas. Although the structure, harmonies, and bass lines stay within their strict limitations, the variations and developments within the melodic line keep the listener entertained and the song constantly moving forward. As Biber supposedly composed this song for the Feast of the Guardian Angel, the listener could view the repetitive bass line as the guardian angel, consistently there for the human under their charge, no matter how complex situations and life grow. The piece, though written in the key of G minor, exudes a sense of hope and peace that originates from a higher power, rather than a somber attitude, right to the ending major triad.
Endnotes


3Dann and Sehnal


5Roig-Francoli, 318.
Frasier’s Freudian Fixation

Neilee Wood

*Frasier* is a television situation comedy that focuses on the life of Seattle psychiatrist Dr. Frasier Crane and his family. He is a radio psychiatrist who shares his home with his father, Martin Crane, and Martin’s home health-care worker, Daphne Moon. Frasier has a very close relationship with his brother, Niles Crane, who is also a psychiatrist. Throughout the show’s 11-year tenure, the content explores many psychological concepts, such as the jealousy and competition between Frasier and Niles, Frasier’s developing relationship with Martin, and Frasier’s love life. The episode “Momma Mia” examines the psychological impact of Frasier’s mother, Hester, on his love life. There are several psychological concepts explored in this episode, including the Oedipus complex and Freud’s defense mechanisms.

In “Momma Mia,” Frasier begins dating a woman named Mia Preston. Frasier, Mia, Martin, and Niles all go to the Cranes’ family cabin for the weekend to celebrate Martin’s birthday. During their stay at the cabin, Niles and Martin both notice Mia’s remarkable resemblance to Frasier’s mother, Hester, who died years earlier. Frasier does not notice the resemblance at all. Bursting at the seams to confront his brother, Niles wants to expose Frasier, insisting that “[d]enial of this magnitude is not healthy” (Hanning, 1998), but Martin does not want his birthday weekend to end up in an argument between Niles and Frasier. Niles keeps quiet until Frasier, Niles, and Martin watch the home videos Frasier and Niles compiled for Martin’s birthday. The videos contain footage of Hester, and when Frasier sees his mother, he realizes that Mia looks just like her, exclaiming that “they could be twins!” (Hanning, 1998). When Frasier retires to the bedroom, Mia is waiting to have sex with him, but he cannot relax. He explains the problem to Mia, and she hopes Frasier can get over it because they “have a good thing going” (Hanning, 1998). However, because of Mia’s resemblance to Hester, Frasier cannot perform, and Mia ends up leaving the cabin. Martin comforts Frasier when he tells him, “I know you’re going to go crazy convincing yourself that you’ve got some big complex, but couldn’t it be simpler than
that? Maybe you just miss your mother. I know I do” (Hanning, 1998).

The most obvious psychological concept examined in this episode of Frasier is Sigmund Freud’s Oedipus complex. The Oedipus complex is part of Freud’s stages of personality development. During the third stage, the phallic stage, young children become aware of the sexual differences between boys and girls. According to Freud, a young boy confuses his love for his mother with his burgeoning sexuality, becoming very attached to her and viewing his father as competition for her affection (Ciccarelli, 2012, p. 499). This is the Oedipus complex. When Niles and Martin are discussing Mia’s strong resemblance to Hester, Niles explains Frasier’s Oedipus complex this way:

He’s clearly the one dealing with repressed material, not to mention the obvious Oedipal issues. . . . I’m talking about Freud’s theory of the Oedipus complex. He believed that every man subconsciously wants to sleep with his mother and kill his father. It’s modeled on the Greek tragedy of Oedipus, who actually did sleep with his mother and kill his father, and when he realized what he’d done, he gouged out both his eyes (Hanning, 1998).

Freud believed that in order to resolve the Oedipus complex, a boy must psychologically break away from his mother and identify with his father. Identification is one of Freud’s psychological defense mechanisms in which a person copies the actions and attitudes of someone else in order to reduce psychological anxiety (Ciccarelli, 2012, pp.498-500). It could be argued that Frasier actually explores the concept of identification throughout the entire series. On the one hand, both Frasier and Niles obviously identify strongly with their mother. They are both psychiatrists, like she was, and they both enjoy the finer things in life like wine, opera, and literature, just as she did. It is suggested that they even physically resemble their mother more than their father. On the other hand, Martin is a retired police officer and a lover of beer and sports. Moreover, at the beginning of the series, Frasier and Martin are essentially estranged. Their relationship is very
rocky when Martin first comes to live with Frasier, and they argue constantly. Many episodes focus on Frasier's and Martin's developing relationship. By the time “Momma Mia” airs, Frasier and Martin have become much closer. Even though they have great respect for each other, Frasier still identifies more strongly with his mother than with his father. This lack of identification with his father lays the groundwork for the Oedipal issues explored in “Momma Mia.”

In addition to identification, Freud developed theories of several defense mechanisms, such as denial and repression. Defense mechanisms are ways in which people cope with stress and anxiety. These mechanisms often involve distorting reality so that a person does not have to deal with the repressed, dangerous thoughts and emotions he/she has pushed into the unconscious mind (Ciccarelli, 2012, p. 498). Denial is a central concept in “Momma Mia” because Frasier refuses to recognize that Mia looks like his mother. This is especially ironic because Frasier is a Freudian psychiatrist. At the beginning of the episode, Niles asks Frasier if Mia reminds him of anyone, and Frasier answers that she looks a little like their friend, Roz Doyle. Because of his denial, Frasier does not have to address these threatening psychological issues until the incontrovertible evidence of the videos forces him to see reality.

Moreover, “Momma Mia” does a good job of both presenting and explaining Freud’s theory of the Oedipus complex and Freud’s defense mechanisms. The information is relatively accurate, even if it is exaggerated for comedic effect. Frasier dates a woman who looks exactly like his mother. In fact, the same actress plays Mia and Hester, and she reprises the role of Hester in a future episode. In real life, it is unlikely that a man would date a woman who looks exactly like his mother. Instead, her smile or her personality might vaguely remind him of his mother. The physical resemblance would probably not be as obvious as it is in “Momma Mia.” In this way, the complex itself is exaggerated.

Furthermore, the Oedipus parallel is played up for comedic effect. Once Frasier sees the videos, he is upset and frantic. When Frasier realizes the truth, he is standing next to Niles, who is spraying bug repellant all over himself. Frasier grabs
the bottle of bug spray away from Niles, and in his emotional turmoil he accidentally sprays it in his face. Frasier exclaims, “I've blinded myself!” (Hanning, 1998), which is an allusion to Oedipus's gouging out his eyes when he discovers that he has killed his father and married his mother. But because Frasier is a sitcom, it can exaggerate these psychological concepts in order to increase the humor in the episode. Actually, it is remarkable how accurately the psychological concepts are presented, considering that Frasier is a television comedy.

In all, the Frasier episode “Momma Mia” accurately portrays Freud’s concept of the Oedipus complex and Freud’s defense mechanisms. The situation is exaggerated for comedic effect, but the underlying psychological principles are still sound. The final question of whether Frasier actually suffers from an unresolved Oedipal complex or if he simply misses his mother, as Martin suggests, is ultimately left for the viewer to decide.
References


The trinity is perhaps one of the most complex and confusing doctrines of mainstream Christianity. It functions as an explanation of the complexity of God, while maintaining and supporting a monotheistic and unified perspective. William Faulkner’s novel *As I Lay Dying* (*AILD*) develops characters by using fifteen different narrators to tell the story of the Bundren family and their chaotic journey to bury their deceased mother. As they progress in their journey, it becomes clear that the family does not function as other, "normal" families would function—there are certain tensions and complexities that are revealed in the characters’ conscious thoughts, as well as suggestive tensions that seem to be embedded in the characters’ subconscious. Using this complex method, Faulkner develops a trinity within the Bundren family that operates as a grounding force throughout the novel. While it may not seem like the characters within the Trinity are fulfilling their roles, they do so unintentionally and in a kind of backwards way. The Bundren trinity is dysfunctional, just as the family is dysfunctional, and this tri-relationship helps to explain aspects of the family. The tensions and complexities within the familial structure can be explained once the trinity and its tensions and complexities is understood.

The Christian Trinity began to be developed in the third century at the Councils of Nicene, Constantinople, and Chalcedon (Starkey, Nov 2). It consists of three distinct parts that function together to form a whole: the Father, the Son, and the Holy Spirit; however, the Trinity can and often is interpreted in different ways. One such way is to use less Christian-focused and gender-focused words, resulting in Origen (Father), Order (Son), and Dynamism (Holy Spirit) (Starkey, Nov 2). This version of the Trinity helps to disestablish generalizations and assumptions made about the Christian trinity, and it will be used to analyze and describe the Trinity in *AILD* because it allows for a deeper understanding of how the characters’ roles in the Trinity
function almost completely opposite and outside of their gen-
eralized roles.

Anse is the father of the Bundren “clan” and as such holds the Father role in the trinity. According to Addie, he is the sole guardian of the three of the Bundren children: “I gave Anse Dewey Dell to negative Jewel. Then I gave him Vardu-
man to replace the child I had robbed him of. And now he has three children that are his and not mine” (Faulkner, 102). This increases his potential for parent-like roles because for three of the children he is the only parent. Though it is easy to view Anse as a weak character who does nothing, he makes many of the family’s major decisions during the journey, and the family accepts his decisions and follows them. It is Anse who makes the decision to send for a doctor for Addie (Faulkner, 25), and at the river the family waits for Anse “to say what he wanted to do” (Faulkner, 79) before they do anything. Anse takes the initiative to buy more mules and also makes the decision to sell Jewel’s horse to pay for them, which Jewel, though he is upset about it, complies with. Anse is the Origen of the Bundren family, and as such holds the authority of a god-head figure. But this role is not without its flaws. Though Anse is their Origen, he certainly doesn’t provide the neces-
sary wisdom and stability usually associated with such a fig-
ure.

The Origen is typically seen as the stable beginning. God the Father is, well, God the Father—the Creator of all things and the source from which everything in the cosmos springs. This role, then, requires some kind of stability, and Anse is anything but stable in his actions. His final gesture, and the closing of the book, is to unexpectedly marry a wom-
an he had met only days earlier (Faulkner, 149). This act is certainly an unstable and un-Origen like way to proceed after the death of one’s wife, but at the same time the result that can be developed is, in some sense, very stable. The loss of Addie leaves a big hole in the family, both emotionally and practically. A family of six needs some kind of care taker, and Anse accomplishes just this—or at least, we can assume this is accomplished, since Faulkner ends the book just after the introduction of the new Mrs. Bundren to her crowd of depend-
ents. This act, though seemingly unstable, is essentially an indirect way to bring stability.

The second role in the Trinity is the Son—Order (Starkey, Nov 2). This role is generally ascribed to Christ. The
Son is the savior of mankind, or in this case the savior of the family. It is the Son who restores order to the world in sacrificing himself. Darl fills this role, though, like Anse, there are certain aspects that are achieved indirectly. The Son can be seen as a more vulnerable and naked version of the Father; the divinity has been stripped away in order to enter the world of infinite (Starkey, Dec 6). Calvin Bedient asserts that Darl “lacks the ingredient, the enzyme, of pride” and that because of this lack of pride he is “a demonstration of our natural emptiness, of a nakedness powerless to hide itself behind ‘I’” (Bedient, 267). Darl lacks the pride of Anse, and so he is therefore a more naked and vulnerable version of Anse (i.e. the Father). Furthermore, of the older sons, Darl is the son that Addie does not claim; therefore Darl is the only son of Anse, establishing his Christ-like nature even more.

For any Christ figure, there must be some kind of sacrifice in which to establish salvation. But it is important to keep in mind that the sacrifice is a device in which to establish some kind of order in the physical world. There are two instances in which Darl makes a sacrifice that establishes order. His first attempt is the barn burning. The family stays on the back porch of the Gillespie family’s house, though whether this is an old acquaintance or someone they just met is not made clear. Addie’s coffin is placed in the Gillespie barn overnight, and in the middle of the night the barn catches fire, and Jewel, Darl, and the Gillespie boy save the animals and then the coffin (Faulkner, 128). Though it is not made clear in the scene, Faulkner later claims Darl is responsible for the fire and that the Gillespie family knew. Once they get to Jackson, they have to “either send his to Jackson, or have Gillespie sue us, because he knowed someway that Darl set fire it” (Faulkner 134). Cash gives us a little insight into why Darl may have set fire to the barn. Before Darl even burns the barn down, Cash thought “how it would be God’s blessing if He did take her outen our hands and get shut of her in some clean way” (Faulkner, 134). Cash almost even justifies Darl’s actions, claiming “Darl seen that it looked like one of use would have to do something, I can almost believe he done right in a way” (Faulkner, 134). Had Darl been successful in burning down the barn and sacrificing Addie, he would have restored order to the Bundren family’s lives. But it doesn’t work, and just like Anse appears to be anything but stable, Darl is seemingly anything but sacrificial and
orderly. However, the second sacrifice made because of the first unorderly disturbance becomes his saving move. Darl must go to the state insane asylum, or the family will face legal action. This sacrifice works because it is paid by Darl and not one that Darl tries to have the corpse of Addie pay. Though this sacrifice seems like it doesn't bring salvation and order, “Darl is the sacrifice paid to the State so that the Bundrens can complete their epic journey and continue with business as usual” (O’Donnell, 334). The Bundrens are at a great impasse; they could lose everything if Darl is not sacrificed. In going to Jackson, Darl is fulfilling his role as Christ, saving the family from being sued, and establishing order again in the Bundrens’ lives. Like Anse, Darl initially does not appear to be fulfilling his Trinitarian role; however, the results of his actions will presumably bring order and therefore peace to the family. Darl fulfills his “destiny to be, not himself, but the world” (Bedient, 269).

Many scholars believe the “Christ” figure in *AILD* to be Jewel, mostly because Addie claims Jewel “is my cross and he will be my salvation. He will save me from the water and from the fire. Even though I have laid down my life, he will save me” (Faulkner, 97). And Jewel does save Addie from the water and the fire; however, his salvation does not extend to the rest of the family as Darl’s does. Furthermore, even though Addie seems to be disconcerted by Darl, their language is much more similar in complexity and content than is Addie’s and Jewel’s language. Darl and Addie are the only two Bundrens who extensively contemplate their lives, their purpose, their existence, and their surroundings. Charles Palliser asserts that Addie and Darl are connected through the barn burning and their rejection of any kind of deity. He believes that the two have a distinct relationship because of their acceptance of predestination that is caused without any kind of higher being (Palliser, 558-560). Although this is not my argument about the two, it does point out yet another connection between them. Because Addie is also part of the Trinity in *AILD*, it is more fitting for Darl to assume the role of Christ over Jewel since the two are more similar in nature. The broken relationship between them holds significance later in the analysis.

The last and final person in the Bundren Trinity is Addie—the Holy Spirit. The Holy Spirit is generally considered a guiding force in the world. Another way to look at this role is as Dynamism—a force that ensures movement and change in the physical and finite world (Starkey, Nov 2). This part of the Trini-
ty, however, is not physically present. Addie is the only character whose voice is heard but who does not have any kind of physical presence in the Bundrens' world. Although some scholars have argued that the chapters in the book do not necessarily have to be in chronological order and that Addie's chapter could perhaps have taken place in her mind before she died, Addie is certainly still a driving force for the Bundren family. It is because of her that they are given the opportunity to make the trip to town. Addie's death causes great chaos in their lives and they lose their identities and their understanding of the world (Sundquist, 292). Therefore, Addie becomes their temporary identities and offers them an opportunity for movement and change. She is the Dynamism present in their family.

But just like Anse and Darl fulfill their Trinitarian roles in unexpected ways, Addie in her lack of dynamism actually ensures that dynamism occurs. There is nothing changing or new about Addie. Addie in the beginning of her chapter asserts a philosophy: "the reason for living [is] to get ready to stay dead a long time" (Faulkner, 98), and by the end of the chapter, and presumably her life, she still has this same philosophy. Furthermore, Addie's only reason for making Anse promise to take her to Jefferson is revenge, and this feeling of needing revenge began early in their marriage and continued throughout her whole life. She is a static character (she is dead, after all) who does not seem to be able to inspire great change within the family; however, through her guidance as the "Holy Spirit," the family is able to bury their mother and rid themselves of her burden, find their own identities, and even get a new mother to replace Addie. Also, Palliser argues that Darl's burning of the barn is entirely linked to his connection to Addie and is a consequence that has been caused by Addie (Palliser, 559). If this is true, then Darl's first attempt at "salvation" and the event that caused his final sacrifice are essentially "guided" by Addie: the Holy Spirit guides the Son to the redemption of the family as would be expected for her role, though the means by which she does this are completely unexpected.

These three represent the Trinity in the novel, but they also do more than that. The Trinity is supposed to be a harmonious and working relationship, and the relationship between these three characters is far from that. Addie certainly has no love for Anse by the time of her death, and whether Anse loves Addie, or loved Addie, is questionable. Addie believes Anse is dead (Faulkner, 100), though this could actually imply that Anse
is dead to her. She resents him for violating her aloneness and even has an affair with Whitfield, the local parson (Faulkner 101). This affair results in an illegitimate child that Addie feels the need to make up for with more children (Faulkner, 102). The relationship between Addie and Anse not harmonious at all, and could even be called dysfunctional.

If Anse and Addie’s relationship is dysfunctional, the relationship between Addie and Darl is completely broken. Addie’s second pregnancy with Darl interrupted what little happiness Addie speaks of in her chapter. Cash had given Addie a reason for living because she knew “that living was terrible and that [Cash’s birth] was the answer to it” (Faulkner, 99). Addie describes her relationship between Cash and herself as a circle that included only them, and everyone else, including Anse and later Darl, was outside of that circle. Darl’s intuitive nature allows him to know that Addie does not love him. Darl responds to Addie’s death with “I cannot love my mother because I have no mother” (Faulkner, 55). This understanding contributes to Darl’s existential and questioning nature (Palliser, 559). Darl ponders his own identity because of his lack of a mother, and only finds that he exists because “Jewel is, so Addie Bundren must be” (Faulkner, 47). Since Darl knows that his mother loves Jewel, he can assume that if Jewel exists then so does Addie, and that if both of these two exist then he must also exist. It is only through the son that receives Addie’s love can Darl find some kind of existence. Addie’s distaste for Darl combined with Darl’s own perception of being unloved combine to create a very tense relationship between the two. This suggests again that the Trinity relationship is not what it should be.

The relationships between Darl and Addie and Anse and Addie are strained. The Bundren Trinity cannot function as a whole and complete unit: the Holy Spirit resents the Father and the Son, the Son recognizes the Holy Spirit’s lack of love and feels rejected, and the Father can hardly keep the family in line without causing them more difficulty. But unity is not the purpose of the Trinity. Faulkner uses this concept of the strained and dysfunctional Trinity to exemplify and explain the strained and dysfunctional relationships within the family. If the three most important figures in the family cannot reach some kind of functionality, then the other members of the family will not be able to reach functionality either.

Anse, Darl, and Addie are three of the most important and prominent figures in As I Lay Dying. Their relationship with
one another can be analyzed to understand why the Bundren family just "isn’t working." Looking at this relationship reveals a trinity that is dysfunctional within its structure. Anse is the unstable Father, who unintentionally fulfills his role as head of the family and brings stability to the family; Darl is the unorderly Son of Anse, whose sacrifices attempt and then allow the family to return to some kind of ordered normalcy and avoid a legal dispute; and Addie is the static Holy Spirit, who guides the family along their journey and inspires the sacrifice that returns them to regularity. This structure helps the reader to understand why the rest of the family functions as they do. Furthermore, understanding the Trinity present in the structure of the Bundren family helps in the understanding of how characters like Darl are constructed and why they act in the way they do.
Works Cited


Cranking the horror up to an 11: Dario Argento and **Suspiria**

Thomas Bond

It's a dark and stormy night - really dark and stormy. The girl can't get a taxi in the torrential rain, and Goblin is playing one of the most iconic horror scores ever recorded. The colors aren't just popping, they are throwing themselves at me, and what is that whispered scream that I keep hearing? Is it saying, "Witch"? When a dancer is brutally stabbed to death and hung from a glass window and the shattered glass descends to impale another girl, I have to take a step back and repeat Wes Craven’s classic line: It's only a movie, it's only a movie...

The film is **Suspiria** (1977), Dario Argento's Italian horror masterpiece of 1977, a film that many consider to be one of the scariest films of all time, a film that boasts what has been called the most vicious murder sequence ever put on celluloid, and it may be considered Argento’s best film, but the questions remain: What inspired it, and is **Suspiria** really "Giallo"?

**Suspiria** debuted in 1977 Italy, surrounded by violence on television, Communism, Socialism, and an awful season of terrorist attacks at all levels of the government and religion, including the killing of the leader of the Christian Democrats, Aldo Moro. These "leaden years," as they came to be called, were filled with economic depression, unemployment, and, as a result, much more people sitting on the couch watching television. It was a time for television to experiment, a time to grow, try new things. Comedy, horror, drama - they were all tested on the airwaves for feedback. But what proved to be the most popular - not only to the general public but to the eerily keen terrorists as well - was the new violence being shown. Violence was reaching new heights, the television producers pushing the envelope further than ever, and therefore pushing the audience as well. If you wanted to keep up, you just had to grin and bare it. But extreme action doesn't come without consequence. The public began to become numb to the extreme violence and was unable to differentiate between entertainment and reality. When the savvy terrorists began using the boobtube to make de-
mands, the public ate it up, but wouldn't dare leave the
couch to take action. This week's "episode" was too good,
another public figure was assassinated after all! Danger was
everywhere, all around. There were no warnings, no red
flags or stop signs. Is this why Argento blasted the audience
with the violence and color in his film, Suspiria? Was it a
commentary on the times? Or was he cashing in?

The use of the color red is so extremely heavy in
Suspiria that I can hardly hear the title mentioned without
also seeing the color red in my mind. Perhaps Argento was
still getting his previous film, Deep Red, out of his subcon-
scious, or maybe it was his subconscious thoughts of what
was happening at the time in Italy that pushed his color
choices. I vote for the latter. Red is everywhere in this film,
blasting forth from the exterior of the school, making it stand
out against the drab surroundings, and the red stretches
down the school's hallways, an inescapable passageway of
terror and warning. Red is the powerful lighting that our her-
oine comes out of when we first see her, and it is spotted in
numerous, and highly obvious, signs as she walks out of the
airport. It is a warning, no doubt, that where she is going
is...evil? At the very least we sense that where she is going
is not good. How do we know that what Argento was doing
here wasn't simply clever art direction, but in fact a lashing-
out against the communism and terror that were plaguing his
country?

When you think Communism, what else comes to
mind? Red. Why? It came to be known as the "Red Scare,"
and that is just what this film is: A scary red film. And what
else comes to mind when one thinks of Communism? Yes,
exactly, the "Witch Hunts." And it is the iconic (witch, witch,
witch) soundtrack that (Witch, Witch, Witch) drives this
(WITCH, WITCH, WITCH) point home. It is truly a film that
was formed in the subconscious of a savvy man who kept up
with his news. But the film is so powerful, so in-your-face,
surely there was more to it than just an outcry against com-
munism. Well, you're right.

His use of the color comes not just from com-
munism, but also from a group of terrorists known as the Red
Brigade. This was the group responsible for keeping Italy in
a grip of terror for a time, assassinating many prominent fig-
ures, including Aldo Moro. But here Argento found more
than his inspiration for color and sound, here he found his
theme. The Red Brigade were powerful and terrifying, yes, but they were made even more so by smoke and mirrors, by word-of-mouth rumors, by tricks. And how do the heads of the ballet school in the film keep control? Need I repeat the methods? The simple rumors that spread about the head director are enough to make the girls shudder. "What if she was actually here the other night?", the girls whisper to each other. They don't dare slack off with this in mind.

But who was this head director lady? No one had ever seen her, although some had "heard" of her - literally, some claimed they had heard her raspy breathing as she slept, but how could they really know if it was her? This sense of a mysterious "head of state" in the ballet school was strikingly similar to what was taking place outside of the film set at the time. Besides all of the violence, new autonomous regional administrations were being created across Italy, and it seemed as if there was major disconnect between the people and those in control. There was a giant metaphorical curtain between the public and the independently operating government. Dario Argento used this metaphor as the inspiration for a scene in his film: As the school is being infested with maggots, all of the students and teachers are to spend the night in one of the dance studios. A giant curtain separates the dancers from their professors, and the entire scene is lit, of course, in a deep, dark red tone. And when the whispers begin to circulate that the mysterious director is indeed sleeping behind the curtain, Mr. Argento's analogy is complete.

Before the gripping finale of the film, Dario Argento presents us with an odd conversation with a man who has studied the history of witches, which is what the teachers and director of the dance school are found out to be. The man speaks of the deep history of witches in the school, and the dark goings-on that have been taking place. Irrelevant it may seem on first viewing, this conversation is actually the nail-in-the-coffin of Argento's commentary on the times. A man knowing of the times in which he was living, he realized that the political violence threatening to overtake his country was in fact rooted in something much older, dating back to the 1900 assassination of King Humbert I, and it was this deeper current of Italian politics that he alludes to with his film. These murders of the dancers may
seem new, but these witches have been doing this, in some form or fashion, for a long time.

I feel as if I am only scratching the surface, with this being the first of a trilogy known as “The Three Mothers Trilogy,” and I can only wonder what the mother is in this film. Is it the dead director? Or is the mother he is referring to his homeland of Italy, and his sorrow at the current state of affairs it was in?

Only further research will tell, but I do know that Suspiria is so much more than just loud noises and flashy colors. Argento is speaking.

The question remains: Should Suspiria be considered giallo, the popular Italian horror sub-genre of the time? Many people will classify it as such when referencing the film, but research into the word and what it actually is leaves me to question.

The word giallo is Italian for “yellow,” and the name for the genre really comes from its attribution to cheap paperback novels that traditionally had yellow covers. So, the "genre" of giallo refers to not just films, but pulp novels as well. Furthermore, the term is widely associated with crime and mystery, which isn't to say that Suspiria isn't about crime or mystery, because it certainly has both. So, this is how the word began, and what it meant at the time, but words can evolve.

The films based off of these books were strict adaptations, in the beginning, and stuck very close to being solely about the crime and mystery. But soon, with advances in technology, and undoubtedly with the rise of brutal television violence, the film directors began pushing them into thriller/horror territory. The films soon became known for having elaborate, drawn-out death scenes, copious bloodshed and violence, and would be accompanied by very strange musical scores. This may be why Suspiria is considered giallo...

Soon giallo became something of its own within Italy, separate from the horror genre. Added to what it had already become were new, elaborate lighting styles and intense colors.

I am curious why a film that is considered to be Argento's best would be excluded from Wikipedia's filmography of giallo films. I am further curious why Wikipedia's page on Dario Argento lists Suspiria as coming after Argento’s giallo
days, being the first of his “supernatural years.” Was he free then, to make a film as loud and audacious as a giallo, without having to stick to the conventional rules of the genre? Is Suspiria a genre of its own? Or perhaps this is just further proof that my professors were right when they told me not to trust Wikipedia.
Bibliography


An Exploration into Theodor Adorno’s Criticism of The Rite of Spring

Joseph Belle

Introduction
In Philosophy of Modern Music, Theodor Adorno presents an interesting excoriation of the compositional style and indeed, the philosophy of the Russian composer Igor Stravinsky. He explains, “The history of modern music no longer tolerates a ‘meaningful juxtaposition of antitheses.’ Viewed in its totality...it has been nothing more than the history of decline, a retrogression into the traditional.”1 Adorno sees Stravinsky, Schoenberg, and their respective lineages, as representative of the two extremes of modern music aesthetic. He quickly praises Schoenberg and the entirety of the Second Viennese School as a triumph of progression. Further, Adorno sees the musical innovations of Schoenberg (e.g., twelve-tone serialism) as the necessary evolution in Western art music. In a sense, Adorno deems Schoenberg as the inheritor of Western art music, to the extent that dodecaphony diverges from the established traditions out of which it grew, and that his art form does not place “profit over culture”; an idea quite contrary to the path of the composers who have adopted a commercialism mentality that is “so far removed from the dominant forces of life today...”2

The Rite of Spring is an influential and an important 20th-century work that grew out of the modern era of music shortly before the First World War.3 Stravinsky, in his Chroniques de Ma Vie, describes the earliest conception as “a picture of a sacred again ritual: the wise elders are seated in a circle and are observing the dance before death of the girl whom they are offering as a sacrifice to the god of Spring in order to gain his benevolence.”4 This is carried out in two parts consisting of fourteen scenes. Both parts are designed to convey the elemental forces of nature such as masculinity (aggressiveness) and femininity (passiveness) and the “process of the birth and growth of the life forces.”5

The subject matter however, is not as distinct or remote as one might initially believe. Indeed, much of Russian art and
literature during the 20th century (admitted especially by the intelligentsia) promulgated and espoused the ideology of Scythianism, the "affirmation of Russia’s Asian identity, understood as spontaneous and dynamic, though also savage and chaotic." Thé Rite of Spring is an outgrowth of this Russian nationalist era and a prime example of this growing atmosphere of cultural tension and unease in Western Europe. In a sense, Stravinsky’s ballet is an exaltation of the "barbarically primitive, uncivilized mob, not hesitating to achieve its goals through cruelty and murder." 

This statement then, becomes the main criticism of Adorno against Stravinskian aesthetics. Adorno first argues that the composer’s aesthetics are anachronistic and traditionalist in the sense that his works continuously employ theoretical forms and structures of the past. One might reason that Adorno was largely unsettled by Stravinsky’s embrace of a stagnant tradition that had reached its end, instead of adopting the originality, inventiveness, and unorthodoxy of a compositional system like Schoenberg’s. 

Fundamentally, Adorno is asserting that Stravinsky, and similar composers, have not the capacity to create true art, nor is there an attempt; they merely appease the present culture industry, the “business-world rationality” and propagate “commercial mass production.” In short, Theodor Adorno suggests that modern music, in the manner of Igor Stravinsky “only contributes to the advancement of barbarism,” and that the pioneers of the Second Viennese School, i.e., Schoenberg, Webern, and Berg, promote real progress and advancement.

Further, Adorno sees Thé Rite of Spring as exemplary of this culturally emphasized regressiveness, viz., of violence. Even the first performance of the ballet gained considerable notoriety regarding its cacophonous display, “members of the audience whistled, stamped their feet and honked auto horns. The curtain was dropped in mid-scene. The composer was distressed and fled the theater in awful confusion…” 

Amongst this long denunciation of Stravinsky, Adorno mentions, perhaps somewhat strangely, that “Stravinsky and his school bring about the end of musical Bergsonianism.” Yet, in no other place of the Philosophy of Modern Music does he explicitly or directly refer to this Bergsonianism. Because no other reference is made to this system, one must wonder what Adorno meant exactly. Without certain knowledge of the above-mentioned system, we are left without the true perspective of Adorno’s attack,
and can in no way understand his position. Henri Bergson was a philosopher who posited a metaphysical theory of time and knowledge in his essay, An Introduction to Metaphysics, by outlining two principles of his system, namely, duration and intuition. Therefore, this essay shall present and explicate a plausible interpretation of Adornian criticism of *The Rite of Spring* through Bergsonian metaphysics. Section two shall explore the relationship between temporal loci in the ballet and duration. Section three shall examine the implications of sonic structures in relation to intuition. Section four shall provide a summative explanation of the conclusions obtained from the previous two sections.

**Rhythmic Instantiation Against Duration**

Henri Bergson developed a principle in his metaphysics that describes the temporal process of existence through perpetual motion. This idea then, is “the flowing of our personality through time...a ceaselessly changing process”; furthermore, “it is irreversible, straining always towards the future...continually creating newness or novelty...the inexhaustible source of freedom.” This principle of progressive change, Bergson calls duration (*durée*), which (as we shall see with all Bergsonian conceptions) is rather abstract and intangible, in the sense of being initially difficult to grasp.

Yet, it may simply be described as the universal or life-process of becoming without partitions or instances. He explains in a passage from *The Creative Mind*, that in order for us to understand time or change, we create distinct states that form temporal linearization. From this emerges our idea of time as being a sort of linear equation, wherein one may observe several points along a line from which we may select and analyze or plot a specific coordinate. He further states that this “is perfectly natural, yet nevertheless, an incorrect assessment.”

Philosophically, this can be dually analyzed. In one way, Duration is a gestalt, or perhaps a synergetic principle. In another way, however, it moves beyond this because partitioning or instantiation itself is an impossibility (gestalt implies the existence of parts). Musically, this principle can be represented as componential deconstruction and the source relation dichotomy. The first idea is the process that determines the musical operations to be employed in the work, such as melody,
harmony, rhythm, polyphony, homophone, counterpoint, etc. The second idea relates specifically to the time construction or point of reference within the music itself. Either the music is reflexive of modernity (showing of itself an expression of the composer’s spatiotemporal location) or is reflexive of the separate (an expression of the composer’s musical pursuit of a gradation from the present, either in the anterior or posterior direction). Thus, the musical counterpart of the Bergsonian principle of duration is represented as the combination of these two ideas: componential deconstruction and source relation dichotomy.

The most apparent and enduring musical example of this break form appropriate Bergsonian componential deconstruction, and thus of duration in The Rite of Spring, is the presentation of rhythmic instantiation. This concept in itself is not necessarily the culprit of anti-Bergsonian music aesthetic, but rather it is the continuous repetition of this instantiation of rhythm that thoroughly translates into a philosophic language contrary to Bergson. As has been previously explained, duration is the seamless continuance of existence. This implies a dynamic process that does not repeat and is not static. There are many examples of this in The Rite of Spring, but perhaps the better known section is the last movement of Part II: Danse Sacrale (Sacrificial Dance). In this section, the process of rhythmic instantiation is used so extensively that this section in particular could be said to be the culmination of anti-durational music (at least in this work) because the accounts of such instantiation are built upon each other to form a hierarchy of degrees of specificity. First is the aural implication, followed by the musical content or language, and lastly is the visual representation (which is the appearance of the score).

The dance is divided into two parts. The first part is the main idea of the work, represented in its entirety in the opening five measures. The second part consists of a shorter idea (mm. 11 – 12). The primary idea is the consequent, of which the secondary idea then is the antecedent. Both primary and secondary ideas together form the comprehensive idea of the movement, which is simply an antiphonal type gesture which aurally implies a kind of stagnation that is wavering but does not proceed forward. In relation to the musical language, Stravinsky uses obstinate and repeated rhythmic fragmentation. This in itself is the main embodiment of anti-
duration sentiments, as explained by Bergson because the musical content, similar to the aural implication, provides an obvious experiential sense of temporal stagnation.

In terms of visual representation, each measure may be considered a complete expression in itself. This is plausible because the visual presentation of constant metrical alternation creates a psychological response of division within the observer, which further yields the comprehension of verticality and localization as being the music, not horizontality and mobility. Therefore, in all three hierarchical categories, the expression of rhythmic instantiation is found to be the converse of dynamicism qua duration.

**Sonic Structures as Disruption of Intuition**

Igor Stravinsky makes extensive use of complex polytonal sonic structures in *The Rite of Spring*.\(^{21}\) Such elements in themselves seem to foster a deviation from appropriate expression in this particular work.\(^{22}\) The music itself means to capture the “fertility rites of ancient, pagan Russia” and the “sublime uprising of Nature renewing herself” yet, one must wonder if the musical language is accurate in its attempt.\(^{23}\) This seems to be one of Adorno’s points of criticism against Stravinskian composition, in that he employs “the subjective aestheticism of the objective attitude.” He further claims that Stravinsky tries to reconcile classical and pre-classical art form with modern art expression but fails, “the devices of the eighteenth century...once taken from their context, are painfully dissonant both in the literal and figurative sense...”\(^ {24}\)

In Bergsonian metaphysics, this proposition by Adorno would then originate from the negation of the principle of intuition, i.e., Stravinskian music (and The Rite of Spring in particular) strongly supports the process of analysis. Intuition then, is the objective truth (or attitude) of the thing, because it is the thing observing itself from within.\(^ {25}\) In relation, analysis “is the operation which reduces the object to elements already known, that is, to elements common both to it and other objects. To analyze, therefore, is to express a thing as a function of something other than itself.”\(^ {26}\) This is exactly what is produced from The Rite of Spring, an impression of a representation of a separate spatiotemporal event. In other words, the entirety of the ballet itself is the culmination of Stravinsky’s thought about a particular external depiction of Scythia through subjective rhythmic and harmonic language.
This in no way can be a product of Bergsonian intuition. Rather, it is an expression of the source relation dichotomy. In attempting to capture an objective element, Stravinsky is caught analyzing the past, in the Bergsonian sense, in an effort to portray the past. Yet, he cannot successfully demonstrate this because his corporeal existence is, in itself, separate from the time construction within The Rite of Spring. Analysis then, is the futile effort to capture the perspective of being-in-time, from the actual perspective of being-outside-time. This postulation may be hierarchically partitioned.

At the superordinate level, there exists the problem of the external observer (subject) perceiving the thing observed (object). The relevant matter is Stravinsky perceiving or contemplating the actuality of pagan Russia. This is the question: is Stravinsky pagan Russia? Is he what The Rite of Spring seeks to capture? The answer to both is that he is not; therefore, analysis occurs at the superordinate level. At the basic level exists the problem of the thing observed (object) being the reflexive of the separate. The question becomes: is the music, indeed, is The Rite of Spring in its entirety, of Scythia? Is it spatiotemporally equal to what is being portrayed onstage and musically; that is to say, is The Rite of Spring the current state of existence?

The answer again to both is no. Consequently, analysis occurs at the basic level. Finally, the subordinate level is presented. Herein lies the problem of the external observer’s bias (subjective perspective) being interjected as the thing observed (object). The question arises: is Stravinskian aestheticism, and therefore, all employed musical operations, in every aspect, a derivation of Scythian life or even the original itself (i.e., not a derivation, which implies some kind of feature distinction rather, Scythian life as it occurs)? Once again, the answer obtained is no, and analysis occurs.

Thus, Bergsonian analysis pervades the extremities of Stravinsky’s ballet to such an extent that it becomes saturated, which is brought about by the failure of the contained sonic structures to basically manifest a particular time. Indeed, for the music to be a form of intuition and not of analysis, The Rite of Spring would have to be the expression of time as it happens.

Conclusion
In this particular exploration into Adorno’s criticism, The
Rite of Spring becomes a work that propagates a music aesthetic that is diametrically opposed to any kind of Bergsonian understanding. In summation, there are several points that need to be recalled in order to fully comprehend this particular interpretation of Adornian criticism in considering the system of Bergsonian metaphysics. Firstly, Stravinskian aesthetics proclaims an antithetical sentiment towards Bergsonian metaphysical principles and is therefore its absolute converse, specifically in relation to duration and intuition. Secondly, duration is musically represented as the gestalt formation of the work, which consists of: componential deconstruction and source relation. Thirdly, componential deconstruction in The Rite of Spring produces rhythmic instantiation, which suggests immobility, i.e., the opposite of duration through aural, technical, and visual forms. Fourthly, intuition is musically represented as complete authenticity and objectivism of the work. Fifthly, the source relation dichotomy in The Rite of Spring presents the sonic structures as anachronistic and being-outside-time; therefore, it is a product of analysis, i.e., it is the opposite of intuition at the superordinate, basic, and subordinate levels.
Endnotes

1 Theodor W. Adorno, Philosophy of Modern Music (New York: Continuum International Publishing Group, 2004).

2 Ibid., 9 – 10. This is also a point of criticism that Adorno aims specifically at Stravinsky and generally at other composers who employ some kind of conventional, facile, or kitsch musical language such as the Finnish composer Jean Sibelius and the British composer Sir Edward Elgar.

3 Stravinsky’s conception of the ballet began as early as 1910 CE whereas the compositional drafts began in 1912; WWI began in 1914.

4 He seems to be referencing the Hegelian concept of determinate negation or sublation, i.e., the synthesis of opposites, both thesis and antithesis. In this Hegelian sense, sublation produces progress and forward motion. Boris Mikhailovich Yarustovsky, foreword to The Rite of Spring (New York: Dover Publications, 1989), vii.

5 Ibid., viii.


7 Yarustovsky, viii

8 This contention against the established compositional technique is directed at harmonic and melodic language, form, and its limits in constructing novelty. The extent of musical possibilities within traditional musical language had been completely saturated and all variations that might be rendered were exposed. Briefly, tonality had reached an end. “The historical innervation of Stravinsky and his disciples succumbed to the temptation of imagining that the responsible essence of music could be restored through stylistic procedures.” Adorno, 135.

9 Ibid., 10 – 11.

10 “Certainly it was to remain the most notoriously violent score of a time when huge, noisy orchestras and harsh dissonance were more or less commonplace appurtenances of the new music. The primitive imagery… had always carried a certain revolutionary tone…” Stephen Walsh, “Stravinsky, Igor, §3: The Early Diaghilev Ballets, 1910–14,” Grove Music Online, http://www.oxfordmusiconline.com/subscriber/article/grove/music/52818pg3 (accessed April 29, 2011).

11 Yarustovsky, vii. In analyzing from the perspective of Adornian criticism, this adverse reaction from the audience is a circumstance of irony in that the members of the society are jeering and rejecting the very idea of which their society fosters.
Endnotes (Cont’d)

12 Bergson was a contemporary of Stravinsky and gained his greatest renown during the early part of the twentieth century in Paris.

13 Perpetual motion as the subject above is not to be understood in the sense of physicality, corporeality, or tangibility. This is of course a study in abstractions, viz., metaphysica: "the things after the natural."


15 In refuting this common error, he points to the famous example of Zeno’s paradoxes on motion. In particular, the account of the perpetually moving arrow.


17 Pure Bergsonianism might be hesitant at quantifying music into substruc- tures; for all practical purposes, it is necessary.

18 It is possible to include two other ideas along with componential deconstruction and the source relation dichotomy: formal construction, which may be understood as the mental conception or abstraction of a musical work, and theoretical analysis, which may be understood as the initial concretization of the musical concept.

19 Furthermore, the numerous reiterations of the temporal loci elevate rhythm to a degree of self-contained and independent idea.

20 The measure numbers are in relation to the beginning of the movement.

21 The element of polytonality is the subject of focus because it is, along with rhythm, the point that is the distinguishing factor in the work.

22 This "appropriate expression" is the main philosophical point of this section and is explained further.


24 Adorno, 203.

25 This is possibly likened to the idea of apperception.


27 Similarly, intuition is the authentic view within duration, whereas analysis is the demarcation or immobilization of duration.
Endnotes (Cont’d)

28 The apposite content is of course related to the source relation dichotomy, but it is also related to the formal construction.

29 It is not that polytonality used by Stravinsky is a failure itself, but it becomes a failure in so far as its goal is to represent something else, ergo the act of analyzing.

30 For Adorno, this must at least be contemporary or something dynamic within its own time, which is a reason of his praise for Arnold Schoenberg.

31 Aurally, it is the repetition of a single idea that presents stagnation to the listener with no indication of progressive movement. Technically, the use of ostinati (continually repeated musical phrases or rhythm) and rhythmic fragmentation create temporal stagnation. Visually, the form of the score presents division and separation within each measure, conceivably equaling verticality and therefore, stagnation.

32 The superordinate: the subject does not equal the object. The basic: the object does not spatiotemporally equal the current state of existence. The subordinate: subjectivity does not equal objectivity, i.e., the observer’s perspective does not equal the perspective of the thing observed.
Appendix A

Musical Figures

Figure 1. Opening Measures of Sacrificial Dance

Figure 2. Measures 10 – 12 of Sacrificial Dance
Bibliography


Television's Effect on Societal Dance

Devon O'Fallon

In today’s society, television has the ability to hold major influential power. Throughout the centuries, such power has been harnessed within the development of American social dance. Television programs reflect how presenting dance through the media effects society. Discovering whether dance on television presents itself positively through media outlets can attribute to the development of methods to market dance for future success. Prevalent trends developing as a result of television programs exhibiting dance can provide insight on what allows dance to become popular among society. Throughout the twentieth century and into the twenty-first century, the media has—and will continue to control a large portion of what society deems important. Television shows including American Bandstand and Hullabaloo have made huge contributions to the dance scene in twentieth century society; the motivations, causations, and consequences of these TV series have influenced social dancing across the ages.

Together, American Bandstand and Hullabaloo took their part among the television shows providing society with new dance crazes and the music to match. Television was presented with the opportunity to air programs such as these, and the fusion of trendy dance moves and the rise of rock-and-roll music caused not only a sensation among society, but also a steady income for those in the entertainment industry. American Bandstand, under the hand of Dick Clark, understood how introducing dance in conglomeration with musical debuts would be an appealing option for television programs (Jackson 208). Society found the dancers on television to be relatable and easy to mimic. In order to sustain the relate-ability, American Bandstand’s performances did not thrive on professional dancers. The chosen dancers catered to society at large, often beginning a show with awkward teenage dancing with which most of society could identify.

American Bandstand showcased numerous dances that ignited societies energies to gather and dance. Many of these dances are said to have originated through American vernacular dances, however altered for the twentieth century. These influential performances included dances known as the
Mashed potato, the Chicken, the Fish, and the Monkey (Stearns 4).

Following the evident success of *American Bandstand*, a copious amount of television programs began to exhibit dance. One of which we still see the transpirations today. Baltimore’s *The Buddy Deane Show* inspired what we know as the Broadway musical, *Hairspray*. This musical gives us a glimpse of society’s minimal acceptance of cultural integration on television and the dance programs during the twentieth century. *The Buddy Deane Show* had minimal, if any black dancers and chose to cancel the program before they were forced to integrate completely (Austen 41).

During the 1950s-1960s, Philadelphia’s ethnic composition compared to that of Baltimore’s was much more accommodating to the social dance scene. A large portion of the success *American Bandstand* developed can be attributed to its location in Philadelphia. The blend of working-class Italians and blacks led to the progression of music and dance styles toward blues and rock ‘n’ roll (Jackson 26).

Society’s exploration and acceptance of dance on television after *American Bandstand* brought upon even more television programs to exhibit dance, specifically *Hullabaloo* (Austen 41). Although *Hullabaloo* only aired for two seasons, the effects can still be seen through society. It followed the proven method of success presented by *American Bandstand*, showcasing hit songs and singers. However, *Hullabaloo* began by utilizing dancers from Hollywood. The element of relatability was lost, “the authentic teen-age dancers disappeared… the boy dancers became once more indistinguishable from the girls” (Stearns 6).

*Hullabaloo*’s main focus was on the dance groups and although society could no longer relate as well to the dancers as before seen in *American Bandstand*, society began to recognize Hullabaloo dancers and their credibility rose. Michael Bennett, now a renowned choreographer began as a dancer on *Hullabaloo* (“The Arts”).

The historical happenings and progressions of dance in the twentieth century were directly related to the state of society. Post-World War II provided the economy with energy and the necessary outlets for successful television programs. The war allowed television programs to be broadcast nationally; they could reach almost every home in America. Successful television programs were careful to take into consideration all
elements, outside television, that may influence what social dances would gain the most popularity. The television industry recognized the necessity for an outlet to channel society's energies and emotions, therefore altering their programs to fit these needs with social dances. It was through these alterations that the television industry furthered their understanding of how a simple, lighthearted dance could become an instant craze across the nation (Jackson 208).

"In our dancing, as in our ideology and diplomacy, we show who we are, and what America is in the twentieth century" (Needham 123). Catering to what society could relate to and what they wanted to see is what made American Bandstand and Hullabaloo, respectively, monumental in the development of social dance in America. Specific choices were made concerning who would perform either on screen, or only behind the scenes. The connect-ability of kids dancing on television and the ones in society became one of the top reliable methods to producing a successful television show—as shown by the financial success of American Bandstand. Following these methods, television shows were able to spread dances to an entire nation, effectively spurring countless social dance crazes (Pillich 3). Understanding the realities of a culture or society is necessary in order to create such a dance craze. Factors that may inhibit a culture from joining the bandwagon of social dances cannot be ignored, which ultimately lead to a style of dance that incorporated varying ideas and customs to be adapted for the melting pot of twentieth century society (Pillich 5). American Bandstand acted as a buffer between Black and the White communities. Dances were introduced by the Black communities and modified by Bandstand in order to be acceptable for White society (Jackson 211).

One such dance made a profound impact on society, although protested by parts of society because it was attributed to the evils of social dance it was a sensation across the nation (Needham 9). The racial barriers were broken with the introduction of Chubby Checker and "The Twist." When Checker performed "The Twist" on American Bandstand, it was controversial because society was witnessing a Black man suggestively twisting his hips in public. However, with American Bandstand’s support behind him, "The Twist" topped the Billboard charts. Checker explained, "I may have started the whole nation twisting, but I couldn't have done it without Dick
Clark and American Bandstand” (Jackson 207).

To further explore the crucial elements that push a dance from screen to society we must consider the elements of influence, the audience, the choreographer, and the music. Each of these elements must be addressed when formulating a television program with dance; however, the largest and most dynamic element of the three is music. "Music, the most important, affected the whole concept of social dancing from its beginnings" (Pillich 3). Dick Clark displayed an uncanny ability in understanding what type of music had the ability to lead to social dances, what type of music society craved (Jackson 137).

Dance in the media undoubtedly had an irrevocable effect on society in the twentieth century. Beyond the ensuing dance crazes, shows such as Hullabaloo provided society with the opportunity to witness professional dancers. The availability of dance provided by television allowed audiences previously untouched by the joy of dance to not only witness performances but to take part in them at home by taking part in a dance craze. Sherril Dodds, a student at the University of Surrey doing doctoral research on ‘video dance’ conceived her notions on television as a platform for viewing dance:

My formative experiences of dance spectatorship were not through the context of live theatre, but through eagerly watching television adaptations of stage works that lay beyond my financial means or geographical reach (Dodds 1).

The abundance of television programs showcasing dance in the twentieth century led into the realm of the twenty-first century where the exposure of dance is massive on television. Through reality and competition dance programs to choreographic videos on YouTube, the potential for wider audiences is immeasurable (“The Arts” 4).

Television’s continual evolution and influence upon social dance is evident across the centuries. By seeing the transition in society post World War II with American Bandstand in the fifties, presenting new age music and simple dance steps to match, to the entrance of Hullabaloo in 1965 bringing more professional dancers and their talent to society’s eye, understanding of the effect television had on social dance presents an articulate idea of what motivates society (Jackson
Both *American Bandstand* and *Hullabaloo* understood what would motivate society in order to spur interest and demand action through dance on the media (Jackson 255). The ensuing results ever-present today in the growth of musicals on television as well as endless stores of choreographic works on YouTube (*YouTube*). Allowing dance to be accessible through the media broadens the audience. It allows the patronage of dance performances to reach into the homes of those unable to travel to New York to see a Broadway musical.

The ingenuity of creating dances that would capture audiences across America and utilizing the National television outlets after World War II to not only promote dance, but bring society together on common ground, as seen through the countless dance crazes is a positive use of television's influential power. The stimulus for large social dances and other television programs to continue to promote dance has been amplified over time. Television no longer has only influential power on society, but a much stronger power to captivate millions of viewers for extended periods, allowing dancing to become a highlight of television in today's society.


Intolerant Voices in a Just Society

Kimberly Pogue Jenkins

“Congress shall make no law respecting an establishment of religion, or prohibiting the free exercise thereof; or abridging the freedom of speech, or of the press; or the right of the people peaceably to assemble, and to petition the Government for a redress of grievances.”

The First Amendment is the foundation for the other freedoms enjoyed in our society, and is considered by most Americans to be almost inviolable. We frequently hear the thought expressed, “I may not agree with what you say, but I will defend to the death your right to say it.” Yet how can such noble sentiments as this be contrasted with statements such as “Fags Burn in Hell” or “Fags are Nature Freaks?” When the Westboro Baptist Church issues declarations against the United States Armed Forces which are found to be offensive by the vast majority of Americans, society is forced not only to examine whether such speech is protected by the First Amendment, but also if a tolerant, well-ordered society can condone offensive behavior of this type.

Marine Lance Corporal Matthew Snyder, 20 years old, was killed while serving in Iraq in March of 2006. His family made arrangements for his funeral at the Catholic Church in their hometown in Maryland, and notice of the funeral time and location was given in the local paper. Fred Phelps and other members of the Westboro Baptist Church (“Westboro”) staged a demonstration on public land near the funeral, as well as two other locations, carrying signs that read, “Thank God for IEDs,” “Priests Rape Boys,” “You’re Going to Hell,” and “God Hates You,” and various other similar sentiments. No violence or verbal confrontation occurred, and the picketing was conducted in compliance with local law. Matthew Snyder’s family could see the tops of the picketer’s signs, but did not know what they said until he saw news coverage of the events on television later. A few weeks later, one of the picketers posted a blog on Westboro’s website, commonly referred to as the “epic,” which contained accusations that the Snyders were responsible for the death of their son by raising him to serve the devil and the Catholic Church.
Albert Snyder, Matthew's father, filed suit against Fred Phelps and Westboro for intentional infliction of emotional distress, intrusion of seclusion and civil conspiracy. A jury awarded Snyder millions of dollars in damages, but Westboro appealed on the grounds that the speech was protected by the First Amendment. The case was reversed by the Fourth Circuit, ruling that Westboro was protected by the First Amendment, and this reversal was upheld by the United States Supreme Court. A determining factor considered by the Court was whether the demonstration was of a public or private concern. Speech is considered to be of public concern when it is "relating to any matter of political, social, or other concern to the community" (Connick v. Myers, 461 U.S. 138). While the ideas espoused by Westboro may be offensive to most of the public, they do concern social and political matters involving the entire society, not a particular individual. The fact that the demonstration occurred in connection with the funeral cannot be considered to make it a private concern. In the Opinion of the Court, Chief Justice Roberts wrote, "While these messages may fall short of refined social or political commentary, the issues they highlight – the political and moral conduct of the United States and its citizens, the fate of our Nation, homosexuality in the military, and scandals involving the Catholic clergy – are matters of public import." Further, the statements on the signs "were not provably false, and were expressed solely through hyperbolic rhetoric." The Court was quite clear that they would not suppress distasteful speech such as this in order to protect public debate. However, while the facts of this case considered by the Court can support this ruling, a further examination of the ideas propagated by Fred Phelps and Westboro leads to more complex questions over what is appropriate material for public discussion.

The Westboro Baptist Church was founded in 1955 by Pastor Fred Phelps, and is located in Topeka, Kansas. The self-described “Old School Baptist Church” claims to exist to publicly expound the doctrines of the Bible to all men. Central to their faith is the teaching that God’s wrath and punishment will be directed towards both individuals and societies that do not fully embrace all facets of their doctrine. They believe that modern American society is doomed to be destroyed by God for its acceptance of sexual relationships between anyone other than one husband and one wife, and perceive “the modern
militant homosexual movement to pose a clear and present danger to the survival of America.” To proclaim their message of impending judgment, the members of Westboro have conducted “peaceful sidewalk demonstrations” carrying “large, colorful signs containing Bible words and sentiments, including: GOT HATES FAGS, FAGS HATE GOD, AIDS CURES FAGS, THANK GOD FOR AIDS, ...THANK GOD FOR DEAD SOLDIERS,...GOD HATES AMERICA...”

They do not deny that they preach hate, “Because the Bible preaches hate...The maudlin, kissy-pooch, feel-good, touchy-feely preachers of today’s society are damming this nation and this world to Hell.” However, they purport that their motive in picketing funerals and posting hateful words on their website is compassion. “Is it mean, hateful, uncompassionate, etc? I’m sure it is, according to your standards. However, according to my standards, it would be infinitely more mean, hateful, uncompassionate, etc., to keep my mouth shut and not warn you that you, too, will soon have to face God.” In picketing the funeral of Matthew Snyder, Westboro maintains that it was simply preaching its message in a public manner; yet in the “epic,” Matthew Snyder’s parents were accused of not raising him to serve God, but to serve the devil through the Catholic Church, directly resulting in God’s killing their son.

Westboro focuses much of its attention on America’s acceptance of homosexual rights, and claims that this particular sin is the most abhorrent to God. The repeated use of the word “fag” is defended as a contraction of the word “faggot,” meaning fuel for a fire or kindling. They teach that homosexuals are fuel for the fires of God’s wrath and will burn in hell, therefore they use this word. They do not limit their preaching to this subject only, claiming that the tsunami that killed so many in 2004 was God’s just punishment for the sin of idolatry in those countries affected. They teach that support of the Catholic Church is tantamount to supporting the rape of children and idolatry. While it is difficult to quantify, perhaps the most disturbing allegation made by Westboro is depicted on a sign proclaiming, “You’ll Eat Your Babies” portraying a baby on a hamburger bun that says, “Bitch Burger.” In a document entitled, “All the Ways the Citizens of Doomed America Do and Further Will Eat Their Children,” Westboro gives its views, interspersed with various quotations from the Bible, that America will be physically eating its own children. This essay ends with the stunning summation,
“Remember, Obama’s roots are deeply sunk in Africa, and his heart lies in Africa. Can you name a single place in the world that needs food more than Africa? Imagine how Bloody Beast Obama will be licking his chops at the thought of using the billions of dollars of fake money to pay a lot of worthless young white women to bear children, and nurse them for a year or so, in order to ship those freeze-dried plump white babies to Africa to meet their food needs?"

None of these matters was before the Court when it ruled in Snyder v. Phelps. In upholding the First Amendment rights of Westboro, the Court was only considering the picketing of the funeral, which was conducted in accordance with the law of that time. The judicial reasoning behind the ruling is easy to follow, because the Court properly limited itself to the narrow question of whether the actions of Westboro on that day met the criteria for intentional infliction of emotional distress, and whether its actions on that day were protected by the First Amendment. To consider, however, whether intolerant doctrines have a proper place in the public sphere is a question which has been taken up by many political philosophers.

Perhaps the most influential political philosopher in recent times is John Rawls (1921-2002), a former professor at Harvard University. Rawls’ theory, which he called justice as fairness, offered a framework for establishing a just society. Central to his concept is the understanding that government should not be based on any overarching doctrine, but instead must be freestanding. It cannot be built on any religious or non-religious comprehensive worldview or philosophy. In the introduction to his book, Political Liberalism, Rawls defined the central question relating to his ideas as, “How is it possible for there to exist over time a just and stable society of free and equal citizens who remain profoundly divided by reasonable, religious, philosophical, and moral doctrines?” The framework he proposed keeps this question in mind in all its aspects. Rawls attempted to create a liberalism broad enough to accommodate all viewpoints and allow everyone to participate. He recognized that there will always exist in society a reasonable pluralism of ideas. All members of a society must be able to participate if they are to be expected to endorse that society.

Rawls believed that reasonable citizens would arrive at
a construct that agrees on two principles, the liberty principle and the difference principle. The liberty principle would guarantee each person a set of basic liberties or rights; everyone would have equal rights; and these rights would not be merely formal, but would be guaranteed in availability and access. Among the basic liberties Rawls listed freedom of thought and liberty of conscience, and free political speech. He considered free political speech to be of such great importance that he devoted sixteen pages to its clarification and defense, as will be examined later herein. The difference principle recognizes and allows social and economic differences the members of society. However, all citizens must have access to positions of authority, and the inequalities must work to the benefit of the least advantaged members of the society.

To accomplish inclusiveness in determining the structures of government, Rawls proposes that an Overlapping Consensus must be constructed from all reasonable viewpoints, because a comprehensive doctrine alone is never appropriate for constructing a political framework. All participants, coming from a reasonable pluralism of worldviews, must agree on a set of political values which can be affirmed by all. Reasonable participants will listen to other points of view and allow them to be included in the decision making. This is the alternative to the holders of each comprehensive doctrine simply waiting until they have enough power to dominate and force their point of view on or destroy those who hold to other comprehensive doctrines. Further, establishing an overlapping consensus creates stability, since members of society are agreeing to the terms and not just going along because they have been forced or coerced.

For a view to be considered a comprehensive doctrine, it must include its consideration of what is of value in human life, ideals of morality and behavior in families, friendships and associations, and apply to all areas of life. Westboro certainly seems to fit that definition, claiming to base all of its beliefs on the Bible, and maintaining that rules of conduct in all areas of public and private life are to be found therein. It does not, however, allow for any deviation from the standards it believes are established by the Bible, and would consider a reasonable pluralism of ideas to be repugnant. So while its doctrines are certainly comprehensive, Westboro could not participate in an overlapping consensus.
The overlapping consensus must be built on principles, not just serving one’s self-interest. If one agrees to a construct only until his particular group gains enough power to impose its comprehensive doctrine on other, the consensus would simply be a *modus vivendi*, and would only lead to short term stability. Instead, in Rawls’ construct, moral values are endorsed for their own sake, not because they serve a particular interest. Those who support these political values would not change their stance if their viewpoint became dominant. The overlapping consensus remains at all times neutral on comprehensive views, and the basis for agreement is a shared political culture. Whether a comprehensive view is true or false has no role in the public debate. Political values are enough for the purpose of the construct, and no comprehensive worldview is needed. Each worldview can endorse the political principles for its own reason, but the principles remain the same.

Rawls explained a process for developing an overlapping consensus to answer those who would say that his ideas are utopian. First, citizens have an ability to accept reasonable political principles; second, when citizens believe that the political processes are just, they will take part in the processes if others will, also; third, others who are doing their part will begin to trust the processes; fourth, trust builds as the processes advance; fifth, citizens trust the institutions more as they are affirmed by more and more participants. The ever-growing sense of trust lends stability to the framework.

Another means for overcoming distrust in the political systems is developed by Rawls in his concept of public reason. People are skeptical of a system in which they sense special interests. When planning a political system and making other foundational decisions, Rawls insisted that public debate be limited to political values only, and shall not include any comprehensive doctrine. Members of society have a duty of civility toward one another, a moral obligation to be able to explain their advocacy of a certain principal in political terms only, and in terms that they can expect others to endorse. We must be willing to listen to others and alter our views if we are convinced by what they say.

Nonpublic reason is appropriate only in what Rawls called “background culture,” such as social clubs or churches. Any reasoning deriving its authority from a comprehensive
worldview would be nonpublic reason, whereas public reason can only derive its authority from sources accepted by all in the overlapping consensus. In all matters involving constitutional essentials, basic justice, political advocacy, campaigning, legislative debates, judicial determination, and voting on fundamental questions, debate must be limited to public reason only.

The requirement of public reason limits the scope of public debate. Each citizen or official, whether discussing an issue or voting, must derive his reasoning from non-controversial sources and be able to defend his reasoning publicly. Others should also be able to defend our reasoning, since reasoning from a comprehensive doctrine is disallowed. The ultimate test given by Rawls suggests that we ask ourselves how our argument would seem to us if it were being viewed as a Supreme Court opinion. If all citizens vote and conduct their public debates by use of public reason only, the theory of justice as fairness is legitimized.

The only time Rawls saw a possible legitimate use of nonpublic reason is when society is not well-ordered, and the basic rights are being denied to a segment of the population. As an example of such a situation, Rawls mentioned Dr. Martin Luther King Jr.’s frequent use of Biblical imagery and terminology in public debate during the civil rights movement. Since society was not recognizing basic rights, and since other means were not as effective, Rawls allowed that this is a proper use of reasoning from a comprehensive doctrine. However, he maintained that this nonpublic reason can only be used for the public good, and not to convert others to that comprehensive doctrine.

In contrast to the demands imposed by public reason, Rawls also defended an almost limitless right to freedom of speech in his society. He fixed three points to defend his position. First, there can be no such thing as the crime of seditious libel. The government must not enact law that prohibit citizens from engaging in speech that embarrasses, challenges or discredits the political establishment. A citizen must always be free to severely criticize the government, and in fact, Rawls considered a society’s toleration of such criticism as the true test of whether free speech exists. He further states that once all laws against seditious libel are disallowed, the other fixed
points are much more readily established, including the second point, a truly free press. Speech regarding politics, religion and philosophy can never be censored in a free society.

Third, the advocacy of subversive doctrine must be fully protected. Rawls defined it as the espousing of political doctrines, including revolution or the use of force, to effect political change. Subversive advocacy is more than just calling for revolution, it gives reasons for revolution. If subversive advocacy is suppressed, the discussion of the reasons for change is also suppressed. In fact, protection of free speech in and of itself is an alternative to revolution, thus protecting all of the other liberties. A well-ordered society is stable enough to withstand subversive advocacy, it can use just means to prevent revolution, and the reasoning supporting subversive advocacy can be used to possibly improve society.

Rawls permitted the infringement of free speech under certain circumstances, including libel and defamation, and when the speech is meant to incite the immediate and unlawful use of force, and the speech makes this result likely. He specified, though, that the clear and present danger must be carefully considered, and there must be a high probability of danger to the system of justice and to the basic liberties themselves. The loss of freedom of speech may be justified to prevent greater damage to the other liberties such as freedom of thought, and there must be no other alternative to protect the basic liberties.

Westboro's speech, while controversial and possibly offensive, does not rise to the level of subversive advocacy. Westboro seeks to differentiate itself from groups such as the KKK, Aryan Nation or militia groups by denouncing violence of any kind. It condemns the U.S. military and the government for what it perceives as support for an immoral lifestyle, but while many warnings are given predicting impending doom at the hand of God, Westboro never threatens physical force itself, and never incites others to do so. If it is to be prevented from expressing its ideas in a public manner, it cannot be on the basis of presenting a clear and present danger.

A conflict seems to emerge between Rawls' almost limitless support of the freedom of political speech, and his demand that political debate be conducted solely on the basis of public reason. Of what use is free political speech if it cannot
be included in public discourse? Rawls has been criticized by several contemporary political theorists, including Jürgen Habermas and Michael Sandel.

Habermas reaffirms Rawls insistence on limiting public argument to "natural reason" only, as this is what allows the separation of church and state, but he goes on to assert that this exclusive use of reason is only to be applied to governmental institutions, courts and legislatures. Private citizens, organizations, churches and even candidates are held to a much less strict standard. Many religious people are convinced that they must make all decisions based on their comprehensive doctrine, and not on any outside reasoning. A state which protects fully the freedom of religion of these members of society cannot then demand that they abandon the teachings of their faith when voting or discussing political matters. He views this as forcing them to split their identities into two parts, one public and one private. Further, by being unable to divorce themselves from their worldview, these citizens would be unable to participate in Rawls-like society.

Habermas instead proposes that every citizen be free to express and give reason for his convictions in whatever terms he chooses, including those from his comprehensive doctrine. However, each citizen must also be aware that only secular reasoning will be considered in matters of government, politics, legislature and the judiciary. Citizens may contribute to public debate using language and ideas from their comprehensive doctrine, while decisions involving public policy and justice may be made solely on the basis of secular reasoning to ensure that no policy will be enacted according to the religious belief of a dominant majority. Any public policy must be formulated and explained to the public in a language which is understandable to all.

Far more critical of Rawls' theories is Michael Sandel, and he raises several objections in his review of *Political Liberalism*. First, Sandel disagrees with Rawls' insistence that all participants bracket their comprehensive doctrines when discussing public matters. Sandel reiterates Habermas' objection that such bracketing forces a citizen to split his identity into a public and private identity. He then takes the argument further in questioning not only if such bracketing is possible, but also if it is expedient. Rawls is unwilling to
declare that claims asserted by holders of a comprehensive doctrine are right or wrong, true or untrue, since taking such a position would make reaching an overlapping consensus impossible. Sandel argues that if it is possible that such a claim is true, one cannot then ignore the implications of the claim, using the Lincoln-Douglass debates as an example. He maintains that those debates were not simply about the morality of slavery, but were instead about whether the nation should set aside a moral disagreement for the sake of a political compromise. Taking Lincoln’s argument that it is illogical to claim that one does not care if a moral wrong is voted up or down, Sandel defends Lincoln’s right to use moral reasoning to oppose Douglas’ neutrality on the issue. “You cannot be neutral on a moral wrong,” Sandel has stated.

Sandel also questions whether it is possible to identify principles of justice without answering hard moral questions, and states that it is impossible to even identify rights without a conception of the good life or morality. He claims that attempting to do so will leave an emptiness and that intolerant voices will fill that vacuum. Further, he questions our ability to determine what justice should be apart from input from moral comprehensive doctrines. “People want to define and defend rights without having to contend with these messy arguments. It doesn’t succeed politically or philosophically when we try to sanitize or bracket the underlying religious questions and decide on other grounds. People aren’t fooled by that. It de-legitimizes and generates bad faith.”

While he is insistent on inclusion of comprehensive doctrine in public debate, Sandel does not think that one can assume that any religious view is valid. He would require that all differences be discussed rationally, and that just because a view is based on a religion or moral philosophy does not mean it is not susceptible to challenge. The premises must be reasonable and open to critical examination if they are to be considered by all.

Whether it was to clarify misunderstandings of his ideas, or to revise his theory in response to these and other criticisms, Rawls “revisited” his idea of Public Reason in 1997. He maintained that arguments appealing only to comprehensive doctrines of right and wrong have no place in public debate, but he then went on to define aspects of public
reason that were not made clear in his earlier work. He specified that the exclusivity of public reason is to be applied to fundamental political questions, and is to be applied to government officials and candidates for public office. Public reason is not to be demanded in all political discussions, but only in judicial determinations, discourse of public officials, and in discussion and debate among candidates for office. Society that is not subject to such restriction, which Rawls named "background culture," and the media are not required to bracket all comprehensive doctrine. However, just as government officials and candidates must be able to explain their positions and arguments to the public in terms of public reason, so also should citizens and organizations be able to explain their positions as if they were public officials, by means of public reason. Rawls insists that this is a moral duty, not a legal duty, thus partially reconciling the conflict arising from his earlier writings on public reason and free speech.

Rawls further accommodated Sandel’s desire to see inclusion of comprehensive doctrine by establishing the "proviso." He thereby allowed inclusion of religious or non-religious comprehensive doctrine in public discussion, provided that at some point proper public reason is given to support the position. Permitting each side of a disagreement to reasonably explain and defend its position creates stability and legitimacy when conducted according to the proviso.

In concluding his revisitation of Public Reason, Rawls described what constitutes an unreasonable comprehensive doctrine that should be allowed no place in public debate. A reasonable comprehensive doctrine must support a society guaranteeing equal basic rights and liberties for all citizens, including liberty of conscious and freedom of religion. Moreover, a position maintained by such a doctrine must not conflict with its reasonable political equivalent. To be considered reasonable, citizens must be willing to review their doctrines to conform to a constitutional, democratic society. While a doctrine may esteem a transcendent value, such as salvation or eternal life, more highly than a secular value, such as freedom of speech, these transcendent values may not override the reasonable values. These revisions and clarifications, along with the ideas Rawls described in the original work, speak directly to the matter of how a reasonable, well-ordered society should tolerate an intolerant organization.
such as Westboro. The absolute protection of the right to free speech advocated by Rawls was consistent with the ruling of the Supreme Court in *Snyder v. Phelps*, since the speech that was protected was exercised in the background culture, and incited no violence.

Other critics, such as Richard Delgado and Jean Stefancic, do not agree with this distinction, and instead argue for a more intrusive limitation of speech determined to be “hate speech.” Delgado and Stefancic identify specific harms caused by hate speech which do not meet the “fighting words” or “clear and present danger” standards, damaging the victim, the speaker and society as a whole. Physical damages are identified as rapid breathing, increased pulse and blood pressure, desire to self-medicate through drug or alcohol use, and even suicide. Psychological harms are even more frequent, including fear, nightmares, withdrawal from society, mistrust of others, and most damaging, the tendency of the victim to view his race (or gender, or sexual preference) as inferior. Economic harm is also a result of a society tolerant of hate speech when education or employment opportunities are denied to minorities. Even the perpetrator and society are harmed by destroying values such as equality under the law, and by denying the majority the benefit of input from minorities.

Delgado and Stefancic reject Rawls’ opinion that speech can only be made illegal if it threatens the destruction of freedom of thought or other basic rights, which they label as absolutist, appealing to logic and precedent alone. They instead propose a theory of “legal realism,” incorporating linguistics, sociology, history and politics into legal decision making, thereby placing the rights guaranteed by the First Amendment in a new priority with other rights. They claim that Canada and Germany have enacted laws banning hate speech, and that it has not resulted in any meaningful infringement of the rights of speech, free press or freedom of inquiry. Delgado and Stefancic also maintain that our current system legitimizes unfairness in society and the only restrictions now in place benefit only the powerful or wealthy. Although they never specify what remedies would be enacted, they are clearly advocating suppression of intolerant speech, like that of Westboro.

Sandel expounds on this idea by offering an idea he
calls “Judgemental Toleration.” In this practice, society would examine a position on its moral worth, and permit or restrict it after weighing its moral and practical merits. If such a system were in effect, the free speech rights of Westboro would be decided based on the morality and usefulness of its content. Assuming that the decision is being made by our society today, it is likely that Westboro’s First Amendment rights would be suspended, as the vast majority of our society would not find anything worthy of protection in its subject matter. Sandel does not give any specifics as to how the judgment would be made, or as to the form or execution of the restriction, but his ideas seem to be compatible with those proposed in “legal realism.”

Short of outlawing intolerant speech, no concrete suggestions have been offered as to how society can deal with intolerant groups such as Westboro. Assuming that intolerant speech is protected legally, and that intolerant groups like Westboro are seeking to be heard on political issues, three possibilities emerge from the examination of the theories of Rawls and his critics. First, debate could be limited to the use of public reason only; secondly, debate could be limited to comprehensive doctrine only; and thirdly, debate could consist of a combination of public and non-public reason.

In the first scenario, society would have to determine if the ideas being propagated by Westboro are reasonable. Using Rawls’ definition of reasonable persons, those who seek a world where free and equal citizens cooperate with one another on terms all can accept, Westboro could not be considered as reasonable. Few citizens could agree on Westboro’s demands of complete submission to its overarching doctrines partially described above, and Westboro would refuse to accept those who do not submit. The differences are irreconcilable. Rawls considers people unreasonable when they are not willing to honor general principles or fair terms of cooperation, placing Westboro clearly in the category of being unreasonable. He does differentiate between “reasonable” and “rational” persons, defining a rational person as one who uses judgment and deliberation to seek his own interests and ends. He states that a purely rational person lacks the desire and/or ability to cooperate on terms others might accept. Westboro might be considered rational by this definition, but cannot be deemed reasonable. Since Westboro is not reasonable, it would not be permitted to participate in public debate over any
political issues. This could take the form of a complete censoring of its speech, written, spoken or digital, but this censoring would require either new legislation prohibiting its speech or new interpretations of what speech is not protected by the First Amendment. There is no mechanism in place, and perhaps none is possible, whereby Westboro could be allowed to exercise its free speech without entering into public debate. Once its ideas have been distributed to the public, they can and might be considered by those making decisions about public policy. While Rawls ideal of public reason remains attractive to those seeking to establish a just society, at this time it does not appear to be workable. It is simply a goal towards which society can strive.

In the second scenario, in which only comprehensive doctrines could be considered, Westboro would certainly be able to speak freely. Here, the debate would consist of all worldviews, religious and non-religious, and those of Westboro would be just one of many. However, the views of Westboro are very much in the minority, and would likely be overlooked by the majority who hold to quite different comprehensive doctrines. A limited amount of time and space, and a limited attention span, would likely relegate such views to second class status. The dangers of a system such as this are obvious, as consensus could not likely be reached on any matter if comprehensive doctrine were the only consideration. This system could only be supported by people if they believe their particular worldview would likely be dominant and would prevail over all others. Intolerance could become the norm in such a situation.

The third scenario is the most likely to occur in society at this time, wherein public debate would consist of a combination of public reason as defined by Rawls and comprehensive doctrine. Government officials and candidates at this time commonly use this combination in public debate, and both are effective means of persuasion. When an official or candidate behaves in accordance with Rawls proviso, and backs up any position made from a comprehensive doctrine with political justifications, his argument is strengthened and made even more persuasive. In this scenario, Westboro would be allowed to speak and demonstrate freely, but would be competing with others who are reinforcing their argument with reason and would, therefore, be much more likely to win
support. The First Amendment right to free speech would not be infringed in any way. Citizens could choose to listen to or ignore an intolerant group, just as they could with those making a more reasoned argument.
Endnotes


Snyder v. Phelps p. 8

Snyder v. Phelps p. 4


Rawls, p. 308

Rawls, p. 341.

Rawls, pp. 340-156.

Rawls, p. 135

Rawls, p. 13

Rawls, pp. 217-220

Rawls, p. 252

Rawls, p. 254

Rawls, pp. 342-343

Rawls, p. 343.

Rawls, p. 336


Endnotes (Cont’d)

Rawls p. 62-63


Sandel interview

Sandel interview

Rawls, pp. 442-444

Rawls, p. 453

Rawls, p. 483


Delgado, p. 14

Rawls, p. 356

Delgado, p. 218-223


Rawls, p. 50

Rawls, p. 51
Effect of Learning Styles on Memory

Rachel F. Honaker and Salena R. Sunde

Abstract
With the DRM paradigm, we examined relations between learning styles and memory performance. We hypothesized that visual learners would remember words presented in picture more accurately than those presented in word; the opposite would be true for verbal learners. Thirty-one college students took recall and recognition tests related to 12 lists of words. Each of the 12 lists was related to one unlisted lure word. We measured memory performance by whether the participants recalled/recognized the lure words. In general we found no support for our hypothesis. There were some contexts when differences were found. In the recognition test for target words women visual learners had a better memory performance in same presentation mode, while women verbal learners had a better memory performance in different presentation mode. Men visual learners had a similar memory performance in both modes, while verbal learners had a better memory performance in the same presentation mode. In the recognition test for lure words verbal learners had a more accurate memory performance in both picture and word presentation modes, than visual learners.

Effect of Learning Styles on Memory
Some have linked memory to a filing cabinet, where we store information that we can then retrieve later. If memory is a filing cabinet, there is also a secretary who is filing our information incorrectly. She has been caught placing the wrong files in the wrong cabinet and making it seem like they belonged there all along.

Our memories can be wrong and on some occasions completely fabricated. Studies have been designed to test memory by recollection and recognition of word lists. By making lists of words that are associated with an unlisted item, when recalling the lists we can be tricked into remembering seeing and hearing the unlisted item (Deese 1959; Roediger & McDermott 1995). Deese (1959) set out to show how the non-listed words were recalled because of association. The
participants heard 36 lists made up of the 12 words and then recorded their recall. The results showed that memories can be altered in recollection by our associations. Roediger and McDermott (1995) further looked into the hypothesis introduced by Deese, including a recognition section where participants recorded whether they recognized words as previously presented. The results of this experiment concurred with Deese’s findings and further showed the ease with which false memories could be created.

Yet there seems to be a way to limit those false memories; showing distinctive visual stimuli, for example pictures, as a memory is encoded helps produced more reliable memories (Israel & Schacter 1997). Israel and Schacter (1997) looked into whether the false recognition could be reduced by adding pictorial representations to the words used in the Deese, Roediger and McDermott (DRM) paradigm. Their hypothesis was that if participants encoded more specific information pertaining to the studied words, they would be less likely to fall for the lure words. Participants were shown a black and white picture while simultaneously hearing its label or, like the original DRM paradigm, they saw a word and heard its label simultaneously. The study showed that recognition was more accurate when the participants studied a picture as opposed to just the word. By giving our “memory secretary” more information to work with, she can learn to place only those files that belong into the cabinet.

Secretaries often use different filing systems. Similarly, learning styles may enable us to remember stimuli clearly. Some people have a visual memory and others have an auditory memory. How accurately we remember may be influenced by how we first process the stimuli. People who are auditory learners should remember stimuli represented in auditory form more accurately than stimuli presented in visual form; the reverse should be true for visual learners. To test our hypothesis, we followed Israel and Schacter’s (1997) design, using a picture block and a word block. We then tested participants’ memory with both recall and recognition tests.

**Method**
The study was of mixed design. The main predictor variable was learning style and the outcome variable was memory performance. The study was carried out with the DRM paradigm.
Participants
Of the original 34 participants, participants were excluded from the study. Specifically, in the section asking the reason for this study, one participant accurately guessed our purpose. The other three participants did not complete the study. The remaining 31 participants (14 men, 45%) were college students from two introductory psychology classes in a liberal arts school in Central U.S. The age (\(M = 19.74, SD = 1.81\)) among the participants was between 18 and 24.

Materials
We used nine of lists used by Israel and Schacter (1997), each consisting of 12 words, beginning with the word most associated with the lure word and descending (see appendix A). Each word had a corresponding black and white picture. We chose six of the lists for the recall test, three assigned to the word only block and the other three assigned to the picture only block. Across both classes, the lists were counterbalanced. We showed the materials with Microsoft PowerPoint. The recognition test consisted of 27 words: 12 true target words, the first and seventh from the six lists shown; six lure words, the words most highly associated with the six lists shown; six controls target words, first and seventh taken from the three lists not shown; and three controls lure words, the three words most associated with the three lists not shown (see Appendix B).

We used a learning style scale created by Solomon and Felder (2012). The scale consisted of 11 questions with two forced choices. We scored answers corresponding with visual learners as 1 and answers corresponding with verbal learners as 0. Reliability analysis showed that one question had a negative correlation with the total scale (\(r = -.08\)) and was excluded. The final scale was reliable (Cronbach’s \(\alpha = .72\)). The total score ranged from 1 to 10 (\(M = 6.92, Median = 7, SD = 2.39\)). We categorized those with a score greater than seven as visual learners (\(n = 15\)) and those less than seven as verbal learners (\(n = 16\)). Gender was not associated with the learning styles of the participants.

Participants received a booklet to record recall, the learning style scale, then a page to record a yes/no answer for the recognition section. The last page asked participants to record gender, age, and the perceived purpose of the study.
Procedure
The experiment was carried out during a normal class period of a psychology class. We instructed participants not to take notes and to pay attention as we would give them a memory test later on. Each word was shown for 1.5 seconds and an automated female voice read the word simultaneously. Every list was followed by a two minute free recall test. After both blocks (word first, followed by picture) the participants completed a learning style survey. The recognition test followed. The words were shown randomly, in word and then in picture consecutively. No words from the same lists were ever shown within three positions of each other. The recognition test was counterbalanced between the two classes. The words were shown for 3 seconds and the participants gave a yes/no judgment on whether they remembered the word from a previous list, regardless of the presentation mode. The psychology professor debriefed the participants after the study was concluded.

Results
We first reported the results of the recall tests, then the recognition test, using average percentage of responses. Preliminary analyses indicated that gender difference influenced memory performance thus was included in the further analysis. We found no significant differences between the two classes of the experiment.

Recall
We categorized the words within each list into three groups, primary position (words 1-4), middle position (words 5-8) and recency position (words 9-12). First, we conducted an analysis of variance (ANOVA) on the percentage of correctly recalled target words, with gender and learning styles as between-subject factors and position and presentation modes (picture, word) as within-subject factors. Gender is related with recall performance, $F(1, 27) = 8.80, p = .006, \eta^2_p = .25$. Women ($M = .75, SD = .06$) had a higher rate of recall than men ($M = .65, SD = .11$). There was a main effect of word position, $F(2, 54) = 10.11, p < .001, \eta^2_p = .27$, and an interaction effect between word position and presentation mode, words in primary positions were better recalled than words in either middle or recency positions (see Table 1), $F(2, 54) = 3.19, p = .05, \eta^2_p = .11$.

We conducted an ANOVA on the percentage of incorrectly recalled lure words, with gender and learning styles as
between-subject factors and position and presentation modes (picture, word) as within-subject factors. There was a trend that presentation mode was related to incorrect recall of lure words, $F(1, 27) = 3.50, p = .07, \eta_p^2 = .12$. Lure words were more likely to be incorrectly recalled when associated with the lists presented in picture ($M = .26, SD = .25$) than the lists presented in word ($M = .16, SD = .21$). Learning style was also related to the incorrect recall of lure words (see Table 2) at a marginal level, $F(1, 27) = 3.23, p = .08, \eta_p^2 = .11$. Visual learners ($M = .27, SD = .05$) had more incorrectly recalled lure words than verbal learners ($M = .16, SD = .04$).

**Recognition**

In the recognition test, word position and presentation mode had no effect for the control words. We conducted an ANOVA on the percentage of correctly recognized words from the target lists, with gender and learning style as between-subject factors and word type (target words vs. lure words) and consistency of presentation modes as within-subject factors. There was a main effect of word type in the recognition test (see Figure 1), $F(1, 27) = 108.32, p < .001, \eta_p^2 = .80$. Target words ($M = .87, SD = .10$) were recognized more correctly than lure words ($M = .45, SD = .19$). There was a main effect of the consistency of presentation mode, $F(1, 27) = 11.29, p = .002, \eta_p^2 = .30$. There was an interaction effect between the word type and the consistency of presentation mode (see Figure 1), $F(1, 27) = 7.20, p = .01, \eta_p^2 = .21$. Target words were recognized similarly in both same and different presentation modes, while lure words were more incorrectly recalled when in the same presentation mode as the lists they were associated with than when in the different presentation mode.

Among target words, we then conducted an ANOVA on the percentage of correctly recognized words with gender and learning styles as between-subject factors and position and presentation modes (picture, word) as within-subject factors. There was a main effect of gender at a marginal level, $F(1, 27) = 3.40, p = .08, \eta_p^2 = .11$. Women ($M = .90, SD = .09$) recognized target words more accurately than men ($M = .84, SD = .10$). There was a three way interaction between mode, gender and learning style (see Figures 2 and 3), $F(1, 27) = 5.49, p = .03, \eta_p^2 = .17$. Women and men recognized words more correctly in the same presentation mode than a different presentation mode. Verbal learners correctly recognized words more
Discussion
We carried out a study testing whether learning styles would influence memory for materials presented in different presentation modes using the DRM paradigm. We found that in the recall test that visual learners incorrectly recalled more lure words than verbal learners. In addition, the incorrectly recalled lure words were more likely to occur among the lists presented in picture than in word. In the recognition test, visual learners incorrectly recognized more lure words than verbal learners.

We hypothesized that people who are verbal learners would remember stimuli presented in auditory form more accurately than stimuli presented in visual form and that the reverse would be true for visual learners. However, we found no link between learning styles and presentation mode.

In our recall section we found that visual learners incorrectly recalled more lure words than verbal learners in both word and picture presentation modes. This is contrary to our hypothesis as we expected visual learners to perform with less incorrectly recalled lure words in picture presentation mode. This may be due to that fact that visual learners turn all words into mental images, which makes them more susceptible to mistakes compared with verbal learners who might verbally rehearse the words.

In the recognition section we found that verbal learners correctly recognized more words presented in the different presentation mode than in the same presentation mode. Visual learners performed similarly in both. Visual learners may be visualizing words as pictures so there would not be any significant differences found between the two presentation modes. For verbal learners remembering better in different modes would make sense if they changed words viewed in picture into verbalized words as the encoded the memories, this phenomenon needs further study.

Lure words associated with lists presented in picture were more often recalled incorrectly than lure words associated with lists presented in word. Contrary to Schacter and Israel's (1997) findings, the distinctiveness heuristic does not explain our results. It may be easier to add associations to mental images more than to written words, for both visual and verbal
learners though perhaps not to the same extent.

When target and lure words were compared we found that target words were similarly recognized in same and different presentation modes while lure words were more incorrectly recognized in the same presentation mode. This may be because the associations which lead to incorrect recognition of the words were already formed in the participants mind thus making the recognition in the same presentation mode more likely.

For the recall section women had a higher rate of recall than men. In the recognition section women recognized more target words correctly than men. This indicated that women have an overall better memory than men for remembering lists of word. This result needs further research to look into the further differences between men and women's memory performances.

Our study was carried out on a college campus with a small sample of participants. This may have limited our results and narrowed their wider, more general, applications. The study design malfunctioned on two occasions. In the first class the audio for the picture word, "loaf," did not work. This may have led to a misunderstanding of the word’s meaning and assumptions that the word it was meant to portray was ‘bread’ which was the lure word associated with the list. In the second class the audio for three words did not work, but the researcher spoke the word aloud as the lists were playing; there was not complete consistency within both classes. We discounted any recall words that showed ambiguity (such as a question mark next the word), but there was a margin for error. Also, in both classes, the recognition lists began before students were ready and had to be re-started. The first few words in the recognition section may have been viewed more than once by a few participants, giving them more time to think about their answers. This may have led to some inconsistencies among participants and allowed some an advantage in answering correctly.

For future studies following this design, I would suggest a shorter waiting time between recall lists, participant’s attention drifted and led to us restarting the recognition section and may have influenced their performance. I would also suggest the study be carried out on individuals as in a class setting there was room for participants to talk to each other and be distracted, again possibly influencing their overall memory performance.
Learning style had no relation to presentation mode. Yet our results disagreed with those of Israel and Schacter (1997); we found more incorrect recollection and recognitions of lure word when presented as picture rather than word. This may be due to the fact that mental images make associations easier; this might also explain why visual learners were more likely to incorrectly recall more lure words than verbal learners. For further research it would be interesting to look into whether people categorized as visual learners are more prone to creating false memories. This may lead to a further understanding of the causes of false memory and whether learning style might influence false memories created throughout life.
References


Supplemental Material

Figure 1. Average Percentage of Accurate Recognition by Consistency of Presentation Mode and Word Type.

Figure 2. Percentage of Accurate Recognition by Consistency of Presentation Mode and Learning Styles for Target Words among Women.
Supplemental Materials (Cont’d)

Figure 3. Percentage of Accurate Recognition by Consistency of Presentation Mode and Learning Styles for Target Words Among Men
Table 1

*Mean Percentage (Standard Deviation) of Correctly Recalled Target Words by Word Position and Presentation Mode in Recollection*

<table>
<thead>
<tr>
<th>Presentation Mode</th>
<th>Primary Position</th>
<th>Middle Position</th>
<th>Recency Position</th>
</tr>
</thead>
<tbody>
<tr>
<td>Picture</td>
<td>.74 (.15)</td>
<td>.65 (.19)</td>
<td>.74 (.14)</td>
</tr>
<tr>
<td>Word</td>
<td>.80 (.16)</td>
<td>.61 (.16)</td>
<td>.69 (.19)</td>
</tr>
</tbody>
</table>

Table 2

*Mean Percentage (Standard Deviation) of Incorrectly Recalled Lure Words by Learning Styles and Presentation Mode*

<table>
<thead>
<tr>
<th>Presentation Mode</th>
<th>Visual Learners</th>
<th>Verbal Learners</th>
</tr>
</thead>
<tbody>
<tr>
<td>Picture</td>
<td>.36 (.27)</td>
<td>.17 (.21)</td>
</tr>
<tr>
<td>Word</td>
<td>.18 (.21)</td>
<td>.15 (.21)</td>
</tr>
</tbody>
</table>

Table 3

*Mean Percentage (Standard Deviation) of Correctly Recalled Control List Words.*

<table>
<thead>
<tr>
<th>Word Type</th>
<th>Picture</th>
<th>Word</th>
</tr>
</thead>
<tbody>
<tr>
<td>Target</td>
<td>.98(.08)</td>
<td>.99(.06)</td>
</tr>
<tr>
<td>Lure</td>
<td>.97(.18)</td>
<td>.98(.09)</td>
</tr>
</tbody>
</table>
# Word Lists

<p>| | | | | | | | | | |</p>
<table>
<thead>
<tr>
<th></th>
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<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>#1 DOCTOR</td>
<td>#2 FOOT</td>
<td>#3 THIEF</td>
<td>#4 BREAD</td>
<td>#5 FRUIT</td>
<td>#6 CHAIR</td>
<td>#7 MUSIC</td>
<td>#8 LION</td>
<td>#9 NEEDLE</td>
<td></td>
</tr>
</tbody>
</table>

# Appendix A
Appendix B

CT- Control List Target Word, CL – Control List Lure Word, TTS - Target List Target Word Same presentation mode, TTD – Target List Target Word Different Presentation Mode, TL – Target List Lure Word, W – Presented in Word, P- Presented in Picture

Recognition List for First Class

1. Music (from list #7) – W CL
2. Chair (# 6) – P TL
3. Shoe (#2) – W TTS
4. Steal (#3) – P TTD
5. Patient (#1) – W TTS
6. Bread (#4) – P TL
7. Horn (#7) – W CT
8. Yard (#2) – P TTD
9. Needle (#9) – W CL
10. Apple (#5) – P TTS
11. Table (#6) – W TTD
12. Lion (#8) – P CL
13. Law (#3) – W TTS
14. Note (#7) – P CT
15. Tiger (#8) – W CT
16. Foot (#2) – P TL
17. Thimble (#9) – W CT
18. Nurse (#1) – P TTD
20. Milk (#4) – P TTD
21. Thief (#3) – W TL
22. Thread (#9) – P CT
23. Fruit (#5) – W TL
24. Cage (#8) – P CT
25. Butter (#4) – W TTD
26. Recliner (#6) – P TTS
27. Doctor (#1) – W TL
Appendix C

Recognition Lists for Second Class

1. Music (from list #7) – P CL
2. Chair (# 6) – W TL
3. Shoe (#2) – P TTD
4. Steal (#3) – W TTD
5. Patient (#1) – P TTS
6. Bread (#4) – W TL
7. Horn (#7) – P CT
8. Yard (#2) – W TTD
9. Needle (#9) – P CL
10. Apple (#5) – W TTD
11. Table (#6) – P TTD
12. Lion (#8) – W CL
13. Law (#3) – P TTS
14. Note (#7) – W CT
15. Tiger (#8) – P CT
16. Foot (#2) – W TL
17. Thimble (#9) – P CT
18. Nurse (#1) – W TTS
19. Berry (#5) – P TTD
20. Flour (#4) – W TTD
21. Thief (#3) – P TL
22. Thread (#9) – W CT
23. Fruit (#5) – P TL
24. Cage (#8) – W CT
25. Butter (#4) – P TTD
26. Recliner (#6) – W TTD
27. Doctor (#1) – P TL
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