

EdGinGs



Acknowledgements

Honors Program Editorial Staff: Jim Tuedio (Honors Program Director) and Helena Janes (Co-Director). Special thanks to Helena Janes (Teacher Education) for providing substantial editorial feedback to students in HONS 4200, and to the following faculty who generously agreed to serve as **Research Mentors** for our **2009-10 Senior Capstone Research Projects:** *Koni Stone (Chemistry), Dawn Strongin (Psychology), Stephen Routh (Political Science), Jane Howard (Psychology), Elmano Costa (Teacher Education), Edward Hernandez (Management), Susan Marshall (English), Chris Nagel (Philosophy), Shawna Young (Kinesiology), Tzu-Man Huang (Finance), Helena Janes (Teacher Education), Jim Tuedio (Philosophy), Margaret Winter (English), Darren Hutchinson (Philosophy), and Tim Held (Reference Librarian).* **Faculty teaching in the Honors Program this year included:** *Jim Tuedio (Philosophy), Arnold Webb (English), Ellen Bell (Anthropology), Janey Youngblom (Biology), Chris Nagel (Philosophy), Tom Carter (Cognitive Studies), Jason Winfree (Philosophy), As'ad AbuKhalil (Political Science), Michael Tumolo (Communication Studies), Darren Hutchinson (Philosophy), Helena Janes (Teacher Education), and Tim Held (Library).* Publication of this journal has been supported by a grant from the **Instructionally Related Activities (IRA) Fund**, with supplemental funding from the Department of Philosophy and Modern Languages.

*Seniors in the Honors Program are encouraged to tackle complex problems using methods and knowledge drawn from relevant disciplines. Honors Program faculty and research mentors offer critical feedback and guidance along the way. The main objective is for students to explore, gather and analyze information effectively, and to reflect on the implications of what they have discovered. Group discussions help to promote thoughtful questioning. The goal is to communicate knowledge, judgments, and original perspective on the basis of careful inquiry, exploration and analysis. Our seniors give presentations on their research at our annual **Senior Honors Conference** (our Spring 2010 conference met on May 17th in the John Rogers Faculty Development Center and featured presentations on the research topics introduced in this journal). We hope you can join us for our next conference, in **May 2011!***

***A Publication of the CSU Stanislaus
University Honors Program***

*California State University, Stanislaus
One University Ave.
Turlock, CA 95382*

www.honors.csustan.edu

(209) 667-3180

articles © May 2010 HONS 4200 & 4960

*Photos & Journal Design:
Jim Tuedio (unless noted)*

*Front Cover: “**Bird Dance**”
Great Basin National Park,
Baker, Nevada*

*Back Cover: “**Edge Space**”
Arches National Park
Moab, Utah*

Table of Contents

Santa Maria del Fiore: A Philosophical Context for Understanding Dome Construction During the Italian Renaissance

by Adrielle Kent

Critiquing the Music Industry Through the Lense of Philosophy

by Jackson Leverone

Harm Reduction as an Ethical Basis for Needle Exchange Programs: A Case-Study Analysis for Stanislaus County

by Emily Renteria

An Investigation of Coordinated School Health and Safety in Elementary Schools in Stanislaus County

by Stephanie Wurz

Economic and Health Benefits of Biodiesel Production: A Case Study at CSU Stanislaus

by Rose Beam

Enclosed Women: On the Use of Enclosure Imagery by 19th-Century Female Authors to Expose Societal Oppression

by Hannah Carlson

What a Heroine Can Do: Examining Literary Cultural Myths in Karen Joy Fowler's Sister Noon

by Amanda Heinrichs

Eliminating the Glass Ceiling: Past Initiatives and Suggestions for Future Implementation

by Sarah Lamos

Do We Need a Revaluation of Peace in Light of Nietzsche's Analysis of Nihilism?

by Daniel Neisess

"The People" in the Beginning

by Cari RayBourn



The Dome of Santa Maria del Fiore by Brunelleschi, c. 1420-1436, Florence
Photos courtesy Adrielle Kent (web sources)

Santa Maria del Fiore: A Philosophical Context for Understanding Dome Construction During the Italian Renaissance

Adrielle Kent

In the early 1420's, Filippo Brunelleschi (1377-1446) began one of the most ambitious architectural feats ever attempted. His task was to construct a dome to crown Santa Maria del Fiore, the primary cathedral in Florence. Brunelleschi was able to provide a comprehensive solution to the complex engineering problems involved in building a round dome of that magnitude. His ingenious design made it possible for him to build the highest dome up to that time and the largest since Hadrian's Pantheon in Rome. Giorgio Vasari (1511-1574) stated about the architect, "[Brunelleschi is] like Giotto, meager in person but of a genius so lofty that many say he was given to us by Heaven to reform architecture that has been for many centuries deformed..." (qtd. in Jackson, p. 27). The dome spurred the trend of Renaissance architecture and many other structures in Europe and other areas of the Western hemisphere were inspired by it. The vision for this wonder of architecture came not only from Brunelleschi's mind, but from the culture in which he lived. It would have been a simple task to build a sturdy covering for the cathedral, but it was imperative that it be dome-shaped. The reasons for this geometrical choice are many and the history of geometry in art and architecture goes back thousands of years. The explanation of why the spherical shape is important in western culture provides an understanding of what is valuable to the western aesthetic. There are several reasons why domes are so important in western architecture. The reasons for this structural choice that is present in so much western architecture is not merely practical; it is ideological. These ideologies illuminate numerous characteristics of western society and thought from antiquity to the present day.

Brunelleschi

Brunelleschi's father, a notary and counselor for the city of Florence, was on the committee of 1367 charged with planning the dome, so Brunelleschi grew up with the unfinished cathedral, which may have inspired him. Little is known about his early life, but it is documented that he became a goldsmith after his father's unsuccessful attempt to make him a notary (Jackson, p.27). He became a member of the Goldsmith's Guild in 1401 (Hughes and Lynton, p. 16). A crucial moment in his career came when he participated in a contest to create a set of metal doors in relief sculpture for the baptistery of Santa Maria del Fiore. The Opera of the Baptistery announced a contest for the commission for a set of doors for the structure in 1401. The commission came shortly after an outbreak of the Black Death in Florence and may have been considered a public act of piety (King, p. 15-17).

Out of the several Florentine artists who participated in the competition, his most formidable opponent was another artist by the name of Lorenzo Ghiberti, another goldsmith. It has been suggested by some art historians that Brunelleschi's panel does not possess the sense of balance and harmony that he achieved later in his architecture. It also required more metal to build than Ghiberti's simple and elegant panel. Ghiberti used classical models to construct a more muted design may have been more appealing to the judges.

There are two stories that tell who won the contest for the doors. One states that Ghiberti and Brunelleschi both won, but Brunelleschi refused to work with Ghiberti. Another says that Ghiberti won and the

disgruntled Brunelleschi left the city. Regardless of what the precise conditions were, it is clear that Ghiberti was granted the commission for the baptistery doors and Brunelleschi left for Rome shortly after the contest was over. While in Rome, Brunelleschi spent years studying ancient Roman ruins, collecting samples, and drawing. Brunelleschi worked as a clockmaker as a means of support while he stayed there (King, p. 20). Sculptor Donatello accompanied him on one of his visits to Rome (Hughes and Lynton, p.16-17). “As pioneers in this work, it is remarkable how much they were able to assimilate of the character of ancient buildings,” state Hughes and Lynton (p. 17). Although keen observers, including Brunelleschi, clearly mistook some early Christian buildings for Roman models, Brunelleschi did study several authentic Roman monuments. One such structure was the Pantheon, a Roman domed structure attributed to the emperor Hadrian (120-124 AD). The architect claimed that he would be able to build a dome larger than the one on the Roman masterpiece. His later work has Roman elements, but the structures are reinterpreted according to Renaissance aesthetics. Mathematical knowledge was very important for the artist in order to replicate Classical building techniques. The field fascinated Brunelleschi; one of his companions during his excavation in Rome was mathematician Paolo Toscanelli (1397-1482) (Hughes and Lynton, p. 17). By 1420, Brunelleschi would use his newly acquired knowledge of ancient building techniques in Florence to achieve a major breakthrough in architecture.

History and Details of the Dome

Architect Arnolfo Lapi built the base of the dome, but did not live long enough to finish the dome itself. The competition to design the dome for Santa Maria del Fiore was announced on August 19th, 1418. The Opera del Duomo, the committee responsible

for building the dome, released the following public statement: “You must erect a monument which human art could not conceive more noble or more beautiful. You must build it in such a way that it corresponds to the heart grown extraordinarily large and containing the souls of all citizens welded together into one single will” (Gunter). The winning prize consisted of two hundred florins, which would be considered a small fortune at the time. After going through a great deal of effort to convince the Opera del Duomo that his design for the cathedral would work, Brunelleschi was given the commission to build the dome. He used the architectural principles he learned in Rome to complete the massive project.

No dome had been built larger since the Pantheon, and Brunelleschi’s was the highest ever built. The Pantheon’s rotunda is 140 feet high and the diameter is 142 feet (Anderson and Speirs, p. 221). Brunelleschi’s dome on Santa Maria del Fiore reaches 157 feet high and is 143 feet in diameter. He was able to achieve such a large-scale yet incredibly stable work using innovative engineering methods and construction techniques.

Historians credit Brunelleschi with the invention of linear perspective, although other artists surely contributed to its development. Brunelleschi may have developed his version of the perspective system from the process of creating architectural drawings. Brunelleschi is known as a “paper architect,” meaning that he drew his designs on paper instead of using models, which were more popular at the time that he worked. In order to create an accurate drawing, the draftsman must know how to draw using a mathematical system. Brunelleschi developed his system of perspective during his time in Rome, while studying ancient architecture. He would have needed drawings to take back to Florence with him so he could reference the designs.

The Dome was begun in 1418, but Brunelleschi had already begun working on

the project before then. He served with Ghiberti on a committee in 1404 that required Giovanni d'Ambrogio, an architect who was working on the cathedral, to lower the semidomes. They remain at the designated place today. Brunelleschi needed the semidomes to be lowered so a drum could be inserted between the central dome and the semidomes surrounding it. The lowering of the semidomes reduced the amount of weight on them so this would be possible.

The octagonal dome for the base of the cathedral had already been built when Brunelleschi started working on the dome, which means this aspect of the structure was not part of his design. The floor plan of the cathedral was by Arnolfo di Cambio (1232-1302), who designed the octagonal crossing. The decision to make round oculi surrounding the dome instead of the pointed Gothic style was made in 1367.

The dome has eight ribs that correspond to the octagonal base of the structure. There is a buttress for each rib. Each buttress in turn is surmounted by a volute. Every angle contains a Corinthian pilaster. The arched windows rest on capitals designed by Brunelleschi. Each window opening contains a classical shell shape. The exterior surface décor possesses a sense of harmony and simplicity foreign to Gothic structures and reflects Brunelleschi's rational architectural style.

Brunelleschi's design made it possible to build the dome without centering, an architectural technique that uses wood frames to hold an arch in place during its construction. Scaffolding allowed masons to reach the increasing height of the dome to work on it. Masons used to have to carry materials up to the top of a building they were working on. Brunelleschi's system included hoisting machines that carried the material for them. The Opera del Duomo had to official forbade Florentines from riding the machines for the fun of it (Hartt and Wilkins, p. 165).

Brunelleschi decided that the bricks should be placed in horizontal rings. Each section contains a vertically placed brick at certain intervals. The row on top of it contains another vertical brick that corresponds to the previous one, creating a whorl pattern that culminates on a keystone. This system forms a herringbone pattern that provides excellent stability. To reduce the weight of the dome, the lower levels of masonry are stone, while the upper layers are brick.

Perhaps the most innovative aspect of the dome's design is Brunelleschi's double-shelled system. There is an inner and outer dome that are each connected to the eight ribs. In between the two shells, sixteen smaller ribs are hidden by the exterior walls of the dome. They are only visible inside the staircase between the shells that can be used to reach the summit of the dome. The smaller ribs are connected with stone bands to each other and also to the primary eight ribs. Close to the base of the dome, the interlocking grid gains additional support from oak beams, connected by iron links.

Initially, the dome contained seventy-two oculi. The inner ones were covered in the 16th century so the ceiling could be frescoed, however the outer ones can still be seen. The Opera del Duomo considered lighting the interior with openings at the top, similar to the oculus of the Roman Pantheon, but the idea was scrapped in favor of a lantern.

Flying buttresses could have been used to support dome but did not appeal to Italian taste (Brown). The Italians did not want to look like French and English; an important aspect of building monuments in Europe was political competition. To build a dome with no buttressing was unprecedented at the time, which would have resulted in awe and respect for the Florentines. Architecture could be an indirect means of defense; if the Florentines could make a remarkable breakthrough in architecture, they could theoretically do the

same with weaponry. It would have been impossible to make the dome completely free-standing, so Brunelleschi cleverly hid the buttressing in the dome so it didn't actually look like buttressing. The semi-cylindrical exedrae serve as buttresses that are cleverly blended into the architectural façade of the structure so the dome appears to stand without buttressing. The exedrae are distinctly not Gothic. They are based on Roman temples that Brunelleschi had studied. The structures are executed following ancient Roman proportional systems. Brunelleschi also inserted rectangular impost blocks that create more of a sense of verticality that counteracts the visual weight of the exedrae. With semi-domes surrounding the primary one, support for the structure was made possible in a most subtle way.

Brunelleschi's most important architectural contribution was solving the engineering problems involved in building such a structure. Francesco Bocchi stated in the fifteenth century that, "In truth, knowledgeable artists cannot well decide whether this sovereign building is more beautiful or more strong, for joined together, those two things compete with each other for first place, and yet are at the same time in harmony in generating wonder and amazement" (qtd. in Hartt and Wilkins, p. 165). Florentines were marveled by Brunelleschi's architectural achievement.

Some of the details on the exterior of the Dome were completed after Brunelleschi's death. Architect Michelozzo di Bartolommeo was responsible for completing the dome. Michelozzo designed the attic, crowned by a fluted cone, gold orb, and cross. Other artists worked on the structure. Andrea del Verrocchio, Leonardo da Vinci's teacher, created the gold orb in his workshop.

Although the dome looks spherical, it is not a perfect sphere. Its construction takes ideas from Gothic architecture, structurally resembling a Gothic vault more than the ideal

hemisphere of the Pantheon that Brunelleschi had studied. The goal in this structure was clearly to make a spherical dome, at least one that appeared spherical. However, Brunelleschi had to work with the Gothic structure that was already present. The task of building a sphere on top of an octagon is not a simple one. Ian Sutton states, "Architecturally, the Renaissance is always taken to begin in 1418, with Brunelleschi's dome of Florence cathedral" (p. 126). The author goes on to say that this is peculiar because Sutton claims that the dome owes more to Gothic architecture than Classical architecture (p. 126). A more accurate way of interpreting the same is realizing that the structure takes many Classical principles and harmoniously incorporates them into the previous Gothic design the cathedral already had. Brunelleschi was successful in seamlessly incorporating a new Renaissance style of architecture into a Gothic structure.

Vasari

Just as important as the architecture of the dome is that décor inside. Giorgio Vasari was primarily responsible for painting the fresco on the inside of the dome, which was rendered between 1472-79, although the work was finished by Frederico Zuccari. The fresco represents the Last Judgement, a common theme in Christian art. Perhaps more importantly, he depicts the Heavens. The spherical dome is a convincing background for representing the sky. It seems as if some figures in the painting are spiraling back into space and others are about to leap from the wall. The atmosphere is convincing, complete with clouds and shades of brilliant sunset colors.

Giorgio Vasari was the first known art historian. He compiled "The Lives of the Artists," a work which includes the lives and work of such masters as Michelangelo, Leonardo da Vinci, and Filippo Brunelleschi. Although there is a great deal of legend as well as Vasari's own opinions in the work, the

facts included in it are still helpful to art historians.

The artists who worked on the dome and cathedral it rests on were true Renaissance men (the construction was male-dominated). The contributing artists possessed more often than not a wide variety of skills, including painting, sculpture, architecture and structural engineering. Thus, the artists themselves embodied the pluralism inherent in the structural design of the dome. Its multiplicity of meanings is clearly enhanced by the broad range of perspectives brought to the project by the structure's creators.

Philosophical Context

The concept of universal harmony as it was understood during the Renaissance originated with Pythagorean and Platonic proportional systems found in geometry, music, and ultimately, nature (Koenigsberger, p. 173). The ideas of many mathematicians and philosophers were used in Brunelleschi's dome and Renaissance building techniques. "Several examples of conceptions of harmony in theories of art and architecture, and also in suppositions about nature and reality, have been brought forward [by scholars]." (Koenigsberger, p. 173). Notions of harmony and beauty are integral aspects of the architecture and art of this period.

One of the most important philosophical aspects of the dome is its shape. Although the dome is not a perfect sphere, it is intended to represent one. The spherical shape has many philosophical implications. The sphere is derived from the shape of a circle. The circle has been used to represent several key philosophical ideas in Renaissance culture. The origins of this philosophical context go back to the ancient Greeks, particularly the philosophy of Plato.

What is important about the philosophy of the circle is not any particular circular shape. It is the universal idea of the circle that is relevant. There are certain properties that all

circles possess. The line that forms a circle continues indefinitely on its prescribed path, symbolizing eternity. Eternity is an important concept in Christianity, so the circle was an important icon in Medieval and Renaissance art. The circle is also associated with God and Heaven, which are eternal according to Christian thought.

Anthony Kenny conveys Plato's Idea of the circle in a nutshell: "My subjective concept of the circle -- my understanding of what 'circle' means -- is not the same as the Idea of the circle, because the Idea is an objective reality that is not the property of any individual mind" (p. 50). This statement can be better understood by exploring Plato's philosophy of Forms. According to Plato, everything in the physical world is a copy or shadow of a universal Idea. This world of universal Ideas or Forms is ideal and unchanging. The universals are Ideas themselves and the copies of the Ideas in the physical world are referred to as Particulars.

One way to approach this philosophy is via Plato's cave analogy (cf. 521c-535a of Plato's *Republic*). Plato presented his concept of education by describing a cave in which humans are chained to a wall and cannot move. In front of them is a fire that provides light. Objects in the outside world, which the imprisoned ones cannot see, are reflected as shadows on the wall in front of them, so they can only understand the physical objects outside of the cave as shadows. In the analogy, the real objects outside are the universal Forms, while the shadows of the objects visible inside of the cave are Particulars. So the world of Ideas is more real than the physical world for Plato, but humans are shackled to the physical world, unable to fully experience universal Forms.

Plato's philosophy parallels the concept of Idealism. The world of Forms is ideal, from which everything in the physical world is a copy. So Plato espouses the idea that the Ideal does exist, but humans cannot fully

experience it. Plato's philosophy was easily reconcilable with Christian thought during the Renaissance. For Renaissance thinkers, God is part of the ideal world, while humans inhabit the imperfect physical world.

Neo-Platonism became a popular philosophy during the Renaissance and embodied a resurgence of Platonic thinking. Renaissance philosophers reinterpreted the teachings of Plato according to their contemporary views. There is a distinction between Plato and the Platonic tradition (Kristeller, p. 50-51). Philosophical traditions transcend the initial philosopher and take on a life of their own, becoming cultural movements that evolve over time. Platonism and Neo-Platonism are no exceptions.

Renaissance philosophers emphasized tradition. They saw ancient philosopher's ideas as authoritative, considering such philosophers as Plato and Aristotle to have possessed divine wisdom. During the Renaissance, it was generally believed that God is omnipotent and embodies all truth. The philosophies of the Renaissance presented a blend of tradition, religion, antique ideas, and new interpretations (Copenhaver and Schmitt, p. 1).

Humanism was a crucial phenomenon of culture in modern Europe and, along with secularism, was formed during the Renaissance. In Northern Italy, lay notaries and law teachers advocated early humanism in the 11th and 12th centuries. The first humanists were interested in reviving Classical culture and using it as a template for contemporary ways of living. They studied and taught Latin and Greek texts (Copenhaver and Schmitt, p. 25).

Representing the cosmos was the primary goal of Renaissance dome construction. "...Finding ourselves looking up is at the heart of our experience of sacred of sacred architecture" (Davis, p. 11). This way of representing the heavens was not invented in

the Renaissance, however. For example, the Pantheon's Dome clearly symbolizes the sky, but not in the same way as a Renaissance church would. The Roman vision of how a representation of the cosmos should look was perhaps similar, but certainly not the same, as the Renaissance one. Nevertheless, domes in Western culture do generally represent the sky. The heavenly realm can represent various ideas including God or heavenly beings, eternity, the universe, and even ideas themselves. It is natural for people to look up at the sky and imagine. Biologically, it is not clear why this is. The celestial bodies can be used for practical purposes, such as navigation. They also seem to spark the human imagination. The Heavens are a vital aspect of numerous philosophies and religions throughout history, and the dome is one important way the sky can be depicted in the Western esthetic.

Hegel

Not only was the design of the dome influenced by philosophies that were popular during the Renaissance; the dome of Santa Maria del Fiore and others like it have been the topic of philosophical discourse of later philosophers. The philosophies that have been formed after the dome's construction speak to the structure's importance to Western culture.

The aesthetic appeal of a dome has a background that many philosophers have explored. One such philosopher was the famous 19th Century German thinker Hegel. Hegel taught that "the Absolute is approached by art aesthetically, in the beauty of material forms" (Rohmann, p. 172). Hegel also taught that architecture should create a place of meaning for the inhabitant, realizing that a structure would always be influenced strongly by the culture in which it was built (Sharr, p. 105).

Hegel believed there are "three stages of architecture...organized around their relation

to function: symbolic architecture comes before any posited separation of function and mass, classical architecture achieved a perfect balance of the two, and romantic architecture goes beyond the dominance of function” (Kolb). Brunelleschi’s dome fits into Hegel’s second category. The architect was emulating classical models and successfully captured the essence of classical architecture. In his dome, symbolism and function are perfectly meshed. While it has an enormous amount of symbolism, it is also incredibly strong. Hegel also believed that function is an external aspect of architecture. The essence of architecture is its symbolic meaning. He also believes that there are three stages of art, which include the universal, the particular, and the individual. The universal is the idea behind the art itself, or why it is important. The particular is the art technique being used. For example, in a painting the particular is paint. The individual is the finished product, a painting on canvas, for example. This finished product should embody the universal, or the main idea of the work of art, even art itself.

In the case of Brunelleschi’s dome, the universal is complex, and is the focus of this discourse. It represents God, eternity, the firmament, rationalism, imagination, and idealism. The particular is the means that were used to construct it, which is architecture. The individual aspect of the dome is the finished product of the structure itself, which embodies the universal. So, through Hegel’s philosophical principles, a deep philosophical context for this structure can be deduced. Much philosophy has been done exploring art, what it is, and what it means. This work of architecture raises complex philosophical questions about the nature of art and perhaps nature itself. Art can be viewed as a visual philosophy that may have the capability of saying more than words can.

Heidegger

Heidegger was interested in Cartesian metaphysics, primarily exploring what the definition is of “what constitutes a thing around the universal concept of mathematical extension of space” (Walker). Architecture presents the current cultural idea of what is but it also presents a challenge to that status quo by visualizing how temporal the current notion of the universe is. Brunelleschi’s dome does this precisely. It embodies Renaissance religion and philosophies of the time, simultaneously creating a monument to the temporality of it all. We can see the structure and recognize the Renaissance ideas imbedded in it which have now become dated. At the same time however, there are elements of Brunelleschi’s dome that defy time and remain relevant to the modern age.

Conclusion

By reflecting on what these philosophers have said about Western architecture, one can see that certain architectural structures embody complex philosophical contexts that reveal the cultural ideas of the time in which they were made. Later philosophies that are formed about such structures speak to the culture of those philosophers and the continued cultural relevance of such architecture. Structures such as the Dome on Santa Maria del Fiore have a complex philosophical background and the ideas embodied in such architecture are ingrained in today’s culture in the West, making them relevant to contemporary culture beyond their mere historical value. Rationalism, reason, innovation, and individualism, among other ideas, are all embodied in Brunelleschi’s dome; as ideas, these influences continue to be central, and increasingly problematic, to contemporary Western culture. Might there be a link to the technological foundations of our own culture, and to the forces holding court on the construction of our own grand *duomo*?

References

- Anderson, William J. and Speirs, R. Phene (1907). *The Architecture of Greece and Rome: A Sketch of its Historic Development*. London: B. T. Batsford.
- Brown, Jennifer (2002). Brunelleschi's dome. url: www.obscure.org
- Copenhaver, Brian P. and Schmitt, Charles B (1992). *Renaissance Philosophy*. Oxford: Oxford University Press.
- Davis, Keith F. (2005). Admiration and Awe: David Stevenson and the Photographic Sublime. In Stevenson, David and Hammond, Victoria. *Visions of Heaven: The Dome in Western Architecture*. New York: Princeton Architectural Press.
- Gunten, Gotleib (2009). Brunelleschi's Dome: A Tale About Creativity, Leadership, and Risk-taking. url: www.creando.org
- Hartt, Frederick and Wilkins, David G. (2007). *History of Italian Renaissance Art*. Upper Saddle River: Prentice Hall.
- Hughes, J. Quentin and Lynton, Norbert (1962). *Simpson's History of Architectural Development*. Vol. IV. New York: David McKay Co. Inc.
- Jackson, Sir Thomas Graham (1921). *The Renaissance of Roman Architecture*. New York: Hacker Art Books.
- Kenny, Anthony (2004). *Ancient Philosophy*. Oxford: Clarendon Press.
- King, Ross (2000). *Brunelleschi's Dome: How a Renaissance Genius Reinvented Architecture*. New York: Walker and Company.
- Koenigsberger, Dorothy (1979). *Renaissance Man and Creative Thinking: A History of Concepts of Harmony 1400-1700*. Atlantic Heights: Humanities Press.
- Kolb, David. Before Beyond Function. url: <http://abacus.bates.edu/~dkolb/bbfunction.html>
- Kristeller, Paul Oskar (1979). *Renaissance Thought and its Sources*. New York: Columbia University Press.
- Plato (1994). *The Republic*. Waterfield trans. Oxford: Oxford University Press.
- Rohmann, Chris (1999). *A World of Ideas: A Dictionary of Important Theories, Concepts, Beliefs, and Thinkers*. New York: Ballantine Books.
- Sharr, Adam (2007). *Heidegger for Architects*. New York: Routledge.
- Sutton, Ian (1999). *Western Architecture*. New York: Thames and Hudson.
- Vasari, Giorgio, Bondanella, Julia Conaway, and Bondanella, Peter (1998). *The Lives of the Artists*. Oxford University Press.
- Walker, Gerald Lee. Heidegger and Modern Architecture. University of Pennsylvania. url: <http://repository.upenn.edu>

Critiquing the Music Industry Through the Lens of Philosophy

Jackson Leverone

What follows is an account of how the music industry, as a product of modern conditions, perverts music. These conditions are understood primarily in the terms of Guy Debord's "spectacle" and Martin Heidegger's concept of "machination," and the account is supported by philosophical and musicological evidence and observation.

To meaningfully discuss the perversion of music by the music industry, it is necessary to provide some notion of what the unperverted form of music could be. This is a troublesome task because though we observe musicality in ourselves, it is easy to explain away the authenticity of why we sing, dance, or fashion instruments. We must posit the possibility of an authentic relationship to music to contrast the state of our tainted access to it under modern conditions. To explicate the authentic relationship, let us make reference to Nietzsche's *The Birth of Tragedy*: "In song and in dance man expresses himself as a member of a higher community; he has forgotten how to walk and speak and is on the way to flying into the air, dancing... He is no longer an artist, he has become a work of art." (Nietzsche, pp. 37) Herein Nietzsche describes the original relationship to music, unmitigated and ecstatic; man's appreciation for it does not require explanation. His attention is not directed *at* music. It is not a matter of attention at all. He has become an exponent of the art. Henceforth, the task at hand shall be to explicate how modern conditions prevent authentic relationships to music from being realized.

Guy Debord opens *The Society of the Spectacle* with the following description:

The whole life of those societies in which modern conditions of production prevail presents itself as an immense accumulation

of *spectacles*. All that once was directly lived has become mere representation. (Debord, 12)

Debord asserts that the modern conditions of production have bred a capitalism that extends beyond its limitations *as commerce*, effectively reconfiguring reality as it is constructed and experienced. The term *spectacle* is employed by Debord to reference our societal preference for appearances. But Debord's work suggests that while the notion of "preference" is appropriate and accurate, it falls short as a designation of what is at stake. The "spectacle" is at once a preference, an obsession, a name for a process, a perspective, and, ultimately, the only perspective. Debord's spectacle is a machine built by society that *is* society. The spectacle operates in many concentric levels, be they perspectival, economic, communal, personal, or global. As such, every system within the spectacle is a microcosm of the larger system.

It becomes possible to interpret Debord's *Society of the Spectacle* as a critique of the music industry by reassigning the Marxist terminology/imagery to that context. Debord's work illustrates that the traditional critiques of capitalism need not be limited to economics and politics. We can use this diagnosis to develop an explanation and critique of the music industry, both as a spectacle and as it functions within the society of the spectacle.

'Political economy treats the *proletarian* as a mere *worker*' who must receive only the minimum necessary to guarantee his labor-power, and never considers him 'in his leisure, in his humanity...' [They] find that every day, once work is over, they are treated like grown-ups, with a great show of solicitude and politeness, in their new role as consumers. (Debord, 30)

In keeping with the tradition of critical theory, Debord criticizes the exploitation of workers in the capitalist system of production. The first sentence comments on the dehumanization of the worker in the eyes of the controllers of production. Debord expands this commentary to illustrate that the freedom granted by the factory whistle that releases the worker from his servitude is an illusion within a condescending rhetoric. In the surface sense, the worker is free to enjoy his leisure time. But at a deeper level, he is still engaged with his employer by welfare capitalism, the process of looking after the interests of the worker with the understanding that doing so is also in the interests of the employer. The employer provides the worker with leisure time to keep up productivity. As long as the worker sees his leisure time as a victory, his morale will stay high.

In his leisure time, the worker is a consumer. On a small scale, when the worker purchases a good from his employer that he produced, he contributes to his own exploitation by/within the system of production. But the scale of this example is not as small as it seems because of the interconnectedness of systems of production within the larger system of capitalism. The corporation that produces a brand of automobile in many ways is also in the business of producing drivers. This corporation employs people who become conditioned to be interested in owning such a car, and the advertising used by this corporation creates further interest in the market. Brand loyalty is also misleading. Public interest in Brand A will have a positive impact on Brand B, because “buyers of Brand A” is only a subset of “car buyers.” Thus, any public interest in cars can be good for both corporations. Broader still, all producers are in the business of generating consumers. By paying wages, the employer dictates to the worker that consuming will be his leisure. Now conditioned to consume, he enters the

marketplace where, convinced of his free will, he willfully sustains the system that brought him there.

This image is still too narrow, because it describes a food chain on top of which sit the controllers of production. It remains to be shown that while the spectacle is the capitalist system, the capitalist system is still a tool of the spectacle.

No one is outside of the spectacle. The spectacle dictates how we relate to it, producing its own necessity so that we must continually feed it. Part of this is the phenomenon of commodity fetishism, wherein money is no longer a placeholder for other commodities, but instead is *the* commodity. It is representative of security and power in the present and in the future (i.e. insurance against a “rainy day”). On the other side, there exist minority groups who reject the love of money. These are the few who do not work within the system, but they are nonetheless still subject to it, because without the spectacle they would be left with nothing to fight against. The spectacle is still their sustenance, but they feed from it in an unconventional way.

The music industry is a spectacle within a spectacle. The worker with his wage in hand, searching for leisure, is in a position to consume, and he may turn his attention to music. If he buys a CD, he has fed that record label, which will transform that profit into advertising that turns other consumers into *music consumers*, which feeds itself and other players in the industry, who in turn generate more consumers who feed the larger system of production. But it is not just the money that sustains the system. If the worker illegally downloads a piece of music, the total audience of that music goes up by one. Whether the worker paid for his share as an audience member or not, being an audience member makes him more likely to contribute to the music industry in the future, because like the consumer who is made more likely to be a “car buyer” through subjection to advertising,

this audience member is now subject to/in the world of the music, and a likely “music buyer,” be he a buyer of recordings, tickets, or merchandise. Statistically speaking, any growth of the audience is likely to be a growth in revenue.

The spectacle is the privileging of image over substance. This begins with money. Substantively, the value of money is very low, but imagistically, its value is boundless. When we look at money, we see the things we can buy and the enjoyment we can get from them. A father sees a home to shelter his family; a sick man sees another year of life. But a capitalist sees more money, because he understands that money equals happiness, more money equals more happiness. Prosperity is a stand-in for widespread happiness.

Here’s the loop: The worker labors to acquire money, which he will turn into leisure. Suppose he purchases a form of musical entertainment. The producer of that entertainment receives the worker’s money as his income, which he will turn into his own leisure. Frequently enough, he will purchase music. Everyone feeds into the same system.

Debord describes the spectacle as the “celebration of a choice *already made*.” (Debord, 13). This describes the assessment that the worker is already a consumer. But how is his choice in leisure “already made?” It is so because the system is already in motion. It is already determined that the consumer will buy from what is available. What is available is determined by what is viable. Things that aren’t viable are not produced (for long), so already, the consumer is forced to choose only from “viable” options. When consumers buy what they buy is both viable and popular. This is the choice already made.

Choices already made define the music industry. The greatest example is radio and its televised cousin, music video. In these forms

of access, instead of being directly supported by the audience, the station draws its income from advertising revenue. In order to secure the support of advertisers, the station is obligated to offer music that attracts the largest audience share. Accordingly, stations will opt for the choice already made, playing what is popular, which is popular because it is being played.

This system perverts the process of music creation, because in order to be produced and marketed, new music must demonstrate its viability beforehand, which is accomplished by showing that it falls into a preexisting category of viability.

There is a parallel between the detractors of capitalism and the detractors of the music industry as capitalistic. Manuel Castells uses the term “resistance identity,” or “the exclusion of the excluders by the excluded,” which suits both (Castells, pp. 9). Where capitalism excludes some members of society, the excluded use this rejection as a communal rallying point. Similarly, those who reject commercial music communally embrace something else. All music is commodified according to its image as a genre, which begins as an outcropping of resistance identity, e.g. dressing unconventionally in opposition to the convention, only to have that unconventional mode of dress commodified into a commercially viable style. “Indie” music as a genre is evidence that *not being in a genre* is now a genre in the same way that “Christian” music captures an audience primarily by being *non-secular*. Indie is not genre in the traditional sense, but functions like one in a very real way. The music itself is preceded by the image of its reputation. As such, it already has a built-in audience of listeners who are attracted to what few people are listening to, primarily motivated by the desire to be different. But to know what is *different*, the listener must have spent time as audience to *the same*, just as, given that all music is derivative of its predecessors,

musicians must have served as audience to *the same* to develop a theory/ identity of resistance. Conscious attempts at innovation are essentially futile; the history of musical derivation dictates that *the different* fundamentally *is the same*.

Sociologist Simon Frith's *Sound Effects: Youth, Leisure, and the Politics of Rock 'n' Roll* presents a history of rock music that touches on the relationship between art and commodity as experienced by artists, often experienced as a challenge to their integrity.

Pop meant groups put together... to satisfy a fad." "In pop, even when the musicians were themselves responsible for how they pleased their public, they had to take account of that public's demand, and the youth market was as constraining as any other. Rock, by contrast, was a means of self-expression; it could not be subordinated to any market... rock was explicitly anti-commercial... for the first time, rock musicians began to experience a contradiction between their own artistic impulses and the consumer demand for commodities. (Frith, 73)

Another conception of difference between art and commodity is of *yours* and *mine*. Arts are expressive. The art of music is in its expressive quality, created for the sake of the artist. It is a small step to the transformation of art into commodity. As soon as one encounters art and appreciates it in terms of *mine*, it is commodified, appreciated as an object in terms of value-for-me. We use music to construct our identities. We buy it in many forms, or pay to see it performed. We also invest in it by willingly joining its audience. We use it as fuel for dancing, exercising, driving, and shopping. When we allow music to be a distraction or a focus, we are using it, so long as we are making it ours. This is where the spectacle latches on to music and begins to transform it. Commodified music is a human resource intercepted by the enterprising and repackaged as commodity.

This interception originates in the notion of music as being for an audience. Therein is the transition from the personal to the public, from art to commodity, from music-as-it-occurs to music-for-an-audience. In his book *Moving to Higher Ground: How Jazz Can Change Your Life*, trumpeter Wynton Marsalis discusses time and dance extensively to develop his ideas about what constitutes good music. On the subject of time, he writes,

Because jazz musicians improvise under the pressure of time, what's inside comes out pure. It's like being pressed to answer a question before you have a chance to get your lie straight. The first thought is usually the truth." (Marsalis, 8)

There are always three kinds of time at play when you're on the bandstand: actual time (the dry, relentless passing of seconds and minutes), your time (how the passage of actual time feels to you), and swing time (how you adjust your time to make actual time become *our* time). (Marsalis, 16-17)

In the first quote, Marsalis emphasizes the artfulness of the personal. If the "truth" he describes is a manifestation of the authentic self, then when we desire that truth through a man's music, we desire the man himself. But in the second quote, Marsalis introduces the concept of "our time," and suddenly the personal authenticity of "your time" is compromised by the imposition of others' time.

Marsalis sets apart idealized "actual time" from the more realistic, subjective "your time." He expresses that "your time" is essentially the personal, unique way that actual time is felt by the individual, but fails to account for how it is possible for several individuals to lock into a single "our time" if an individual cannot experience "actual time" without it being translated into "your time."

As an illustration of how "your time" fails to merge as "our time," consider a live music recording that features and audience clapping along in participation with the music (I have

selected 5:12 of “Strange Kind of Woman,” from Deep Purple’s *Made In Japan*). Each “clap” made by the audience is perceived as a distinct percussive beat, but careful listening shows that each beat has a swell, peak, and decay created by many hands clapping at different times, with most clapping at or around the peak moment and fewer clapping too soon or too late. Evidently, each audience member interprets the beat of the music in a different way, and each is audibly out of sync with the others. Comparing this to the musicians on stage, though they tend to interpret the beat more concertedly, it could not be said that they truly find “our time.”

Few would argue that ensemble music devastates the art form, but finding “common ground” between players is certainly a strain on the authenticity of any individual, simply because the translation of his experience of time (and other elements) is a move away from the locus of the individual towards something impersonal. Extrapolated, the greater number of people who can identify with that time, the more compromised it becomes. Added to the performing ensemble come dancers that must be provided with danceable music, creating boundaries on the music where one’s time can be right or wrong, which privileges a common pulse over anything else, like sacrificing a heartbeat for a metronome or measuring distance in meters instead of strides.

Elements of Heidegger’s philosophy resemble Debord’s spectacle. Heidegger’s treatment of machination in *Contributions to Philosophy: Of the Event* describes the situation where man loses the reality of the world in the invasion of machination, the universal perspective that entails among its consequences superficiality and objectivity. Accordingly, man has undergone an imposition of the lens of cause and effect that changes everything. Valuation is based on creation, heritage, and use value. The symptoms of machination are *calculation* --

that things conform to prediction -- *speed* -- privileging what comes next -- *the massive* -- favoring accessibility over rarity -- and *the gigantic* -- allowing superficiality to stand for essence. (Heidegger, 121-123, 135-138) These symptoms describe the state of music aptly: the predictability of popular trends, the short attention span of the public, the homogenization of recorded sound, and the dazzle of the big show. Heidegger describes a similar lens in *The Question Concerning Technology*, wherein he details the phenomenon of how our evolving relationship with technology, from a neutral coexistence with the world to a rampant technologizing of its elements in anticipation of their use as means to an end.

These observations support a critical theory of the contemporary way by which music is recorded. Mark Poster describes the multi-track way of recording rock-style music in the introduction to *The Mode of Information*, stating that because there is no original performance, the completed recording and its copies are simulacra, a bizarre product of information technology. But the simulacra Poster describes are also indicative of a perverse reshaping of the intentions of the musician.

A musical performance is a momentary occurrence with a time and place. One can bear witness to a musician signing his name upon fleeting aural space. The musician focuses on the now, speaking his truth under the pressure of time. The intervention of the music industry’s mode of production removes that pressure, the imperative not to lie. Under pressure, the musician unleashes a rendition of the essential song in his head, translated by the unique personality of his technique. As such a happening, the performance is motivated by the essence of the music, which is impossible to realize in representation.

In contrast, the influence of recording technology, which represents the infinite possibility of creation, perverts the aim of the

musician. The musician comes to view his craft through the lens of the available technology, which promises him that he can achieve that essence in a way that live performance cannot. This persuasion occurs in that the musician now hears the essential song in his head in terms of what can be produced in the studio. When a studio recording has been completed, what was intended has been realized, but it is not that the essence has been brought forth. Instead, the musician's expectations have been lowered to expect or desire nothing beyond the inherent limitations of translation. To hold the record in my hands and claim "Here is the song; I have it" is a feeble, underdeveloped goal. But machination already provides this goal, because valuing man by what he produces makes it imperative that music be measurably valuable, and accomplished rather than merely gestured at. The recording completes its lifecycle by proving marketable, changing the audience's relation to music entirely:

[A]n audience generally familiar with the artist's recordings attends to hear their live replication. What irony: people originally intended to use the record to preserve the performance, and today the performance is

only successful as a simulacrum of the record. (Attali, 85)

[I]n the din of the cultural noise, one has to gloss up an idea, package it in a sound bite or flashy formula, in order for it to get a hearing at all. (This is true even if one is attacking the sound-bite culture itself.) (Berman, 53)

In this passage from *The Twilight of American Culture*, Morris Berman illustrates spectacular and machinational operations at work. For anything to gain recognition, it must be packaged, buoyed by something other than its own merit. In music, the show-and-celebration model is the only viable one because it demands attention, serving a paradigm where new flash and hype is the only suitable replacement for the preceding parade of the superficial (could there be any greater example of the "celebration of the choice already made" than the tagline for the Grammy Awards, "We're All Fans"?). Berman's parenthetical comment casts doubt on the possibility of escape from this state. Whether we call it the spectacle or machination, it is apparent that it is inherited and apt at maintaining its own necessity. Even to recognize and resist it is to be trapped.

Works Cited

- Attali, Jacques. *Noise: The Political Economy of Music*, trans. by Brian Massumi. Minneapolis, MN: University of Minnesota Press, 1985.
- Berman, Morris. *The Twilight of American Culture*. New York: W.W. Norton & Company, 2000.
- Castells, Manuel. *The Power of Identity*. 2nd ed. Malden, MA: Blackwell Publishing, 1997.
- Debord, Guy. *The Society of the Spectacle*, trans. by Donald Nicholson-Smith. 1st paperback ed. New York, NY: Zone Books, 1994.
- Deep Purple. "Strange Kind of Woman." *Made in Japan*. Warner Bros. Records Inc., 1973
- Frith, Simon. *Sound Effects: Youth, Leisure, and the Politics of Rock 'n' Roll*. New York: Pantheon Books, 1981.
- Heidegger, Martin. *Contributions to Philosophy: Of the Event*, trans. by Richard Rojcewicz and Daniela Vallega-Neu. Bloomington Indianapolis: Indiana University Press, forthcoming 2010. Manuscript was made available by translator.

- Heidegger, Martin. *The Question Concerning Technology and Other Essays*, trans. by William Lovitt. New York, NY: Harper and Rowe, Publishers, Inc., 1977.
- Marsalis, Wynton, and Geoffrey C. Ward. *Moving to Higher Ground: How Jazz Can Change Your Life*. 2009 ed. New York: Random House, Inc., 2008.
- Nietzsche, Friedrich. *Basic Writings of Nietzsche*, trans. by Walter Kaufmann. 2000 Modern Library ed. New York: Random House, Inc., 1967.
- Poster, Mark. *The Mode of Information: Poststructuralism and Social Context*. Chicago: University of Chicago Press, 1990.



liVing On tHe edGe



the birth of knowledge (Orazio)



the reader (Orazio)
Baker Library, Dartmouth College

Harm Reduction as an Ethical Basis for Needle Exchange Programs: A Case-Study Analysis for Stanislaus County

Emily Renteria

Harm reduction philosophy begins with the principles of Pragmatism first outlined by William James. It is a life exercise, cultivating practices whose focus is geared toward well-being, rather than traditionalist or moralizing attitudes. Often the term ‘harm reduction’ is applied in a context of drug use or safe sexual practices, but can spread to encompass nearly any behavior. The phrase denotes a starting point; instead of letting an idealistic moral model guide us into stigmatizing and criminalizing drug use or other illicit activities, proponents of harm reduction begin their work *in the world, where we find ourselves*. With respect to drug use, harm reductionists begin with the client, rather than expecting the client to conform to program abstinence expectations. It is about acknowledging that the issue is here before us in the shape of a human, not a concept. In this way, harm reduction philosophy indicates a starting point. It is a ground from which our options are made to include the patient, taking into account the reality of his or her situation without allowing our ideals to take ownership of it. This emphasis on the actual situation, rather than on an idyllic future state of affairs, shifts us to a realistic paradigm focused on the patient and premised on his or her autonomy.

Drug policy in the United States emphasizes criminalization or abstinence-only rehabilitation. Both of these approaches rest first on the notions that drug use is part of a moral dichotomy in which all substance use is criminal, and the lives of the users have little or no value. Secondly, US drug policy does not recognize that the prevalence of illicit substances has little to do with federal drug policy. Attempting to eliminate drug use entirely rather than reduce its harmful effects has proven ineffective, as addiction, disease

and profit are impervious to legislation and even incarceration.

In contrast, the philosophy of harm reduction intervenes in the middle of the diseased addict-prisoner/abstinent upstanding citizen polarity by indicating the differences and subtleties among illicit substances, as well as advocating for the needs of each individual user. This approach, pragmatic in nature, tells us that there are other ways of dealing with the ills produced by drug use. One of these approaches focuses on the user and his or her loved ones, setting realistic goals for “any positive change” that reduces the harm done to these parties. In the case of injection drug addiction, especially to the heroin and methamphetamine so common in Stanislaus county, it is important to begin with the users themselves, evaluating behavior on the basis of helpful or harmful, instead of the ineffective morally right or wrong models. Starting from the point of the user and his or her actions allows us to move out of an idealistic framework, which sets the stage for failure. Instead, we enter into the realm of consequences: what is helpful or harmful for me and my community, and how can I alleviate the unwanted consequences of my illicit behavior? The behaviors themselves are not evil unless they result in physical or emotional harm to oneself or others. Needle and syringe exchange programs have played a key role in ameliorating the harmful effects of injection drug use by providing clean needles to IDUs (injection drug users) in exchange for used “dirties”. Needle exchange volunteers are responsible for providing sterile works (injection equipment) to drug users, as well as properly disposing of used syringes and providing access to medical care or recovery services without forcing a client to

immediately make abstinence their way of life. Loosening our grip on the imaginary “drug free” world creates a space in which users can feel comfortable setting their own goals with the realistic hope of successfully reaching those goals. This in turn reduces the ill effects of drug use on the user and his or her community without the need to criminalize or stigmatize.

What follows is a case study of the syringe exchange program in Stanislaus County and the reactions from the community as well as law enforcement, which have colored the issue of health and addiction in the Valley until today.



In September 2008, the Stanislaus County Board of Supervisors convened to respond to a report by the civil grand jury recommending the implementation of a syringe exchange program to curb the spread of the most common chronic blood borne disease in the county: hepatitis C virus (HCV). The report, citing the provisions laid out by Assembly Bill 547, would have allowed the Public Health Department to provide one-for-one exchange services throughout the county (Stanislaus County Civil Grand Jury, 2008). The report was submitted to the Board of Supervisors for review and was returned with a unanimous no vote, effectively keeping needle exchange illegal in Stanislaus County.

What were some of the reasons for the Board of Supervisors’ refusal to authorize

needle exchange? Many mistakenly believed that the program would promote drug use, increase the incidence of discarded needles in residential areas, or make injection drug users less likely to enter treatment programs. Cost also seemed to be a source of anxiety. All of the above concerns should have been put to rest by a review of the Civil Grand Jury’s 2008 Report, which explicitly cites medical research from Joanna Berton Martinez’ report titled “Science-Based Literature on Syringe Exchange Programs, 1996-2007” stating SEPs do reduce HIV and HCV transmission, as well as increase enrollment in drug treatment programs without increasing risky behaviors or promoting substance abuse.

In a county where the spread of hepatitis C is rampant (an average of thirteen new cases reported each week), something must be done to curb its prevalence. “The Stanislaus County Civil Grand Jury’s review determined from examining the existing legislation, studies, hearing testimony of expert witnesses and other resources, that a syringe exchange program is the best of the prevention measures available against the spread of Hepatitis C and other blood-borne pathogens”. After hearing testimony from members of both sides of this debate, Supervisor Bill O’Brien was quoted in the Modesto Bee saying he felt that the spread of the disease was “a relatively small health problem for the county,” compared to obesity, heart disease, and depression—all of which, it should be noted, are related causal factors that reinforce one another in the move toward declining health—moreover, these conditions while serious, are *not communicable*. In a county with approximately 500-600 *reported* infections of *one* potentially fatal communicable disease per year (HCV), it does seem absurd to divert such a vast amount of resources to conditions that are not infectious and can be ameliorated with simple lifestyle changes, such as regular exercise and a balanced diet.

It could be argued that the HCV affecting injection drug users is also preventable through changes in lifestyle. This view misses the crucial point that injection drug use, which is often centered on opiates or methamphetamines, is highly addictive and the diseases resulting from high-risk practices can and do spread. Infections like HIV and HCV do not discriminate based on the race, class, or previous drug use of their host or the host's sexual partners, family members, healthcare providers, etc. and the high numbers of those surveyed who stated they didn't know how they contracted the disease could be an indication that not all of those infected are themselves IDUs. Again, syringe exchange programs not only relegate the spread of disease among drug users but throughout the general population. Infectious disease affects entire communities, not just populations with high risk.

The Civil Grand Jury report stated the following: that syringe exchange programs were the most effective option for a county in which HCV is spreading so rapidly. That Stanislaus County should work with the department of Public Health and the Hepatitis C Task Force to fully implement what was called the Stanislaus County Hepatitis C Strategic Plan, the goal of which was "to reduce the number of people newly infected with Hepatitis C in Stanislaus County". The 2-year plan, initiated in 2006, would create prevention-based education programs for at-risk groups and the general public. They would be geared toward IDUs, law enforcement, and public health professionals, with a focus on prevention and treatment. By 2008, however, the plan had still not achieved its culmination in the form of a syringe exchange program, and this is when the Board of Supervisors met to vote on the recommendation of the Civil Grand Jury. With the support of local experts, including health officer John Walker, Health Services Agency Director Mary Ann Lee and

Behavioral Health and Recovery Services Director Denise Hunt—all professionals well-acquainted with the various facets of the issue—the Board was urged to consider the benefits of the exchange program. On the other side, law enforcement (who also stand to benefit from the presence of sharps containers and sterile syringes during a search) opposed the idea, in contrast to an earlier letter from the Stanislaus County Police Chief, Sheriff and District Attorney's Associations stating "We do believe there may be merit in a needle exchange program, depending on the structure employed" on August 10, 2006. In the Board of Supervisors' meeting, county Sherriff Adam Christianson said "a syringe exchange program enables people to continue with their drug addiction" and District Attorney Birgit Fladager felt the program would send the wrong message to young people that "drugs aren't so bad or the county will take care of them if they become addicted". The data presented in the Civil Grand Jury's report explicitly addresses the falsehood of such dogmatic beliefs. After reviewing numerous studies, the Civil Grand Jury and cities elsewhere determined that needle exchange programs did not promote drug use, and "the quantity and frequency of injected drugs actually decreased in participants who utilized the syringe exchange program". Studies have also shown that SEPs make users more likely to enter treatment programs, as they open a dialogue between health professionals and at-risk populations who otherwise would not have access to recovery services. For many people, the on-site medical care provided by SEPs is their only contact with medical professionals.

The Hepatitis Research Foundation figures the lifetime healthcare costs for an individual HIV or HCV-infected drug user at over \$250,000 for HIV, \$100,000 for hepatitis C without a liver transplant, and an extra \$280,000 with transplant. The stark contrast of less than a dollar (\$.97) for a sterile syringe

vs. hundreds of thousands of dollars for the consequences of shared injection equipment makes the most effective choice seem obvious for the county of Stanislaus. The program would have been funded by state and private entities without placing financial burden on the county. The rate of HCV infection here in Stanislaus County is disproportionately high compared to the rest of California. If we know SEPs can reduce the spread of this disease, is it not a duty of the Board of Supervisors to put these programs into effect? The data shows that, when combined with medical treatment and access to recovery services, NEPs not only reduce the number of new blood borne infections, but also decrease the daily number of injections (and by extension, the incidence of shared injection equipment) resulting in fewer cases of disease.

Though the Board of Supervisors' official mission is to "serve the public interest by promoting public health, safety, welfare and the local economy in an efficient, cost-effective manner" (quoted by the Civil Grand Jury), clearly its failure to authorize a syringe exchange program for the county was not aligned with these principles; nor did this decision occur in a vacuum. The moralistic political climate in the Valley helped facilitate and reinforce the idea that prohibiting needle exchange was a necessary step to preserve the health of the community, when in fact the opposite was true. The Board of Supervisors meeting was held to respond to a problem deemed urgent by the Civil Grand Jury, Stanislaus Public Health Department, Hepatitis C Task Force, Local AIDS Advisory Implementation Group, and Advisory Board for Substance Abuse Programs, as well as law enforcement, healthcare professionals, and sanitation workers—all of whom regularly come into direct contact with used syringes as part of their job description. The outlying benefits of disease control for users and non-users alike seemed to have no bearing on the decision, which was seen as a way of bringing

aid into the lives of the undeserving by reducing the harm of high-risk behavior. When the Board of Supervisors neglected to implement a public health-oriented program designed to curb the spread of disease, they effectively sent the message that not only are they ignorant of the facts and benefits of needle exchange, but they also demonstrate complete apathy and lack of concern for the communities they are purported to serve.

Instead of waiting, blindly accepting the Board's decision and hoping for a later opportunity to check ideology with reason, community members took action. The information was out, and local activists responded to the Board of Supervisors' impotence by taking the action they deemed necessary to improve the health of the county. An exchange began. The unauthorized Modesto Needle Exchange operated out of Mono Park (also known as Needle Park because of the numerous used syringes littering the ground there) in Modesto's Airport District for a few brief months before it was shut down and its volunteers arrested in a sting operation orchestrated by misinformed and confused county law enforcement, the leaders of which had first officially supported and then vocally opposed NEPs at the Board of Supervisor's meeting. On April 11th, 2009, undercover officers approached the program, performed an exchange, and shortly after the two volunteers were arrested in the presence of eight to ten officers and a drug dog. The "Mono Park 2" as they are now known, have been charged with possession and distribution of drug paraphernalia and each faces up to a year in jail. One of the volunteers, a single mother, also lost her job with the Stanislaus County drug and alcohol education and prevention program. Her teaching credential is suspended. "Imagine, a teacher in San Francisco could be doing just what I did, and there would be no problem," she said. As of this writing, the trial is still pending (May 2009). The next hearing decides whether the

defendants will be allowed to use a medical necessity defense to argue their case, a tactic which has had mixed success in other cities across the U.S.

Programs like this are clearly necessary, especially in the Central Valley, where blood-borne pathogens like HIV and hepatitis C are abnormally common. Many opponents of syringe exchange see the addict as a derelict responsible for the degeneration of a society in which purity and standardized values could otherwise reign supreme. This, it may be believed, justifies neglecting the needs of the human who uses drugs, sending the message that there will be zero tolerance for illicit substance use. At the same time, prohibiting access to sterile injection equipment effectively sentences users to death or disease, cutting them off from vital medical care, recovery services, and syringe disposal sites.

The case of the Mono Park 2 illustrates one of the difficulties in moving forward with NEPs across the state. Because the programs are legal within the state of California does not mean they are automatically authorized in every county, where municipalities can override the state's recommendation. Taking into account places like Stanislaus where the politically conservative mindset has made

local authorization exceedingly difficult, some advocates of harm reduction believe a statewide mandate is necessary to expand the protections of needle exchange. Hilary McQuie, Oakland-based Western director of the Harm Reduction Coalition said, "Requiring local authorization means we have to deal with 54 jurisdictions instead of just one, and the politics makes it really difficult in conservative places like Fresno or Modesto. It will be really difficult to get syringe exchange approved in Modesto without a statewide mandate".

Despite the financial benefits, the disease control, and the ethical concerns, the county of Stanislaus joined the ranks of forty other counties across the state whose decision makers place abstraction and dogma above the health of the populace. Now two people concerned about the health of their communities face serious consequences for attempting to do what county government would not. The public encouraged, if not obligated, to take action in defense of their community's health with or without institutional aid. If we have done our homework and are moved by the data, we have no choice but to mobilize to promote autonomy and well-being.



Syringes collected from the Airport District in Modesto
Photo courtesy Emily Renteria

An Investigation of Coordinated School Health and Safety in Elementary Schools in Stanislaus County

Stephanie Wurz

Health problems in children have increased in recent years. The most common of these health problems is childhood obesity—currently fifteen percent of children are considered to be obese, or have “a BMI that is higher than the 95th percentile” (Okie 2005). Body Mass Index (BMI) is measured by taking a person’s weight and dividing it by the square of their height. This measurement gives the healthy weight that corresponds to that specific person’s height. If a child has a BMI that is greater than eighty-five percent of his peers’ BMIs, he is considered overweight and in danger of becoming obese. If his BMI falls above more than ninety-five percent of his peers’, that child is considered obese. It is this condition that leads to growing health problems in youth and all of America today. In fact, obesity is considered the number two cause of preventable death in America second only to cigarette smoking; however, if current trends continue, scientists believe that obesity will become the number one cause of preventable death (Okie 2005). Besides the increasing risk of mortality, obesity is also linked to a number of other problems—high blood pressure and cholesterol, depression, Type II Diabetes, heart disease, stroke, and certain types of cancers (AHA 2009). With Type II Diabetes, numerous co-morbidities are inevitable, such as heart disease, kidney disease, circulation problems, and more, as diabetes affects every system in the body.

However, obesity and its corresponding ailments are not the only factors of poor health in children. Schools are seeing a rise in diagnoses of mental problems and learning disabilities in students (Dryfoos 1994). Students also continue to make poor health choices such as teen pregnancy, substance abuse, and gang violence, to name a few. The

problem found in most school systems is that all the components of total wellness, complete physical, mental, and emotional health, is being addressed by schools in a disorganized and disjointed manner. There is no cohesiveness amongst wellness programs; these are instead treated as separate health components, when in reality they should be working together to achieve total body health (Murray et al. 2007). The coordinated school health program is a model that was recently developed by researchers to combine the different aspects of health and address them as one complete problem faced by schools all over.

The goal of a coordinated school health program is to reverse the poor-health trends within the public school systems by addressing “comprehensive school health education; physical education; school health services; school nutrition services; school counseling, psychological, and social services; healthy school environment; school-site health promotion for staff; and family and community involvement in schools” (McKenzie 4). For the purpose of this paper, the writer will look at the different components in a coordinated school health program and analyze whether schools within Stanislaus County are implementing such a program. The program will be viewed in light of current literature on the subject of overall student health addressed by the coordinated health system.

Literature Review

The coordinated school health program model suggests that “the teaching of health information alone is insufficient for children and youths to achieve health literacy”; rather, it claims, schools must provide scientifically-based knowledge of health and safety into

every component of the school system (Curriculum 11). This program advocates an interconnected system that gives children the knowledge and resources for mental, physical, and emotional health. This is accomplished by involving teachers, families, and the community together under the same cause. Children with low-income backgrounds who do not otherwise have access to the resources they need to live a healthy lifestyle can reach these resources through this suggested school program. Schools have an enormous amount of influence over their children and can play a beneficial role in the health and safety of their children, especially when they have charge of these children on average five days a week for seven hours a day. Educating children is the monumental task given to schools and teachers and it is necessary to address every area of students' lives, including physical, mental, and emotional well-being. These are only a few reasons why the implementation of a coordinated school health program is necessary to reverse current trends in health and safety of children.

The California State Board of Education has listed specific reasons to address health issues in the school setting (10). It makes economical sense to provide proper health education to children at a young age. Preventive care is more cost-effective than medical care in later years; by implementing health policies, schools have the opportunity to check growing numbers of diseases and consequences of choices brought on by poor health, thus decreasing the need for costly medical attention in the future. For example, if a child is taught successful eating habits in elementary school and continues to practice these habits throughout his adult life, the cost of the health program the school used to teach him is significantly less than medical bills that child would have to pay if he is hospitalized due to poor health brought on by poor nutrition. But more importantly, averting bad health habits early on in life reduces

numerous medical conditions from occurring as frequently within these children. Children that are given ways of overcoming obesity earlier on in life are less likely to remain obese into adulthood. (*Refer to Appendix A-I, published by the CDC, which shows the correlation between age and the percentage of children that retain their weight into adulthood*).

Recommended exercise for children ages four to eighteen has been extensively addressed by the American Heart Association (AHA). Children should receive thirty consecutive minutes per day. If necessary, these thirty minutes may be broken up into fifteen or even ten minute time periods. This activity should be vigorous, raising heart levels for an extended amount of time and exercising the heart muscle (AHA 2009). Sedentary time spent in front of the television and computer should be limited, and more active alternatives should be given to children.

Along with the proper amount of physical activity, children should also be given the chance to receive proper nutrition. Current research conducted by the Stanislaus Community Health Assessment claims that the rate of obesity in Stanislaus County is higher than the average for the state of California. In a 2005 study, 21 percent of Californians were considered obese, while 32 percent of Stanislaus County populace was considered obese (Stanislaus 2008). This is due largely in part to the poor socio-economic status of county residents; a large majority of these people have limited access good nutrition. The AHA has published information regarding appropriate nutrition for children ages four to eighteen years old: calories eaten should be equal to the amount of calories expended (about 1,800 calories per day for girls and 2,200 calories a day for boys), and about 30 percent of these calories should be derived from healthy fats. Lean proteins and foods high in fiber are important

components of a child's diet, and children should eat about five cups of fruits and vegetables a day. Foods should be low in saturated fats, sodium, and added sugars (AHA 2009). Current research has pointed out a number of nutritional factors leading to this increase in childhood health problems. These factors include the availability of fast food, larger food portions, sedentary living, and improper modeling at home by parents. One of the major contributing factors, however, is the public school system. In 2000, it was estimated by the Centers for Disease Control (CDC) that 43 percent of elementary schools in the nation contained vending machines that sold unhealthy foods (Dalton 2004). These foods are still available on many campuses due to the large amount of revenue received from their sales. When San Francisco decided to ban junk-food sales on its campuses, it met with a half-million dollar decrease in annual school budget. Another concern is that although the USDA has published food guidelines for schools to use, it is only required for low-income meals; schools can and often do opt out of the USDA program altogether for regular-priced meals, serving high calorie, low-nutrient foods (Dalton 2004).

Equally as important to overall physical health is the psychological health of an individual. There are eight accepted stages of development proposed by Erik Erikson that represent the social-emotional development of humans from birth through adulthood (*Refer to Appendix A-1 for a complete summary of these eight stages*). Erikson, a child psychologist, developed this theory in the 1960s after extensive research on the normal development of human individuals. He found that humans develop basically in the same way, beginning with developing their trust in others as an infant and proceeding to expand in their ability to become autonomous, take initiative, use industry to complete tasks, maintain an identity, become intimate,

produce a legacy, and then gain integrity (CDI 2009). Of course not all of these stages apply to every person, and some skip stages in between while some never reach the last stage. Erikson maintained, however, that a completely healthy individual will proceed through each of these steps, using previous steps to build upon future ones. The most important stage for elementary school children is the stage entitled industry versus inferiority (CDI 2009). In this stage, the child begins to develop peer relationships, having had limited peer contact prior to school. Children begin to learn social and structural rules and are expected to follow them under reasonable circumstances. Self-discipline is a difficult skill to develop at this stage, as children are expected to gain a higher level of self-control. If a child is unable to complete this stage, according to Erikson, he will develop feelings of inferiority. The job of school psychologists is to perceive if healthy development is taking place in the children attending the school and to determine if unhealthy psychological problems such as depression or anger are presenting themselves. According to Joy Dryfoos, however, school counseling services are often unable to fully meet the needs of students because the high ratio of students to school counselors (Dryfoos 1994). Some schools have district-level school counselors, while others have a counselor that is employed by the county and regularly visits different district school locations. Off-site counselors are clearly not as readily available to meet the needs of the many children within their large numbers of schools.

Another component that is addressed in a coordinated school health system is health education, and schools are being pressured to place stronger emphasis on this facet of education in the school system. In March of 2008, California came out with a list of state standards in health education that are required to be taught in elementary schools. The major

topics addressed in the standards are as follows: nutrition, physical activity, human development, sexual health, injury prevention, drugs and tobacco, personal health, and community health (California 2008). Each of these topics is presented in some form for one or a few different grade levels. For each specific grade, these topics are identified further by giving specific subtopics. For example, in grade two, children are expected to learn the proper foods to eat daily and how to make decisions to get proper nutrition each day. They are also told ways to increase physical activity and get their family and friends involved in physical activity with them. However, according to a 2006 study presented in the *Journal of School Health*, only 66.7 percent of schools supplied students with student-accessible health resources (Kann 2007). And only 70.6 percent of students were clearly taught how to make decisions for themselves regarding healthy choices.

In order for all of the above-mentioned ideas to become a reality, students need support from family and community. According to Pauline Carlyon (1998), "The school, the family, and the community each has its own unique resources; each can reach students in ways the others cannot; and each influences young people's behaviors in different ways. Together, as participants in a coordinated school health program, they can provide an environment in which students can learn and mature successfully." When students have parents who are actively involved in their learning, they receive encouragement and support. Another part of parental involvement includes appropriate modeling for their children. For example, when children learn about a certain topic in health class such as proper diet, it is important that parents model correct nutrition for their children. Students flourish most when they receive community support as well (Carlyon 1998). Communities need to provide

resources for their schools such as after-school care and community involvement for children. All of these things are important in developing a child's identity in relation to his family, his peers, and his community. There are barriers, however, in fostering parental involvement within the school such as diverse cultural backgrounds and family members who are non-native speakers of English.

A study published in 2007 analyzed the effects of a coordinated school health program on academic achievement (Murray). The researchers published a meta-analysis on current studies of different programs implementing a coordinated school approach. This research came to the conclusion that a coordinated school health and safety program does have a positive influence on academics. A control group of Latino and African-American children in a low-income area who attended a school using a coordinated health system saw a 4 percent average increase in their overall school grades (Murray 2007). Another control group consisting of 835 students with frequent absences due to asthma-related conditions reported a significant decrease in sick days after the implementation of a coordinated health program (Murray 2007). These findings demonstrate that a coordinated school health program is effective in reaching the full health of all students because it addresses the physical, mental, and emotional well-being of children.

Methodology

My research will comprise of a qualitative analysis of Coordinated School Health programs within the northern San Joaquin Valley area. Because there is little research on Coordinated School Health within this region, this study will be an initial inquiry into whether the program is being implemented into northern San Joaquin Valley's elementary schools. I have selected ten schools within the previously defined area to evaluate. Based upon my research, I have

generated a list of questions with which to interview school site administrators such as the school's principal (*see following interview question guide Appendix 1—B*). These initial questions are open-ended and leave significant room for interpretation by the interviewee. I will submit any necessary information to California State University, Stanislaus' Institutional Review Board (IRB) before seeking interviews at each school site. Before interviewing, each interviewee will sign a consent form that will permit me to use any dialogue I obtain within my research.

After an initial interview, I will analyze interview transcripts and look for any emergent themes such as common directions or difficulties with program development. If more information is needed to reach a comprehensive conclusion, a second interview will be conducted with each interviewee. Once all interviews are completed and interview transcripts are analyzed, I will conclude my research by stating how the Coordinated School Health Program is being implemented into elementary schools within northern San Joaquin Valley schools.

Findings

Because this project is in its beginning stages, there is no conclusive evidence of whether or not Coordinated School Health programs are being integrated properly into Northern San Joaquin Valley schools, if at all. However, based on preliminary research, Stanislaus County appears to be on the lower end of a complete health approach. Due to recent budget cuts and already limited funds within these school systems, Stanislaus County schools lack proper services, especially in regards to school psychological

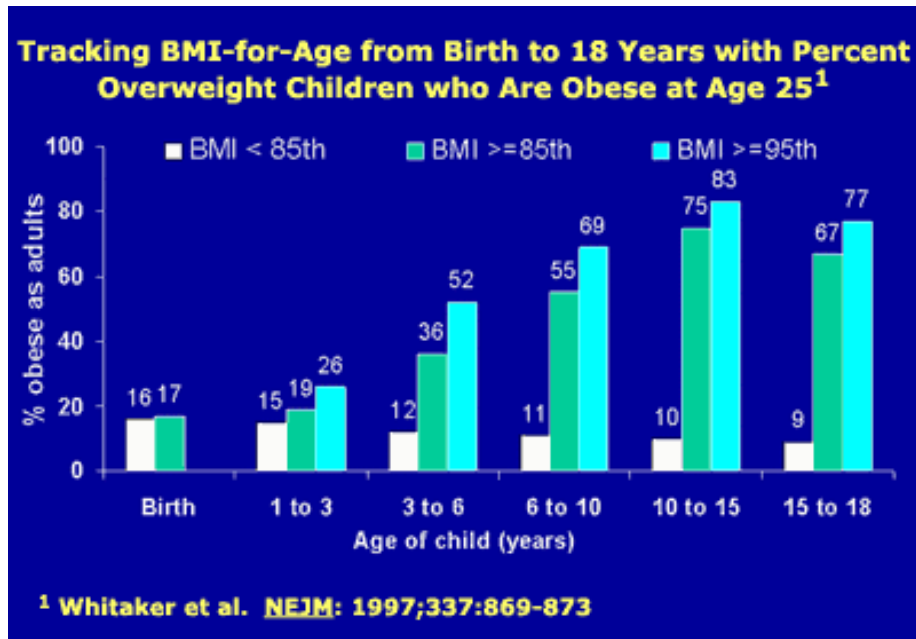
counseling. On average, the schools that were reviewed had one district-level psychologist who was strained over a larger population of students. These schools do not receive adequate funds to hire multiple psychologists who can develop greater individualized attention with students and foster personal relationships with the children.

Also lacking from Coordinated School Health Programs within Stanislaus County is adequate time available for physical education. Many teachers shorten physical education time in favor of longer periods of mathematics and language arts, the two subjects that appear most predominately on state testing standards. When physical education time is available to students, activities often contain long periods of time standing around while children wait their turn to participate. This does not allow students to elevate their heart rate for the recommended period of time.

While there are healthy options available within school cafeterias such as fruits and vegetables, there is still a plethora of high-calorie, high-sodium foods. Food is often prepared in ways to give it a longer shelf-life; food service companies often include additives and unnecessary ingredients to prolong the time food items can be sold.

Based on the research available to the writer at this time, Stanislaus County has significant improvement to make in reaching its potential as a system that engages the Coordinated School Health Program. Although there are some positive factors in many of these schools' programs, more funding needs to be directed towards student health services in the schools.

Appendix 1 – A



From the Center For Disease Control (CDC)

Approximate Ages	Stage	Positive Characteristics Gained and Typical Activities
Birth to 1 year	Trust versus mistrust	Hope; trust in primary caregiver and in one's own ability to make things happen (secure attachment to caregiver is key)
1 to 3	Autonomy versus shame and doubt	Will; new physical skills lead to demand for more choices, most often seen as saying "no" to caregivers; child learns self-care skills such as toileting
3 to 6	Initiative versus guilt	Purpose; ability to organize activities around some goal; more assertiveness and aggressiveness (harsh parental criticism may lead to guilt)
6 to 12	Industry versus inferiority	Competence; cultural skills and norms, including school skills and tool use (failure to master these leads to sense of inferiority)
12 to 18	Identity versus role confusion	Fidelity; a unified and consistent sense of self that integrates pubertal changes into a mature sexual identity, assumes adult social and occupational roles, and establishes personal values and attitudes
18 to 30	Intimacy versus isolation	Love; person develops intimate relationships beyond adolescent love; many become parents
30 to old age	Generativity versus stagnation	Care; people rear children, focus on occupational achievement or creativity, and train the next generation; turn outward from the self toward others
Old age	Integrity versus despair	Wisdom; person conducts a life review, integrates earlier stages and comes to terms with basic identity; develops self-acceptance

From the Child Development Institute

Appendix 1 – B

Interview Question Guide

1. How does your school implement its Coordinated School Health and Safety Program?
2. Who heads/facilitates this program?
3. What challenges have you encountered while putting this program into action?
4. Where have you seen success with this program?

References

- American Heart Association. 2009. Dietary Recommendations for Healthy Children. <http://www.americanheart.org/presenter.jhtml?identifier=4575>
- California State Board of Education. Health Education Content Standards for California Public Schools. Sacramento: California Department of Education, 2008.
- Carlyon, Pauline; Carlyon, William; McCarthy, Alice R. Family and Community Involvement in School Health. Health Is Academic. Pp 67-95. New York: Teachers College Press, 1998.
- Centers for Disease Control. 2008. Using the BMI for Age-Growth Charts. Centers for Disease Control and Prevention. <http://www.cdc.gov/nccdphp/dnpa/growthcharts/training/modules/module1/text/module1print.pdf>
- Child Development Institute. 2009. Stages of Social-Emotional Development in Children and Teenagers. <http://www.childdevelopmentinfo.com/development/erickson.shtml>
- Curriculum Development and Supplemental Materials Commission. Health Framework for California Public Schools. Sacramento: California Department of Education, 2003.
- Dalton, Sharron. Our Overweight Children: What Parents, Schools, and Communities Can Do to Control the Fatness Epidemic. Berkeley: University of California Press, 2004.
- Dryfoos, Joy. Full-Service Schools. San Francisco: Jossey-Bassey Inc., 1994.
- Kann, Laura; Telljohann, Susan K.; Wooley, Susan F. Health Education: Results From the School Health Policies and Programs Study 2006. Journal of School Health. Vol. 77, No. 8. 2007.
- McKenzie, Floretta Dukes, Richmond, Julius B. Linking Health and Learning: An Overview of Coordinated School Health Programs. Health Is Academic. New York: Teachers College Press, 1998.
- Murray, Nancy G.; Low, Barbara J.; Hollis, Christine; Cross, Alan W.; Davis, Sally M. Coordinated School Health Programs and Academic Achievement: A Systematic Review of the Literature. Journal of School Health. Vol. 77, No. 9. 2007.
- Okie, Susan, M.D. Fed Up! Winning the War Against Childhood Obesity. Washington, D.C: Joseph Henry Press, 2005.

Economic and Health Benefits of Biodiesel Production: A Case Study at CSU Stanislaus

Rose Beam

On September 18, 2008, Lehman Brother filed for bankruptcy, signaling the beginning of a global-scale economic decline. This decline hit California very hard, because of high levels of development in the Californian housing market. The housing decline began a long series of cuts to the state budget to make ends meet. The California State University system, along with the University of California and K-12 systems, all suffered massive cuts in response to the state budget deficit. In fact, the CSU system is underfunded by the \$283 million it needs to fulfill its operational needs. It is thus important to find ways to save money in the university budget to avoid firing more faculty and staff, limiting student services and lowering the quality of education. However, budget cuts should be made discerningly, in order to provide long-term solutions with the least loss of function.

In response to these new budgeting constraints, it would be ideal to implement a biodiesel program on the CSU Stanislaus campus. Although there would be an initial investment of equipment, materials, and training time, this investment would have a return in less than three years, and save the campus many thousands of dollars thereafter. A biodiesel program is a ripe opportunity for the college's foundation or other group to invest in. This program would not only help save the college money in the long term, it would also reduce the health impact on anyone on or near the campus, provide a learning opportunity for students, and showcase CSU Stanislaus as a community leader and innovator.

This analysis aims to establish a case for implementing a biodiesel program on the CSU Stanislaus campus. I begin with a brief

overview of the diesel engine. The diesel engine was originally built to run off of vegetable oils. In 1911 Dr. Rudolf Diesel wrote, "The diesel engine can be fed with vegetable oils and would help considerably in the development of the agriculture of the countries which will use it." However, the price of petroleum-based diesel, or *petrodiesel*, was so much cheaper than vegetable oil that engines were modified to run on processed fuel instead of straight vegetable oil (SVO). Although modern diesel engines can run on vegetable oil after some modifications to the engine, biodiesel can be used in standard diesel engines without any engine changes after the process of transesterification. With the price of *petrodiesel* increasingly rising and erratic, biodiesel is an economically viable option.

In addition, biodiesel has a smaller environmental impact than petroleum-based diesel (*petrodiesel*), as well as a high-energy balance, and is itself biodegradable and non-toxic. If a two year old were to fall into a bucket of biodiesel and swallowed some, the worst that would happen would be a messy clean up for the parents. Apparently the fuel tastes like salad dressing and causes no internal damage. On the other hand, *petrodiesel* contains many chemicals that could injure people including 17 different chemicals that are considered carcinogens by the California Air Resources Board (CARB). Biodiesel emissions are safer to breathe and present a significantly lower health risk than *petrodiesel* emissions. Implementation of a biodiesel program on any college campus would reduce the health risk to students, faculty, administration, and staff, especially those staff who operate the diesel machinery. Biodiesel is registered as a fuel and fuel

additive with the Environmental Protection Agency (EPA) and meets clean diesel standards established by CARB. This policy means that in addition to being economically viable and safe, biodiesel is also approved for commercial usage, and its users would not encounter legislative red tape.

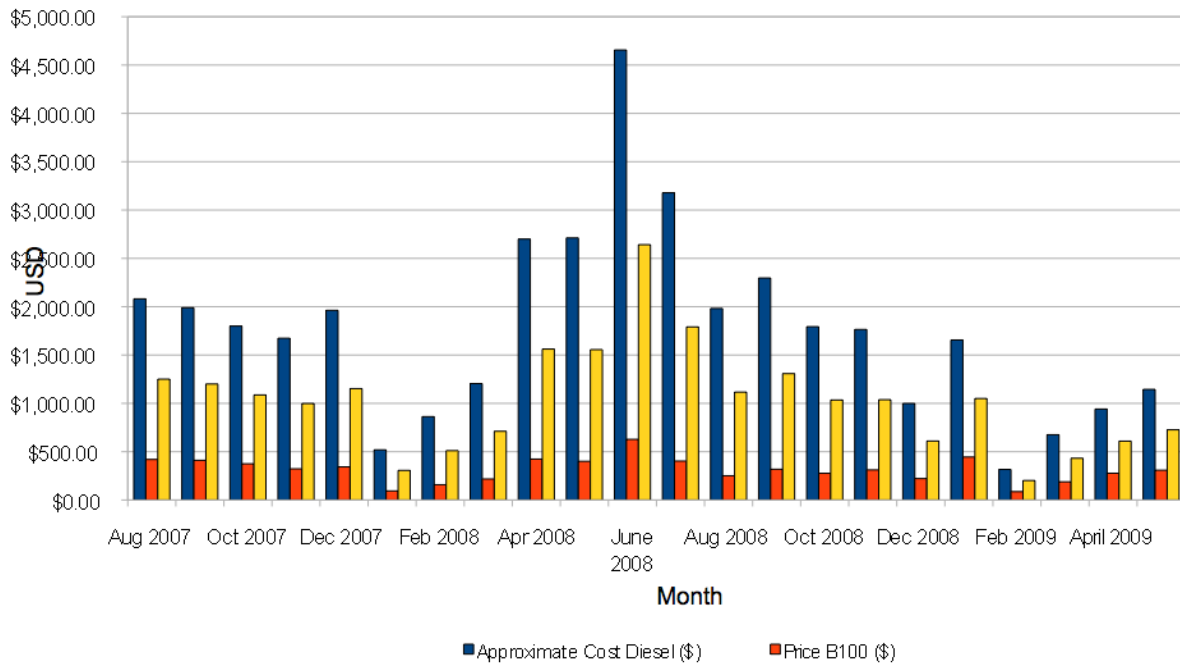
Before we can recommend a biodiesel program for the CSU Stanislaus campus, we need to demonstrate how it is economically viable. A cost/benefit analysis over time will show how much money could be saved monthly, as well as how long it will take for the initial investment to be paid off. It is difficult to put a price on the health of the students and maintenance workers, but it is certainly an added benefit and could result in reduced sick time for employees.

Methods

Diesel usage information was provided by Cliff Bailey, Director of Landscape, Transportation & Custodial Services. Where the number of gallons was not specified, the average price of diesel in California per month was taken from the U.S. Energy Information Administration, and the number of gallons used was calculated based on how much was spent on diesel. Correspondence with Robin Bower, Director of Dining Services, disclosed that the cafeteria produces between 48-64 gallons of cooking oil per week, an average of 224 gallons per month, which would enable there to be a B50 or 50% blend of biodiesel and *petrodiesel*.

Figure 1

Costs Of Petrodiesel and Projected Costs Biodiesel



With this information and estimating the operating costs of biodiesel (as provided by Arizona based non-profit Alternative Energy

at \$0.63 per gallon, the estimated savings was calculated, for back-projected implementation of the program from July 2007 though April

2009. Results were significant. (fig. 2 below).

An investment is not typically considered significant until a return is seen within three years. Projecting a \$1500 initial investment on equipment, and a \$0.63/gallon cost for reagents, we can calculate how long it would take to see a return on investment. The cost of equipment was gained by researching complete units online. However, after correspondence with Central Valley Biodiesel, a company based in Fresno which provides the equipment needed, I was able to determine that the start-up might be much less than the initial \$1,500 estimate. We used the actual diesel information as provided by Cliff Bailey, and assumed CSU Stanislaus had made the investment July 2007. However, in order to not underestimate the amount of start-up funds, we can compare the \$1,500 estimated costs with an \$11,000 start-up costs for an industrial biodiesel set-up. A factor to consider is that we will want the biodiesel to stand up to ASTM standards, ensuring the fuel will not damage the diesel engines, which means some money will have to be spent for quality assurance. However, this source should cost no more than \$300/year, which

would still allow us to make money on the process. It is possible that other operating costs should be considered, such as electricity and maintenance, which could be potentially offset by the sale of the valuable byproduct glycerol. Glycerol production was not considered because of drastic market fluctuations, but remains a potential source of income.

Results

It was calculated that using the B50 blend, the initial investment would take less than three months to pay off. Thereafter B50 biodiesel production would save the university over \$14,000 in the 22 months we had data for. To counter the possible argument that the original estimate of \$1,500 was inadequate for starting up the operation, the \$11,000 needed to start up a commercial biodiesel operation was also calculated. On these figures, this investment would be paid off in a year, and would save the university \$5,000 in the remaining 10 months. The actual costs of starting up a biodiesel program will most likely be on the low end between these extremes, but will save money regardless.

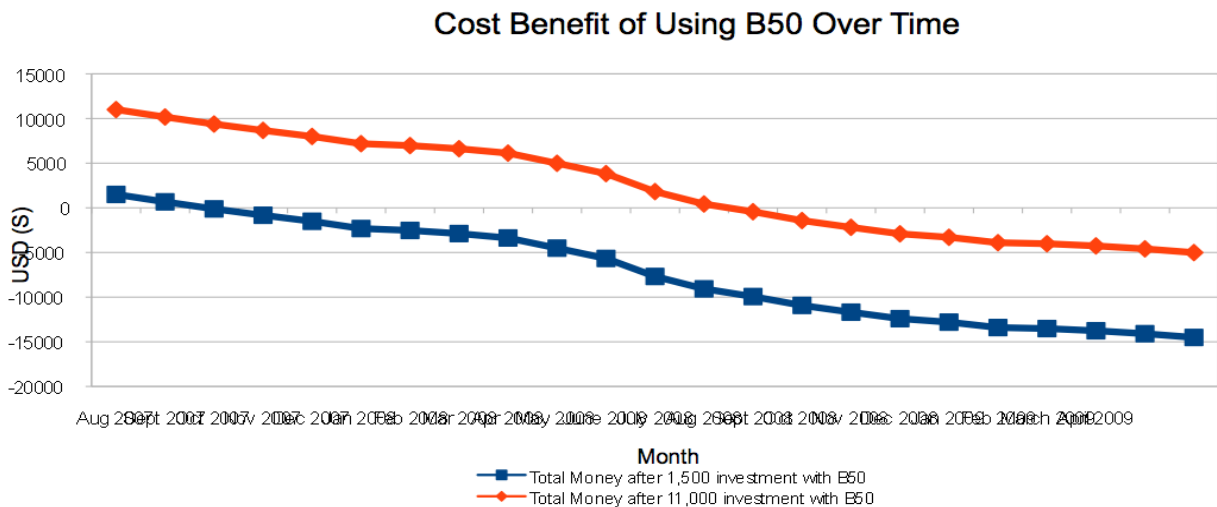


Figure 2

Discussion

In creating this biodiesel, the assumptions made were that the oil would be provided for free, and that there would be no labor costs involved. Currently Chartwell, the provider of cafeteria services, gives its waste oil to a local farmer in exchange for the farmer cleaning the container, which is something that could be accomplished on campus. If a biodiesel program were implemented, it could be set up as a service learning opportunity in Biology, Chemistry, or Environmental Sciences, which would add a practical dimension to student learning. The value of this opportunity was not included in the benefits listed, but should provide additional incentive for program implementation. While using 100% biodiesel (B100 or neat biodiesel) is the cheapest and most environmentally friendly option, the volume of waste oil produced by the cafeteria is not enough to produce the amount of diesel needed by the campus staff. This could be remedied by collecting waste oil from fast food outlets and other restaurants near campus. However, this would incur the extra costs of transportation, and it is unknown if this oil would be provided free of charge or even if we would be able to find enough. Fortunately, biodiesel can be blended at any concentration, and using a 50% blend (B50) would also provide significant financial and health benefits. It is recommended that this blend should be initially considered.

There is substantial evidence that because biodiesel is a solvent it will actually extend the life of diesel engines, because it prevents clogging according to Biofuel Oasis based in Berkeley, Ca. However, they also that it will also dissolve rubber gaskets, common on vehicles built before 1994 and Mercedes Benz. Lastly, it will take a few trial runs to make sure the process runs smoothly, and some initial training in equipment from an external source for those who would continue the project.

Over time, *petrodiesel* fuel prices will

continue to rise as a basic principle of supply and demand. China and India are rapidly industrializing, meaning they will want a larger share of the dwindling fossil fuel supply, thereby increasing the price of diesel. California Air Resources Board (CARB), has quality standards that must be met for the Clean Diesel Act, and biodiesel is compliant with these requirements, meaning expensive engine retrofitting will be unnecessary. Biodiesel is the solution not only in today's financial difficulties, but is also a solution tomorrow when fuel becomes more and more expensive and scarce.

In October 2002, the EPA did a study measuring the effects of biodiesel on exhaust emissions from diesel-powered vehicles. The main findings were that the higher the percentage of biodiesel in the fuel, the lower the amount of hydrocarbons and particulate matter. Hydrocarbons, or more specifically polycyclic aromatic hydrocarbons (PAH) and nitrated PAH compounds are known carcinogens, and can cause damage to the skin and lungs upon contact. Using B20 reduces the amount of hydrocarbons in diesel emissions by 20%, while using B100 reduces hydrocarbons by over 65%. Particulate matter in the air is an extreme health risk. Exposure has been linked with acute short-term symptoms such as headache, dizziness, light-headedness, nausea, coughing, difficult or labored breathing, tightness of chest, and irritation of the eyes, nose and throat. Long-term exposure can lead to more serious health problems such as cardiovascular disease, cardiopulmonary disease, and lung cancer. Were the state to adopt stricter standards for particulate matter emissions, it could reduce costs to the healthcare system and increase productivity in workers, another indirect fiscal benefit. B20 reduces particulate matter by around 12% and B100 reduces it by over 45%. Also, the particulate matter filters in the typical diesel fleet are very expensive to replace, so if there is less particulate matter in

the emissions, these would have to be replaced less often. When looking at only these two chemicals, it is hard to find a reason not to use biodiesel, yet there is a third type of chemical.

The third main types of chemicals tracked by the EPA were nitrogen oxides, or NO_x. These chemicals are dangerous because they are extremely reactive and can combine with other chemicals to form nitric acid, which when inhaled can cause severe lung damage and even death. They have been shown to aggravate existing respiratory problems and even worsen the condition of people with heart diseases. Ozone is beneficial when it is high up in the atmosphere, because there it blocks UV radiation, but when it is formed closer to the earth's surface, it can damage the

lungs, and this low lying ozone is formed by the reaction of NO_x with various volatile organic compounds. There are several state agencies that have considered banning biodiesel because the 2002 study by the EPA showed a steady increase in the amount of NO_x in emissions up to 10% in B100. However, in 2006, the National Renewable Energy Laboratory has shown that this data was taken from too small a subset, and by widening the types of vehicles tested, overall NO_x levels do not change with the percentage of biodiesel used, although for individual vehicles they may go up or down. The health benefit of using biodiesel is substantial because of the reduction of dangerous chemicals in emissions as well as the safety and non-toxicity of the fuel itself.

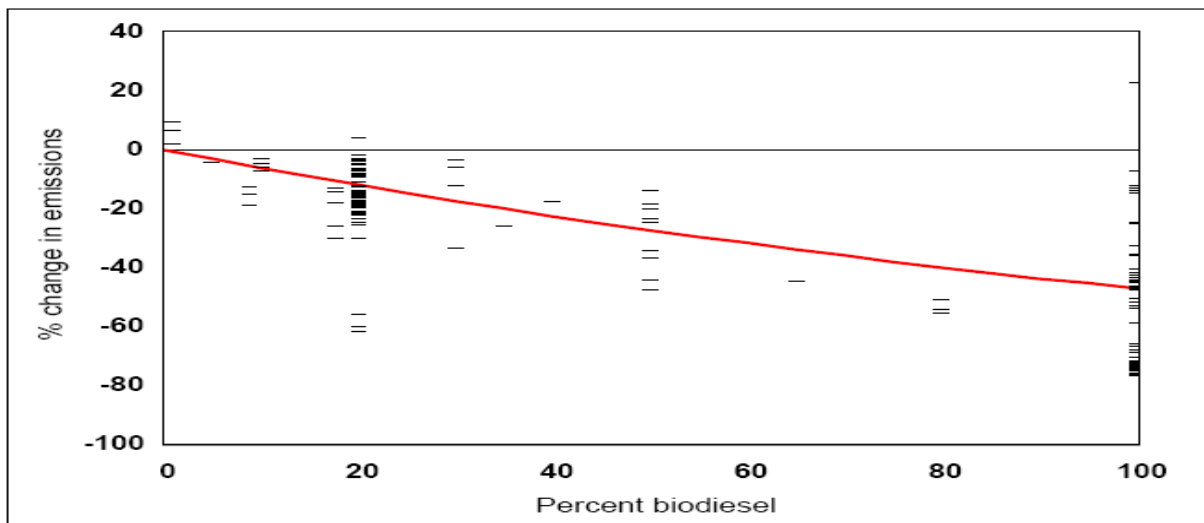


Figure 3, NO_x emissions

Biodiesel is the wave of the future. Biodiesel fuels are cost effective; they are better for the environment and better for people's health; and they can be run in an unmodified diesel engine. This study has shown that biodiesel can be made on campus from used cooking oil for an initial investment that can be paid off in less than two years. It would have a significant impact

on emissions that would not only be proactive in combating global climate change, but would also be beneficial to the health of the workers who operate the diesel machinery, as well as all the students, faculty, staff and administrators on campus. Finally, and importantly, implementing biodiesel would show that CSU Stanislaus is a leader and role model in the green movement.

References

- B-60 Bio Diesel Processor With Wet Wash System*. (2009). Retrieved May 16, 2009, from <http://alternativeenergy.ecrater.com/product.php?Pid=3557051>
- Biofuel Basics*. (n.d.). Retrieved December 15, 2009 from <http://www.biofueloasis.com/html/basics.html>
- Environmental Benefits* (n.d.). retrieved May 1, 2009, from http://www.biodiesel.org/pdf_files/fuelfactsheets/Enviro_Benefits.PDF
- Haas, M., McAloon, A., Yee, W., Foglia, T. (2004). A process model to estimate biodiesel production costs. *Bioresource Technology*, 97 (2006) 671–678. Retrieved December 9, 2009 from <http://www.che.uah.edu/courseware/che460-Fall2007/papers4review/biodiesel-superpro-model-bioprocessing.pdf>
- Hammond, R. (1976). Decision Making for Energy Choices. Karam, R. & Morgan, K. (Ed.) *Energy and the Environment Cost Benefit Analysis* (pp. 80-89). Elmsford, NY: Maxwell House.
- How Biodiesel is Made*. (n.d.). Retrieved May 20, 2009, from <http://www.utahbiodieselsupply.com/makingbiodiesel.php>
- Lehman Bros Files for Bankruptcy*. (2008). Retrieved December 1, 2009, from <http://news.bbc.co.uk/2/hi/business/7615931.stm>
- McCormick et al. (2006). Effects of Biodiesel Blends on Emissions [electronic version] *Milestone Report NREL/MP-540-40554*. Retrieved May 14, 2009, from <http://www.nrel.gov/vehiclesandfuels/npbf/pdfs/40554.pdf>
- The California State University. (2008). *State Budget Cuts to California State University Continues to Impact System's Ability to Serve Students*. Retrieved December 1, 2009 from http://www.calstate.edu/PA/News/2009/budget_feb.shtml
- Peiro, L., Mendez, G., & Durany, X. (2008). Exergy Analysis of Integrated Waste Management in the Recovery and Recycling of Used Cooking Oils. *Environmental Science & Technology*, 42(13), 4977-81. Retrieved May 21, 2009, from General Science Full Text database.
- Sassone, R & Schaffer, W. (1978) *Cost-Benefit Analysis*. New York, NY: Academic Press, Inc.

Enclosed Women: On the Use of Enclosure Imagery by 19th-Century Female Authors to Expose Societal Oppression

Hannah Carlson

The theme of enclosure is not uncommon in the literary writings of nineteenth-century female authors. Scholars have suggested that it was used as a way to portray the figurative imprisonment these women felt in their own lives. Sandra M. Gilbert and Susan Gubar, in their groundbreaking work *The Madwoman in the Attic*, comment on the use of “obsessive imagery of confinement” and how it “reveals the ways in which female artists feel trapped and sickened both by suffocating alternatives and the culture that created them” (64). The dominating force of patriarchy and the societal restrictions of the time prevented women from being free to fully express their opinions. Instead, women used their talents as writers to create scenes in their works that evoked images of enclosure.

These images are manifested through the depictions of the female protagonist in a physically and mentally enclosed space, specifically through descriptions of the home where she is centrally located. Writing that expresses the author’s feelings can be seen as therapeutic for the individual as well as a statement about society. It can be argued that due to the consistent repetition of the theme of enclosure in its various forms, women writers consciously included images of confinement in their works as an accessible way to express how they felt about the world around them to the general public. This hypothesis is supported by their personal fight for the equality of women in their civic roles. They were fighting to be heard and regarded as independent thinkers. It is important to recognize this phenomenon as it gives a personal and realistic glimpse into an important era in women’s social history.

The nineteenth century is a significant literary period for examining literature written

by female authors, if only because of the significant changes occurring in societies. Women still fulfilled their traditional roles as domestic wives and mothers, but early feminist ideals had already begun to surface. Female authors such as Jane Austen and Charlotte Perkins Gilman lived chronologically and geographically distant lives, but both included in their work similar themes of enclosure, indicating that the enclosure motif is not merely coincidental. This motif can also be seen in works by Elizabeth Stoddard, Charlotte Bronte, Kate Chopin, and many others. Though the means of expressing themes of enclosure are different across authors, it is possible to see an underlying theme of oppression in all their works. Women writers felt the need to expose the problems in the dominating patriarchal society and did so through the imagery, themes, and diction in their depiction of physical, spatial, metaphorical, and mental enclosure.

Works such as “The Yellow Wallpaper” by Charlotte Perkins Gilman are especially interesting to focus on because of the popularity that they and their authors have achieved both in their own time and in the present day. Gilman was born in 1860 in Connecticut and wrote “The Yellow Wallpaper” in 1890. By critically analyzing Gilman’s works, as well as biographical information about her, it is possible to understand the society that she lived in and her experience of it. Gilman’s short story has become known for its representation of nineteenth-century women’s feelings of oppression as well as its revelations of nineteenth-century misunderstandings about women’s health. This work is an example of how literature gives a firsthand and intimate

look into the minds of people living through an historical period: through a better understanding of women's history, it is possible to achieve greater gains in women's lives in the present.

While some earlier female authors were subtle in their depiction of a confined woman within the home, Gilman was more blatant in her portrayal of enclosure themes. She shows her female protagonist's descent into a seemingly state of madness as a direct result of physical and emotional confinement. By using such an obvious metaphor, she makes a bold statement with one compact short story, evoking different versions of enclosure throughout. The story begins with the female protagonist writing in a journal about the house her husband John has rented for the summer. John, a physician, has diagnosed his wife with a nervous disorder and prescribes rest and relaxation in solace to cure her. She comments on the style of the old house, saying that it is "a colonial mansion, a hereditary estate" and would even venture to call it "a haunted house," which foreshadows unusual occurrences that happen later on in the story (372). The house and bedroom where the protagonist stays is an example of spatial enclosure as it is isolated from other people and she is literally enclosed within both. The image of the house is an important element for it symbolizes the ownership males had over females. "For not only did a nineteenth-century woman writer have to inhabit ancestral mansions (or cottages) owned and built by men, she was also constricted and restricted by the Palaces of Art and Houses of Fiction male writers authored" (Gilbert and Gubar xi). The narrator of "The Yellow Wallpaper" moved in consequence to her husband's orders to a home that was built by men and which had been owned, and was now rented, by a man. A second layer of male ownership of females is exemplified in this story when John tries to restrict his wife from writing. The literary

canon included primarily male-authored texts, and although John is not an author, he represents these men as he becomes a barrier to the protagonist's freedom to write.

As a physician, John not only embodies the dominating patriarchal role of the husband, he also takes on the role of the superior intellectual. The story is told through secret journal entries by the female protagonist who can only write in private because writing has been forbidden by her husband. She suffers from mental enclosure in that she must hide her feelings and desires from her husband. Throughout the journal entries about the house and her own feelings, there are recurrent comments about what John would say to each of her opinions. For example, she wanted to stay in a room downstairs, "[b]ut John would not hear of it" so instead they took "a big, airy room" upstairs, which she does not like (373). The protagonist's constant evocation of her husband's opinion shows that she listens to his advice and assumes that he must be right, even when her mind tells her something different. His choice of bedrooms has constrained her into one specific room in the house where the bed is described as being "nailed down" (376). Though at times she walks in the gardens outside, for the most part she stays in bed because he has told her to rest, which represents a type of physical enclosure. Through his power as a man and as a doctor, he has confined the protagonist into an isolated room by herself without allowing her the freedom to exercise her own choices. It is only when she gives herself a purpose and starts making her own decisions that she begins to show physical signs of improvement. She must break away from the restrictions of her husband in order to be physically and mentally free.

As the entries progress, the woman begins to describe different elements to the room. One element in particular is the peculiar wallpaper that she describes as "one of those

sprawling flamboyant patterns committing every artistic sin” (373). She also describes it as “repellent, almost revolting” and “horrid” (374). She repeatedly attempts to discuss repapering the walls but John disagrees, telling her she “was letting it get the better of [her], and that nothing was worse for a nervous patient than to give way to such fancies” (374). The narrator relents, against her better judgment saying, “I would not be so silly as to make him uncomfortable just for a whim” (374). She puts his needs above hers and gives in even though she knows the paper bothers her. Before long, she begins to see something within the crazy pattern of the yellow wallpaper; she sees “a strange, provoking, formless sort of figure, that seems to skulk about behind that silly and conspicuous front design” (376). The figure that the protagonist is beginning to discern is her own self. On some level, she realizes that the person she really is has to “skulk” around with the façade of a passive and domestic woman. She continues to watch the paper and follow the designs until the figure becomes “a woman stooping down and creeping about behind that pattern” (378). The placement of the figure is important to note as she is ‘behind’ the pattern, as in ‘enclosed behind.’ At night, “[t]he faint figure behind seemed to shake the pattern, just as if she wanted to get out” (378). The woman figure that is stuck behind the pattern and trying to escape can be seen as a metaphor for a woman who feels trapped in her way of life and oppressed by the dominating patriarchal society. Gilbert and Gubar write that “[d]efining themselves as prisoners of their own gender ... women frequently create characters who attempt to escape” (85-86). The woman in the paper would fit the criteria of a woman trying to escape as the pattern which she is stuck behind soon becomes bars. This image of the wallpaper as bars is parallel to the “barred windows” of the bedroom (374). This jail-like enclosure imagery clearly links the real to the

imagined woman.

The elements of light and dark within the imagery of the barred women symbolize how being in the public view can affect a woman’s reactions to enclosure. The narrator describes the wallpaper woman by saying that “by daylight she is subdued, quiet” (379). Later, when describing the movements of the woman, the protagonist writes that “in the very bright spots she keeps still, and in the very shady spots she just takes hold of the bars and shakes them hard” (381). Lightness can be paralleled with the outward appearance of a middle-class, nineteenth-century woman, while darkness reflects her inward feelings. In the two descriptions above, the woman does not move in the light: she stays in one place, within her domestic role, in the house. It is her inner self in the darkness that is trying to break free from the bars of oppression. Later, the wallpaper woman is seen creeping outside. This shift from the ‘subdued’ indoor woman to the ‘creeping’ outside woman could be explained by the actions of the protagonist herself. She has decided to begin writing against her husband’s orders. Her thoughts of oppression are no longer held within her alone. By writing them down and sharing them, she has begun to ‘creep’ into the daylight.

As the woman continues to watch the wallpaper, her thoughts become more in tune with the wallpaper woman until there is an ambiguity in the text about whether the two are separate women or just one woman. The story ends with the protagonist ripping off the wallpaper and becoming the woman in the wallpaper who creeps among the patterns. At the end she says “I’ve got out at last ... in spite of [John] and Jane. And I’ve pulled off most of the paper, so you can’t put me back!” (384). This statement is intriguing because the character of Jane is never mentioned until this line. Since the wallpaper woman is in essence the narrator’s double, it is possible that she has now taken over the narrative and is

calling the façade of herself, the outside version, Jane. Despite Jane's effort to remain a passive, domestic housewife, her inner rebellious self has broken through and is now in control. Jane Thraikill agrees with this interpretation: "The narrator recognizes the woman in the paper as herself, and suddenly sees her embodied, observing, recording self as the enemy, referring to her in the third person as 'Jane'" (551). The idea of the outside woman as an enemy, however, is debatable. Carol Davison writes that "she 'frees' the woman in the wallpaper whom she now recognizes—in a positive moment of union as opposed to fragmentation—as herself" (66). Each version of the woman, the outside and the inside, combine to make one person. Jane cannot be ignored as she is half of the double. By referencing both a male and female character in the last sentence of the story, these final words of the wallpaper woman show the many difficulties of trying to evade the oppressions of society. In order for the wallpaper woman to emerge out of Jane, she had to overcome male dominated restrictions as well as other females who would argue that making a feminist statement would be unladylike. The woman's last line implies that the inner woman can no longer be hidden now that she has been released from her enclosure, yet there is a contradiction with the final sentence.

The ending of "The Yellow Wallpaper" is ambiguous and is left up to interpretation. The question remains of what will become of this new woman who is part Jane and part woman in the wallpaper. She says that she cannot be put back into the wallpaper, yet in the final sentence, she writes that her husband fainted in the doorway and she now had to "creep over him every time" (15). This insinuates that even though she thinks she is free, she is still trapped within the room. It is arguable that Gilman is implying that even when a woman has realized the entrapment which she is within, she cannot escape. Her mind may

be free, but she is still held to the same societal standards and must remain within her physical space. Others may view it as madness, but for the individual, perhaps she feels as though she, at least her mind, is finally free. This unhopeful ending was perhaps written to inspire change.

Writing fiction became a way that women could speak out about their feelings because they could project them onto their female protagonists and view them objectively. There was a "common, female impulse to struggle free from social and literary confinement through strategic redefinitions of self, art, and society" (Gilbert and Gubar xii). The protagonist broke from her social confinement by recognizing the caged women that existed within her. She had to confront her own double, the woman who represented her entrapped feelings, and she had to let her free. Gilman's protagonist broke from her literary confinement by disobeying John's orders to give up writing. Though in the beginning she knew writing could help her, saying that "congenial work ... would do me good," it is not until she sees the woman in the paper that she fully grasps the power of writing (372). She writes, "And I know John would think it absurd. But I must say what I feel and think in some way—it is such a relief!" (377). The time between each entry decreases as the story progresses. Since there is no indication of actual dates, the timeline is not completely clear, but Gilman gives clues as to the frequency of the writings. Between the first two entries there is a gap of two weeks and the third one does not take place until after the Fourth of July, presumably weeks later. In contrast, the last two entries are described as being consecutive. As the narrator becomes more connected with the caged woman in the wallpaper, her obedience to John, as well as to the dominating patriarchal structure as a whole, diminishes. She breaks away from society's demands on her as well as from the literary confinement she suffered as a woman.

From an early age, Gilman wanted to be in the public role to effect change in society. She watched her mother, who is described as having a “slavish commitment to her children and narrow circle of domestic life,” suffer through the disownment of their neighbors that arose from her decision to divorce her husband (Berkin 21). Gilman used her “stern self-discipline” to take on a role of social reform to try and change “the dire vision of a woman’s lot in the world.” Though women’s independence was only an emerging idea in the 1880s, “the general contours of [Gilman’s] society reinforced both her notion of women’s segregated sphere and the heretical quality of her career aspirations” (25). Her dedicated efforts to influence societal change, however, were put aside with her decision to marry. Soon after, she experienced an emotionally hard pregnancy that ended in what would now be diagnosed as post-partum depression, but, as in the case of her protagonist, was at the time diagnosed as a nervous disorder. Her husband sent her to visit Dr. S. Weir Mitchell, who was the leading doctor in woman’s health. He prescribed to her a completely domestic life, filled with constant interaction with her child and without writing. When this did not work, she separated from her husband and, though he remained close, “she identified with the despair of vulnerable and abused women” (Berkin 28). She soon moved to California and, in order to support herself, her child, and her mother, she began giving lectures on reform and writing essays and articles on labor issues for women. Gilman’s earlier dreams of activism in a public role advocating for social reform became real.

Gilman wrote “The Yellow Wallpaper” with the intention of helping other women who were suffering in similar situations to that of her protagonist, as well as herself. She deliberately sent her story to Dr. Weir Mitchell in the hopes that he would read it and begin to understand that his prescribed

treatments were not helping women. A fellow writer and friend of Gilman, Alexander Black, quotes her as saying, “I wrote it to preach. If it is literature, that just happened” (63). She wanted her message to be heard; women’s needs needed to be met in a better fashion. Gilman later heard that Weir had indeed changed his method of treating “nervous prostration” in his female patients after having read her story. Her comment to this was “If that is a fact I have not lived in vain” (Gilbert and Gubar 92). By writing her story, Gilman reached not only the women who read it and could identify with it, but she was able to help the women who may not have read her story, but were later patients of Dr. Weir’s.

Gilman is often credited with being a feminist because she spoke about the inequality of women both through her writing and in her speeches; however, this is not what she intended. She publicly declared: “I abominate being called a feminist,” (Allen 163) and instead preferred the term “humanist” as she felt she was trying to further the human race as a whole and move away from the “dualism of the sexually segregated world into which she had been born” (Berkin 38). “Advancing humanity as a whole,” Judith Allen writes, “required a temporary focus on making womanhood equal, fit, and independent” (165). It was not that Gilman was against men, she simply understood that in order to make society better, women’s issues needed to be addressed. Allen continues by saying that “women needed attention simply because their social, economic, and cultural retardation obstructed human progress,” which is the reasoning Gilman gave for her involvement with furthering the equality of women.

It is important to ask why Gilman was so adamant about not being called a feminist. One possible reason is the newness of the term “feminist” and its associations with radicalism. Although she openly spoke out

against the disadvantages of women, by labeling herself as a “humanist,” one who only desires the development of the entire human race, she was allowing herself to still be an accepted woman in society. By being called a feminist, Gilman would be distancing herself from the approval of society. Black, wrote: “I have avoided calling her a ‘feminist’ not merely because the word is foolish, but because her emphasis on women has been the stressing of an outstanding imperative in a scheme as wide as life rather than either a class complaint or a specialist infatuation” (66). He implies that the term ‘feminist’ does not do justice to the progress that Gilman was attempting to create. She was not complaining about a triviality of life, instead she was trying to set right a wrong that had been established many years before. As Gilman herself argued, she was a ‘humanist’ who was working towards the progression of the human race as a whole.

Gilman is quoted as having said: “It is not that women are really smaller-minded, more timid and vacillating; but that whosoever, man or woman, lives always in a small dark

place, is always guarded, protected, directed and restrained, will become inevitably narrowed and weakened by it” (Lane 270). Women are not innately weaker than men: it is the enclosure within the home and its metaphorical parallels that causes women to be subordinate. Gilman, as well as many other female authors throughout time, created physically enclosed spaces for her female protagonists to show how her sex was confined. By writing great works of fiction, she showed that women are not “smaller-minded,” and by including critical comments on the structure of society, she showed that they are not “timid” either. It is important to recognize this recurrent theme in literature, as it was written in order to invoke change. Berkin writes that Gilman “...sought the integrated self, and even at those moments when she felt it impossible for herself in her own lifetime, she was determined to secure it for future generations of women and men” (38). Gilman hoped to not only better society for herself and women in the nineteenth century, but for her daughter and all other women to come.

Works Cited

- Allen, Judith A. *The Feminism of Charlotte Perkins Gilman: Sexualities, Histories, Progressivism*. Chicago: Chicago UP 2009.
- Berkin, Carol Ruth. “Private Woman, Public Woman: The Contradictions of Charlotte Perkins Gilman.” *Critical Essays on Charlotte Perkins Gilman*. Ed. Joanne B. Karpinski. New York: G. K. Hall & Co., 1992. 17-42.
- Black, Alexander. “The Woman Who Saw It First.” *Critical Essays on Charlotte Perkins Gilman*. Ed. Joanne B. Karpinski. New York: G. K. Hall & Co., 1992. 56-66.
- Gilbert, Sandra M., and Susan Gubar. *The Madwoman in the Attic*. New Haven: Yale University Press, 1984.
- Gilman, Charlotte Perkins. “The Yellow Wallpaper.” *Portable Literature*. Ed. Laurie G. Kirszner and Stephen R. Mandell. Australia: Thomson Wadsworth, 2007. 372-384.
- Lane, Ann J. *To Herland and Beyond: The Life and Work of Charlotte Perkins Gilman*. Virginia: Virginia UP 1990.
- Thraillkill, Jane F. “Doctoring ‘The Yellow Wallpaper.’” *English Literary History* 69.2 (2002): 525-566.

What a Heroine *Can* Do: Examining Literary Cultural Myths in Karen Joy Fowler's *Sister Noon*

Amanda Heinrichs

In her 1972 article “What Can a Heroine Do? Or Why Women Can’t Write” Joanna Russ discusses how the literary “myths” or “plot patterns” employed by writers of the Western European tradition simply are incompatible with female protagonists. She then goes on to delineate that women writers have for the most part been limited to writing the Love Story, which traditionally has been seen as less serious, or of less literary merit, than the male-centered myths that populate the canon. Using this article as a kind of framework, my aim in this project is to determine whether, or to what extent, the arguments of this 37-year-old article still hold true. I have chosen to construct a kind of case study examining the historical-fiction novel *Sister Noon* by Karen Joy Fowler to investigate whether it is able to break out of the cultural myths that Russ identifies as being the only ones available to women. My personal hope is that it will. By structuring my paper as a character study of the novel’s three central female characters-- Lizzie Hayes, Mary Ellen Pleasant and Teresa Bell-- I hope to discover what kind of story each woman is telling. I have chosen a case study instead of a survey or overview of stories that might prove my point, in order to look deeply into *how* the novel constructs a divergence from classical Western European literary myths, as well as how the author treats the social and gender issues that implicitly accompany such a story. In addition, as two of the three characters I am going to examine are based on historical figures, I will pull in historical, biographical research to compare and contrast what is based on truth and what is elaboration on the author’s part. In this way I hope to flesh out if or how the real life basis enables the author to break out of the classically female literary mold. The

significance of such a study, I hope, will be to illuminate a specific example of the overall stride female authors have taken in broadening the scope of literature to include stories and protagonists outside of the patriarchal paradigm.

I. Article Discussion

Russ begins “What Can a Heroine Do? Or Why Women Can’t Write” by listing brief descriptions of a series of well known works of literature, but with the sex of the protagonist reversed from male to female, with, “The result that these very familiar plots simply will not work” (Russ 80). This is, according to Russ, because culture is patriarchal, that is from the point of view of men, and so literature naturally has developed in such a way that is reflective of patriarchy. In explaining her conception of literary myths Russ states, “Now writers, as I have said, do not make up their stories out of whole cloth; they are pretty much restricted to the attitudes, the beliefs, the expectations, and above all, the plots that are ‘in the air’” (Russ 81). This means that authors, for the most part, cannot create a work that is entirely and purely original, that does not somehow borrow from the cultural, traditional tapestry that they have been socialized into. In this way the greatest works of literature are not deemed so because they are the most original or unseen-before plots, but because they somehow use these literary myths in a way that resonates with their audiences. The way Russ defines literary myths is that, “They are dramatic embodiments of what a culture believes to be true—or what it would like to be true—or what it is mortally afraid may be true” (Russ 81). So, then, if myths are born out of what a culture believes to be true, and cultural voice is given predominantly to men,

then, Russ argues, the women depicted in much of literature are not truly women at all. They are the “other,” lacking true subjectivity, lacking real, human motivations for their actions. Russ says, “The Other contains a mysterious *essence*, which causes it to behave as it does; in fact “it” is not a person at all, but a projected wish or fear” (Russ 82). In other words, these female minor characters exist only in relation to the male protagonist, his challenges, his desires, his story arc.

Therefore, in order to gain a fuller, truer picture of humanity it, at first, seems that it would be enough to have female protagonists created by female authors. To an extent this is true, as Russ identifies the classic model that female authors have used to frame their stories: the Love Story. The initial problem, however, that Russ sees is that this is only one literary myth. The wide variety of myths that make up the Western European literary tradition are still not available to women. Furthermore, “Successes within the Love Story (which is itself imagined out of genuine female experience) are not important because the Love Story is not important” (Russ 88). That is, that set alongside male myths the Love Story is not considered as serious or of as much literary merit. Russ also identifies *How She Went Mad* as an alternative to the Love Story, which springs directly from female repression, and so even further alienates itself from male literary myths. She then goes on to suggest lyrical structure, the detective novel and science fiction as viable options for female writers because they by definition go outside of what is considered reality, giving authors the perfect space to construct new realities.

In light of the discussion on literary myths and viable structures for novels with female protagonists, *Sister Noon* by Karen Joy Fowler stands out as a worthy candidate to test Russ’ argument. It is neither science fiction, nor a hard boiled detective work

(although there are plenty of elements of mystery), nor does the protagonist Lizzie go mad, nor is it lyric in form (there is plenty of plot action), and most unusual of all, there is a startling lack of the Love Story.

II. Lizzie Hayes

Lizzie Hayes is, at first glance, unremarkable as a heroine—rich but not beautiful, not old but past what could be considered youthful, and to all *appearances* a proper upper class woman. Yet it is her very unremarkableness (by traditional literary standards), coupled with a rich internal life that makes her a female protagonist not bound by the limits Russ delineates. She is a single, independent, professional forty-something-year-old woman at the turn of the Twentieth century in San Francisco.

Lizzie’s age alone breaks her out of the traditional treatment of female characters. *Jane Eyre* was plain, but she was young (a virtue in itself according to traditional female protagonist-setting), and she managed a fairytale ending with a rich, landed man. In a literary tradition stretching back to the ancients (*The Epic of Gilgamesh* for example) in which one of the greatest myths that seizes the collective consciousness is the search for immortality, protagonists are on the whole more appealing in youth. Possibly, readers want to tap vicariously into the vigor and promise youth implies. The search for immortality has translated into a fear of aging. Tied to this myth is the emphasis on, or possibly demand for, feminine beauty, and a plain, middle-aged female protagonist might traditionally be considered doubly unappealing. This gendered double standard is not a new phenomenon; even in the ancient Greek *Lysistrata* the titular character explains to the men of Athens that aging is more difficult for women, socially speaking, because she loses the commodity of the beauty of youth. Therefore by dint of her age Lizzie as a leading lady already challenges female literary prescriptions.

In the descriptions of Lizzie, the narrator places great emphasis on the dichotomy between the “inner” and the “outer” woman. That is, to all appearances, in her professional and social life Lizzie is a proper society woman: working for an orphanage, frequenting afternoon tea socials and attending church on Sundays. Yet, “Just beneath this tractable surface lay romance and rebellion” (Fowler 26). She is quietly subversive; as a child she escaped into passionate novels, mentally acting out the adventures that she was not permitted to have. Over the years,

As she’d aged Lizzie’s inner and outer aspects grew increasingly ill-matched. Her breathless, romantic imagination, charming in a young woman, and delightful in a beautiful young woman, was entirely ridiculous in someone short, fat, and well past her middle age. Lizzie was sharp enough to know this, and since there was no way to keep the outer woman private, she generally kept the inner woman so (Fowler 28).

Instead of letting the travel into adulthood dull her secret sensibilities, Lizzie firmly holds on to who she is, and while she lets society dictate her public actions, it does not dictate her thoughts. Lizzie does not rail against society for curbing her voice or her range of acceptable behavior; instead, her very act of self concealment is a defiance: as long as others assume she thinks, feels, and believes the way they do, she is free inside her own mind. As an avid reader, these literary myths (the epitome of which are fairytales) are most definitely a part of Lizzie’s consciousness and capture a huge part of her imagination, yet she does not form her own life to reflect these formulae (feeling like a victim, waiting for a “prince charming” to complete her, etc). Instead, she chooses an independent life in service to others, making her fully realized and individuated.

III. Mary Ellen Pleasant

Mary Ellen Pleasant figures as a

prominent character in *Sister Noon*, both onstage and, possibly more intriguingly, behind the scenes. She seems to have her hands in every sector of the city: business, charity, politics. She is the most notorious woman in San Francisco of the time, a city run by sensationalistic journalism and rampant gossip. This could be because city life of the time was so fast paced and all parts of life heightened: business was booming, wealth was being created, then invested in more urban development, gender imbalance gave a special appeal to women and everyone looked for entertainment. More than a city-wide pastime, such speculation and insistence on being involved in other people’s lives through rumor seem to be a very part of the collective consciousness. As the narrator states,

Here are just a few of the things people said about Mary Ellen Pleasant: she’d buried three husbands before she turned forty, and in her sixties had still been the mistress of prominent and powerful men...She could restore the luster to pearls by wearing them. Although she worked as Thomas Bell’s housekeeper, she was as rich as a railroad magnate’s widow...She was an angel of charity...She was a voodoo queen...She would, for a price, make a man die of love...She trafficked in prostitution...She was the best cook in San Francisco (Fowler 21).

In this way, Mary Ellen Pleasant, as a figure that seizes the public imagination, seems to function in some way to explore the nature of truth. The real Mary Ellen Pleasant is elusive and difficult to see clearly, just as any truth in such a gossip-mongering society is elusive and dressed up in layers of gaudy distraction. By refusing to engage in any of the wild public speculation into her character she both fans the flame of her mystique and keeps her freedom to dabble where she will. Along the same lines Mary Ellen Pleasant also seems to manipulate truth to serve her ends, as when she brings little Jenny Ijub to Lizzie at the orphanage where she works,

insinuating by her personal interest (so Lizzie gathers) that the girl has some sort of wealthy and tragic past. This assumption, in part, prompts Lizzie to go on a wild goose chase to find Jenny's parents that ends in ambiguity and loose ends. Perhaps Mary Ellen Pleasant used her notoriety in the situation to gain a good home for a poor orphan; perhaps there was more to it. Lizzie finds it impossible to tell.

Mary Ellen Pleasant is a character with a refrain that serves to expose the heart of who she is. During tea she tells Lizzie, "You don't have to be the same person your whole life," a line she repeats throughout the novel (Fowler 50). Self creation is what drives Pleasant's life; in this way she can be taken as a powerful example of a female character breaking out of the limitations Russ delineates. It is said that she was born into slavery, taken to a convent school in New Orleans, then bonded to Nantucket as a slave to a Quaker family, then wed to a prominent businessman there. After he dies she comes to San Francisco and becomes Ellen Smith, a housekeeper. She spends a brief time thereafter as a White society woman but abruptly and publicly announces her Black heritage. As to why she has had so many aliases, Pleasant gives some insight when she states, "'Its been my pattern...Life is loss'" (Fowler 9). She literally begins with nothing, with a mother telling her to go stand out on the street so that she will catch someone's fancy and they'll take her away, and from then on through her travels has to form herself to every new situation (Fowler 7). In this way as a means of survival Pleasant learns to re-create herself to be whatever she wants or needs to be. Passing as White is a radical form of self creation for Pleasant, born out of necessity for survival in a new city, yet the intriguing part is that she then chooses to reveal to these society people the truth of her ethnicity. Of course, she never lied to them; most assumed her beauty to be "darkly

Medeterranean" or Spanish (Fowler 8). By taking everyone off guard, in one of the few moments in which she straightforwardly exposed truth, she shatters their perceptions of her. And so (ironically) begins her notoriety. In some sense Pleasant parallels Lizzie in that a dichotomy exists between the inner woman and outer woman. The important difference however is that the outer woman, after her reveal, is created not by Mary Ellen Pleasant to fit into society but by society, which creates the outer woman to fit her into itself. Others do not know what to do with a woman who unabashedly creates and re-creates herself with only her own agendas in mind.

IV. Teresa Bell

As with Mary Ellen Pleasant, Teresa Bell also has a refrain that points to the focus or heart of her character. She is the wife of the wealthy Thomas Bell, mistress (in name) of the House of Mystery on Octavia Street. Yet like nothing is simple in that house, in fact the relationship dynamics among Mr. Bell, Mrs. Bell and Mary Ellen Pleasant are anything but simple. In order to gain a hold on Teresa Bell and understand what kind of story she is telling, one must look at her refrain. She states, "When I was three months old my mother stripped me to the skin and set me on a windowsill in a thunderstorm" (Fowler 45). Tragic and confessional as this statement may seem, Mrs. Bell tells it to Lizzie on their very first meeting, making the reveal a bit too personal to be appropriate. Mrs. Bell then goes on to say of her mother, "'I refuse to think on her much,'" yet she repeats the statement several more times, and on more than one occasion when Lizzie meets with her (Fowler 45). This repetition would suggest far more than a painful memory (or memory of hearing such a story): Mrs. Bell is possessed by her thoughts of the episode and with her dead mother. Such an act of rejection committed by the person in her life who was supposed most to love and protect her unconditionally, and so early in her life,

seems to have caused Mrs. Bell irreparable psychological damage.

The narrator reveals later that Mrs. Bell's mother, Elmina Harris, suffered so greatly over the loss of her first two children that by the time her third, Teresa, was born she could not bear to take care of her (Fowler 106). While this might in part suggest why Mrs. Bell's mother would commit such a horrible action, clearly she was deeply disturbed. This fact is later reinforced when Elmina, in a visit to Teresa (who is being raised in the relative safety of a nearby family), comes close to drowning her in a creek on pretext of showing her a crawdad in the water. This episode, coupled with Mrs. Bell's refrain would suggest that water has great symbolic meaning for the character. Both times that her mother tries to kill her, it has been through water: first in a thunderstorm and then in a creek. Water then, for Teresa Bell seems to be a destructive, consuming force in her life, imposed by her mother. In this way water could signify the unconscious, the deep dark places of the mind twisted into madness that Mrs. Bell inherits from her mother. Even during the attempted drowning scene little Teresa tells her mother, "I hear voices in the wind," pointing to an already developing madness (Fowler 107).

Thus in light of these observations Mrs. Bell aligns most closely with the How She Went Mad myth that Russ suggests, but with one key difference. It is through abuse by her insane birth mother, along with any genetic

predisposition for mental instability that she might have inherited from her, as well as through mistreatment by her alcoholic, physically abusive foster mother, and her cold-hearted foster sisters that Mrs. Bell becomes who she is. This source of abuse tips the focus (that Russ presents) away from *How She Went Mad* as a feminist protest of the repressed woman, to a darker, more psychological, look at how damaging bad mothering can be.

In this preliminary study, based on the evidence provided by the three main female characters, Lizzie Hayes, Mary Ellen Pleasant and Teresa Bell, it seems clear that *Sister Noon* is not in fact tied down by the limitations Russ sets out in "What Can a Heroine Do? Or Why Women Can't Write." None of these women are defined by male characters; none centers her life on a Love Story. The strength of *Sister Noon* is its believability, its almost deceptive normalcy. Fowler has no need to travel into the speculative realms of science fiction or the detective novel as Russ suggests; she sets her story in this very country and in a time when women had less freedom than they do now. Neither did she feel the need to write outside of plot (Lyricism) to subvert traditional literary constrictions. The novel contains plenty of ambiguity, and much is left open to interpretation, especially in evaluation of the characters, but it is clear that *Sister Noon* effectively transcends Russ' conception of female literary limitations.

Works Cited

- Bennett, Lerone. "The Mystery of Mary Ellen Pleasant." *Ebony* June 1 1993: 52-62.
- Fowler, Karen Joy. *Sister Noon*. New York: Penguin Putnam Inc., 2001.
- Holdredge, Helen. *Mammy Pleasant*. New York: G.P. Putman's Sons, 1953.
- Hudson, Lynn M. *The Making of "Mammy Pleasant"*. Chicago: University of Illinois Press, 2003.
- Issel, William and Robert W. Cherny. *San Francisco 1865-1932*. Berkeley: University of California Press, 1986.

Russ, Joanna. "What Can A Heroine Do? or Why Women Can't Write." To Write Like a Woman: Essays in Feminism and Science Fiction. Bloomington: Indiana University Press, 1995.

Wells, Evelyn. Champagne Days of San Francisco. New York: Doubleday and Company, Inc., 1939.



cLouDed feeLinGs



cOmPreSSed pASsion

Eliminating the Glass Ceiling: Past Initiatives and Suggestions for Future Implementation

Sarah Lamas

Introduction

The fight for women's equality began during the 19th Century in the United States with the first wave of feminism. This movement resulted in women's right to vote in 1920. Since this first wave of feminism, women have made "large strides toward equality in higher education, politics, economic contributions, wage parity, and management business roles" (Elmuti, Lehman, Harmon, and Lu 2003). According to the U.S. Census Bureau, the participation of women in the workplace rose from 20 percent to 59 percent between 1900 and 2005 in the United States (Barreto, Ryan, and Schmitt 4).

While these statistics represent a huge accomplishment for women, the day has still not arrived when women are viewed as equal to men. Women now fill the workforce, but remain extremely underrepresented in upper management and on boards of directors. This is due to what is called the "glass ceiling", an invisible barrier preventing women from advancing to upper-management positions.

What attempts have been made to break the glass ceiling and advance equality for women in the United States? Since the number of women in top-management positions is still disproportionate, what more can be done?

A review of the literature on the topic makes clear that after many attempts to create equality, women are still underrepresented in the higher echelons of organizations. In fact, Catalyst reports that "women represent just 9.9 percent of corporate line officer positions, and 5.2 percent of the top-earning corporate officers" (Weber).

This research is significant to the field of Human Resources because it works to

synthesize others' work in this area. Examining in chronological order what has been done through different types of legislation and through the work of organizations to eliminate the glass ceiling allows for conclusions to be drawn from a collective group of initiatives and to indicate suggestions for further success.

Under-representation of women in upper-management positions is a very relevant issue in today's society. The number of women in the workplace is growing rapidly, but the number of women advancing to the upper levels of organizations remains disproportionate. By not allowing women into these positions, businesses are not taking full advantage of a changing labor market.

This research will discuss Equal Employment Opportunity and Affirmative Action legislation that has been enforced in the United States in the area of gender discrimination and the work of an organization by the name of Catalyst, whose goal is to aid in the advancement of women to higher positions in companies. The thesis will also describe and evaluate several Catalyst Award-winning initiatives which promote non-discriminatory practices in support of women. The Catalyst Award will be discussed in further detail in the thesis. Although the issue at hand is in fact a global issue, global legislation will not be addressed.

Equal Employment Opportunity Legislation

Title VII of the Civil Rights Act of 1964

As amended, Title VII of the Civil Rights Act of 1964 prohibits employers from discriminating based on race, color, religion, sex, and national origin. This act created the Equal Employment Opportunity Commission

to enforce all EEO laws and to oversee and coordinate all federal EEO regulations, practices, and policies (EEOC 2004). Title VII granted the EEOC the following powers:

1. to cooperate with and, with their consent, utilize regional, State, local, and other agencies, both public and private, and individuals;
3. to pay witnesses whose depositions are taken or who are summoned before the Commission or any of its agents the same witness and mileage fees as are paid to witnesses in the courts of the United States;
5. to furnish to persons subject to this subchapter such technical assistance as they may request to further their compliance with this subchapter or an order issued there under;
7. upon the request of (i) any employer, whose employees or some of them, or (ii) any labor organization, whose members or some of them, refuse or threaten to refuse to cooperate in effectuating the provisions of this subchapter, to assist in such effectuation by conciliation or such other remedial action as it is provided by this subchapter;
9. to make such technical studies as are appropriate to effectuate the purposes and policies of this subchapter and to make the results of such studies available to the public;
10. to intervene in civil action brought under section 2000e-5 of this title [section 706] by an aggrieved party against a respondent other than a government, governmental agency or political subdivision (EEOC 2004).

Equal Pay Act of 1973

The Equal Pay Act of 1973, or EPA, amended the Equal Pay Act of 1963 to prohibit gender-based wage discrimination between men and women in the same organization who perform jobs for which the required skill, effort, and responsibility are comparable (EEOC 2004).

Civil Rights Act of 1991

The Civil Rights Act of 1991 aided in the effort of gender-based discrimination in two ways. Primarily, the act provided monetary damages to victims of intentional employment discrimination. This Act's second achievement of importance to women was Title II, the Glass Ceiling Act.

The Glass Ceiling Act created the Glass Ceiling Commission "to focus attention on, and complete a study relating to, the existence of artificial barriers to the advancement of women and minorities in the workplace, and to make recommendations for overcoming such barriers" (EEOC 2004).

Overview

Equal Employment Opportunity Legislation was the first attempt to create equal opportunities for women and drastically increased female representation in the workplace. EEO provided women with fair representation in the case of gender discrimination, resulting in fewer occurrences of blatant discrimination. Since the passage of EEO laws, though, it seems that employers have discovered more discrete ways of discriminating on the basis of gender, making gender discrimination more difficult to spot in an organization. These tactics create the need for a more aggressive means of combating discrimination.

Affirmative Action Policies and Practices

The goal of Affirmative Action (AA) programs is to "systematically combat past and present discrimination in an organization ... [and to] implement strategies to improve the status of disadvantaged target groups, such as women". AA differs from equal opportunity in that it takes a more assertive approach by requiring the use of measures to scrutinize and transform organizational policies and practices. This is done in order to

eliminate biases and to increase target groups' representation and status (Iyer 258-59).

Organizations implementing gender-based AA usually use a monitoring program to determine whether or not qualified female workers have equal opportunities. The organization starts by assessing the proportion of jobs and promotions given to women. The number is then compared with the proportion of women the workforce who have the necessary experience and qualifications for the position in question. If there is an inconsistency between these two numbers, the organization must find out which policies are discriminatory and eliminate them. "It also introduces proactive strategies to increase the representation of women within its ranks" (Iyer 259).

One of these strategies involves increasing the number of female applicants for jobs and promotions. This is done mainly by making information regarding job openings more widely available. The second strategy gives female employees a chance to develop the knowledge and skills necessary to compete for jobs and promotions. The last strategy requires organizations to adjust selection criteria for decisions regarding employment and promotions (Iyer 259).

Any AA plan that is implemented "should include hiring goals and timetables to which the contractor must commit its 'good faith' efforts". It is illegal, however, to implement severe preferential treatment or strict quotas (Iyer 260).

Legislation Supporting Affirmative Action

The first Affirmative Action legislation occurred in 1965 with President Johnson's Executive Order (EO) 11246. This executive order established the policy of the U.S. government as providing equal opportunity in federal employment for all people. EO 11246 made it illegal to discriminate in federal employment because of race, creed, color, or national origin. Executive Order 11375,

created in 1967, amended EO 11246 by changing the word creed to religion and adding sex discrimination to the other prohibited items (Iyer 260).

As presently administered by the Office of Federal Contract Compliance Programs, EO 11246 requires the federal government, as well as organizations with federal contracts (in excess of US\$50,000) and 50 or more employees, to implement AA to prevent discrimination in their policies and practices (Iyer 260).

Failure to comply with AA requirements usually results in monetary fines (Iyer 260).

Organizations that are not covered under EO 11246 can still be mandated to implement AA under the 1972 Equal Employment Opportunity Act. This act gave federal courts the power to require companies found guilty of discrimination to implement AA strategies (Iyer 260).

It is especially noteworthy that court-ordered programs are the only ones in which it is legal to use quotas to reduce discrimination (Iyer 260). One common misconception of AA is that it means hiring by the use of quotas. This belief is inaccurate. In fact, there have been several cases in which the use of quotas has been deemed unconstitutional.

A classic example of a case in which quotas were decided to be unconstitutional is *Regents of University of California v. Bakke*, decided in 1978. In this case, the medical school of the University of California at Davis allowed students who were members of minority groups into the special admissions program, even though many did not meet certain requirements, such as the 2.5 grade point average cutoff. The United States Supreme Court ruled that the University of California could use race as only one of many qualifications in the application process, and that the use of quotas in the admission process was unconstitutional ("*Regents of the University of California v. Bakke*").

Overview

Although Affirmative Action techniques are extremely effective in forcing employers to adopt more female- and minority-friendly policies, there are still flaws. The major issue that arises from the use of Affirmative Action is reverse discrimination. Employers often overlook a qualified candidate in order to fill a position with a member of a protected group, even if the member is less qualified for the position. Instead of discriminating against a protected group, the employer consequently discriminates against those not part of a protected group, defeating the purpose of Affirmative Action to gain equal treatment.

Catalyst

About Catalyst

One comprehensive response to the issue of gender discrimination that has become a model for companies is an organization by the name of Catalyst. Catalyst, founded in 1962, is the leading nonprofit membership organization that works with businesses around the world and provides consulting and other services in order to create inclusive workplaces and increase opportunities for women and businesses.

Catalyst also does a great deal of research studying “men and women across levels, functions, and geographies to learn about women’s experiences in business, barriers to their career advancement, and individual and organizational strategies leading to success” (Catalyst, “About Us”).

The Catalyst Award

One of the ways in which Catalyst supports women is by selecting and recognizing firms for successful gender initiatives. Catalyst “honors innovative organizational approaches with proven, measurable results that address the recruitment, development, and advancement of all women, including women of color” (Catalyst, “Catalyst Award”). The Catalyst Award allows the company to recognize,

share, and celebrate successful initiatives, which consequently provides replicable models that help organizations create women-friendly initiatives.

The Catalyst Awards Conference is attended by more than 600 people from about 200 organizations and gives award winners a chance to share their successful initiatives. Award winning initiatives are also celebrated at the Catalyst Awards Dinner, which is described as “one of the most prestigious and broadly attended events in the business community” (Catalyst, “The Catalyst Award”).

Companies, professional firms, and other organizations can earn the Catalyst Award by creating initiatives that are successful in developing and advancing the careers of women.

Prospective award recipients are evaluated on the following key factors:

1. **Business Rationale:** There must be an explicit connection between the initiative and the business strategy.
2. **Senior Leadership Support:** Upper management must demonstrate commitment to the initiative.
3. **Accountability:** Formal monitoring mechanisms must support the initiative and measure its impact.
4. **Communication:** There must be mechanisms for engaging and informing employees of the initiative and its business rationale.
5. **Replicability:** All or parts of the initiative must be able to be implemented by other organizations and thus used as a model for change.
6. **Originality:** Initiatives are compared against previous winners and must include elements that are innovative and provide new knowledge.
7. **Measurable Results:** There must be documented evidence to demonstrate the impact and who improvement since the start of the initiative (Catalyst).

Catalyst Award-Winning Gender Initiatives

Aleita Johnson of the Society for Human Resource Management describes in her article various successful gender initiatives implemented by organizations that won the Catalyst Award for their success. Baxter International Inc., a global health care company, implemented an initiative it refers to as *Building Talent Edge*. This initiative was implemented across the entire Asia-Pacific Ocean. The goal of *Building Talent Edge* was to “achieve a 50/50 gender balance across management-level and critical positions by 2010” (Johnson). The goal was reached instead by 2008, two years ahead of schedule (Johnson).

CH2M HILL, a global engineering corporation, increased the number of women in senior leadership positions to 18 percent, a sharp increase from its 2003 percentage of 2.9. The initiative introduced by CH2M HILL “utilizes the company’s long standing, inclusive culture to provide women access to critical positions and key projects which lead to potential management opportunities” (Johnson). Gibbons P.C., a highly-ranked law firm with offices in New York, New Jersey, Philadelphia, and Delaware, implemented an initiative entitled *The Women’s Initiative: Driving Success through Diversity Investment*. This initiative “created a flexible and inclusive workplace by embedding diversity as critical to business success and its firm branding” (Johnson).

The last initiative discussed by Aleita Johnson is KPMG LLP, an audit, tax, and advisory firm. The initiative established by this company was given the name *Great Place to Build a Career* and encourages a workplace culture that is inclusive of both women and minorities. This culture is supported across all levels of the firm. This initiative reduced the turnover of women by 36.3 percent.

Overview

The work that Catalyst has done in support of women is unprecedented. There has never before been an organization whose sole purpose is to aid in the advancement of women to upper-management positions. Catalyst’s efforts have led to an increased awareness of the issue of gender discrimination in the workplace and have published vital research in the area.

Although the good that Catalyst has done has not been measured by statistics, Catalyst Award-Winners are able to show statistics as to how women were helped by successful gender initiatives. The Catalyst Award creates an incentive for organizations to create programs that help women to obtain upper management positions.

Conclusion

Thanks to the decades of supportive research of Catalyst, more and more organizational effort is being focused on non-discriminatory programs. As demonstrated in this report, much has been done to increase the representation of women in the workforce in upper-level management positions. Early legislation increased the number of women in the workforce substantially, and the numbers continue to rise. As demonstrated by Catalyst, many companies have successfully implemented gender initiatives that increased the number of female top managers substantially.

Unfortunately, even after all that has been done, the total number of women holding top management positions remains disproportionate. According to a study done by Catalyst, only 3 percent of Fortune 500 Corporate Executive Officer positions and 15.2 percent of Fortune 500 board seats are held by women. In addition, these percentages have remained rather steady over the past couple of years (Catalyst, “Women in U.S. Management”). These statistics show that many companies still fail to embrace an

inclusive workplace culture. Further research is urgently needed to determine what more can be done to further alleviate the issue.

A very recent example of such research suggests that the role men play in achieving gender equality is more important than has been recognized through past initiatives. One reason that so many programs have been unsuccessful, as stated in an article released by Catalyst in May of 2008, is “that too many gender initiatives focus solely on changing women—from the way they network to the way they lead” (Prime and Moss-Racusin 2). Another cited reason is that too many organizations rely on women alone to make the changes necessary to change the status quo. Men are “arguably the most powerful stakeholder group in most large corporations” and by focusing solely on women while attempting gender initiatives, men are alienated and thus don’t support the cause (Prime and Moss-Racusin 2).

The study was conducted first through the use of in-depth interviews. The interviews were done first in order to “develop in-depth insights or hypotheses about the factors that predict men’s awareness of gender bias and their advocacy for gender equality” (Prime and Moss-Racusin 24). The interviews were followed by an online survey, which was distributed to 178 businessmen in order “to develop the hypotheses that were developed based on the interviews” (Prime and Moss-Racusin 24). Catalyst was able to study attitudes and experiences that set apart men involved in fighting for gender equality and

men not involved in any such efforts by surveying members from both groups (Prime and Moss-Racusin 24).

The research revealed that individuals must recognize that inequality exists before they will support any efforts to correct an inequality. “Men who were more aware of gender bias were more likely to say that it was important to them to achieve gender equality” (Prime and Moss-Racusin 24). It was also found that there are three important predictors of men’s awareness of gender bias: 1) defiance of certain masculine norms, 2) the presence or absence of women mentors, and 3) a sense of fair play, with fair play being the largest indicator. Lastly, three key barriers were revealed that “could undermine men’s support for initiatives to end gender bias: apathy, fear, and ignorance about gender issues” (Prime and Moss-Racusin 24).

The research by Catalyst involving men in gender initiatives indicates that men must be made aware that the status quo is flawed. Until men choose to recognize that gender discrimination exists, and is wrong, they will continue to show a lack of interest in improving the current situation.

As a female researcher studying in the fields of Business Administration and Human Resources, I am discouraged to see how underrepresented women really are in top-management positions. More research on the topic may make the difference in informing organizations in regards to enforcing successful gender initiatives.

Works Cited

- Barreto, Manuela, Michelle K. Ryan, and Michael T. Schmitt, eds. The Glass Ceiling in the 21st Century. Washington, D.C.: American Psychological Association, 2009.
- Catalyst. “About Us.” Catalyst.org. 2 Dec. 2009 <<http://catalyst.org/page/59/about-us>>.
- Catalyst. “Apply for the Catalyst Award.” Catalyst.org. 2 Dec. 2009 <<http://catalyst.org/page/71/apply-for-the-catalyst-award>>.

- Catalyst. "Catalyst Award." Catalyst.org. 21 Dec. 2009 <<http://catalyst.org/page/54/catalyst-award>>.
- Elmuti, Dean, Judith Lehman, Brandon Harmon, and Xiaoyan Lu. "Inequality Between Genders in the Executive Suite in Corporate America: Moral and Ethical Issues." Equal Opportunities International 22.8 (2003): 1-19. ABI/INFORM Global, ProQuest. California State University Stanislaus Library. 1 Nov. 2009 <<http://proquest.umi.com.ezproxy.lib.csustan.edu:2048/pqdweb?did=707253671&Fmt=3&clientId=17873&RQT=309&VName=PQD>>.
- Iyer, Aarti. "Increasing the Representation and Status of Women in Employment: The Effectiveness of Affirmative Action." The Glass Ceiling in the 21st Century. Barreto, Manuela, Michelle K. Ryan, and Michael T. Schmitt, eds. Washington, D.C.: American Psychological Association, 2009.
- Johnson, Aleita. "Award-Winning Initiatives Put Women First." 17 Feb. 2009. Society for Human Resource Management. 2 Dec. 2009 <<http://www.shrm.org/hrdisciplines/Diversity?Articles/Pages?AwardWinningInitiatives.aspx>>.
- Prime, Jeanine, and Corinne A. Moss-Racusin. "Engaging Men in Gender Initiatives: What Change Agents Need to Know." Catalyst May 2008. 2 Dec. 2009 <<http://catalyst.org/publication/323/engaging-men-in-gender-initiatives-what-change-agents-need-to-know>>.
- "Regents of the University of California v. Bakke." Columbia Electronic Encyclopedia. 6th ed. Oct. 2009: Academic Search Elite. California State University Stanislaus. 21 Dec. 2009 <<http://web.ebscohost.com.ezproxy.lib.csustan.edu:2048/ehost/detail?vid=3&hid=112&sid=8304e0f0-1cda-4d6f-971e-95e0c2004e60%40sessionmgr114&bdata=JnNpdGU9ZWhvc3QtbGl2ZSZzY29wZT1zaXRl#db=afh&AN=39028308>>.
- United States. Equal Employment Opportunity Commission. "Federal Equal Employment Opportunity (EEO) Laws." Equal Employment Opportunity Commission. 2004. 2 Nov. 2009 <http://eeoc.gov/abouteeo/overview_laws.html>.
- Weber, Gretchen. "Fiorina Firing Highlights Lack of Top Women." Workforce Management 84.3 (2005): 20. ABI/INFORM Global, ProQuest. California State University Stanislaus Library. 1 Nov. 2009 <<http://proquest.umi.com.ezproxy.lib.csustan.edu:2048/pqdweb?index=0&did=804742181&SrchMode=2&sid=1&Fmt=4&VInst=PROD&VType=PQD&RQT=309&VName=PQD&TS=1257125972&clientId=17873>>.



Orazco mural (Baker Library, Dartmouth College)

Do We Need a Revaluation of *Peace* in Light of Nietzsche's Analysis of Nihilism?

Daniel Neisess

"I do not want to moralize, but to those who do, I give this advice: if you want eventually to deprive the best things and situations of all their worth, then keep talking about them the way you have been!"

--Nietzsche (GS 292)

Nietzsche's critical analysis of morality focuses throughout his writings on the extent to which human beings detach from a sense of creative accountability for the production of their own moral structures. Nietzsche places special emphasis on how modern moral systems appeal to a greater Metaphysical existence to enact the preservation of their inherent relevance in our lives. In particular, Nietzsche critiques Christianity for imposing a moral system that devalues pleasures and categorizes suffering as a negative, thereby degrading the human experience by virtue of over-simplification. What one finds in Nietzsche's critique of morality is not a recipe for a depressed or pessimistic relation to life but rather an affirmation of human experience and living. In essence, Nietzsche is calling for a massive escape from a broken moral framework.

I want to consider where the concept of "peace" might fit in a discussion centered on Nietzsche's analysis of nihilism. It seems from the outset that Nietzsche would be opposed to a concept so heavily saturated with value judgments in its very nature; its very conception would seem dependent on an irrelevant (or decaying) moral coding. On the other hand, what potential might we find lurking in a "re-valuation" of the concept of peace? Can it serve as the basis for a new moral foundation? In order to answer this question it is necessary to delve deeper into Nietzsche's critical analysis of traditional approaches to defending morality.

Nietzsche's analysis of nihilism is an attempt to explain what he outlines as a

devaluation of moral values dependent upon metaphysical fundamentalism; that is to say, a devaluation of a moral system based on ultimate truths which transcend any social human values (and he furthers this claim by suggesting that the true insight is not that we recognize the lack of transcendent values but is instead the realization that though we *claim to be free* of fundamental truths we still cling to their value structure). What we recognize through reading Nietzsche is not just that there are no fundamental truths but that there is a liberation that can arise from this realization. This liberation reflects an affirmation of life as it is lived, without reference to divine meaning but reconciled instead to the scope and value of human meaning.

At the beginning of his *Genealogy of Morals*, Nietzsche imbeds the historical development of morality within a larger power structure developed and maintained by those at the top of the social hierarchy. "It was 'the good' themselves, that is to say, the noble, powerful, and high-stationed and high minded, who [initially] felt and established themselves and their actions as good" (GM 1-2). By designating concepts like goodness to correspond with their own deeds the 'high-stationed' were in essence guaranteeing their own places atop the social hierarchy. In this description of the roots of morality, the powerful individuals of a society are deemed responsible for defining goodness in terms that best fit their needs, but not for actually having knowledge of a fundamental moral structure (though this was claimed by those possessing a sense of 'divine right'). They

then imposed on everyone else the value judgments to which they were predisposed, without allowing for differing definitions to take hold. In fact, most anything contradictory to the ethical priorities set forth by the noble classes became classified as 'base'. Nietzsche is essentially suggesting that the origins of morality developed relatively arbitrarily, and not for the 'greater good' of people but for the benefit of individuals in privileged positions of power. The arbitrary quality of this "noble" morality is not one of complete non-meaning; it is arbitrary only because the meaning and purpose are not derived from fundamental grounds. A similar arbitrary element is established when the "slave" mentality overcomes the "noble" moral domination to turn the noble moral priorities on their head. At this point, the more familiar distinction between "good" and "evil" enters the discussion, and belief in the Christian God as a basis for moral practice establishes an increasingly dominant role in modern society.

Nietzsche's narrative in *The Gay Science* concerning the "madman" in the marketplace offers insight into the role of Christianity in Nietzsche's moral genealogy. In the madman parable, Nietzsche comments on the problematic nature of a Christian moral system that has lost its relevance. "God is dead," the madman proclaims, and

"we have killed him -- you and I! We are all his murderers... Is the magnitude of this deed not too great for us? Do we not ourselves have to become gods merely to appear worthy of it?" (GS 125)

Not only this, but

"whoever is born after us will on account of this deed belong to a higher history than all history up to now!" (GS 125).

In this passage, the madman's proclamation that men must become gods just to be worthy of the death of God is a statement about a creative capacity invested in humans. We are consigned to the project of developing an ethical system, along with the 'higher history'

to which all future generations will belong, precisely and only because we are left with the task of re-valuation. Upon making this claim the 'madman' realizes that he has come too early, because though people claim to no longer believe in God, in fact,

this tremendous event is still on its way, wandering; it has not yet reached the ears of men... This deed is still more remote to them than the remotest stars- and yet they have done it themselves! (GS 125)

The claim here is that while we may no longer profess a secure belief in God like we did in the past, there is still a lingering attachment to old Christian ideals and values based on this traditional belief structure.

Through his critique of Christian morality, Nietzsche demarcates aspects of the human experience that have been regimented to categories of good vs evil, effectively limiting the dynamic quality of human experience. "The Christian decision to find the world ugly and bad has *made* the world ugly and bad" (GS 130). The Christian ideology delimits the human relation to the world so that experience in the world (happiness and suffering and everything in between) is understood from a linear perspective. This does not mean Nietzsche is suggesting one gives up because there is a lack of fundamental meaning or purpose; rather, one embraces what is real to oneself instead of falling mind numbingly in line with the dogmatic ramblings of a prophet or god (idol). From this vantage point, it seems we are hard pressed to find a relation to peace devoid of the problematic aspects of valuation Nietzsche is trying to escape.

How then can we talk about peace? In light of Nietzsche's critique of traditional moral valuations, it would seem that our colloquial understanding of the word 'peace' is all too easily framed in reference to the very values we have yet to overcome (but which, on Nietzsche's view, *need* to be overcome). On this view, our understanding of peace as a wholly 'good' practice or ideal

flows from values that have become stagnant and non-valuable.

Italian poet/philosopher Lanzo del Vasto traces the word 'peace' to the same roots as 'pact' and 'pay', suggesting that it is a type of compact or agreement between individuals. This is a helpful definition because it situates the word in a realm that is completely human. That is to say, his notion of peace does not rely on a juxtaposed belief in metaphysical entities (divinity). Instead, on his view, peace represents something like a trust between humans, or a human law agreed to and established with the utmost primacy. But something distinguishes 'peace' from 'law' in del Vasto's analysis, namely, the stipulations in the compact of peace, which ultimately establish a commitment or promise to act in accord with principles of nonviolence.

In *Genealogy of Morals*, Nietzsche discusses the possibilities and problems concerning the making of promises:

Man himself must first of all have become calculable, regular, necessary, even in his own image of himself, if he is to be able to stand security for his own future, which is what one who promises does (GM 2-1).

Nietzsche contends that we must have full control over our own future or be able to handle any accident that may befall us if we are truly to promise anything; otherwise the value of the promise is forever in question. While the remainder of Nietzsche's analysis in GM has to do primarily with conscience and guilt, I believe that Nietzsche makes an important statement here concerning the pitfalls of a seemingly benign form of absolutism. What I mean here is that when Nietzsche sets out the premise for what could be considered a 'true' promise, he credits the human being's capacity for making a promise with the untested assumption that we are capable of absolutely knowing that we should be able to *keep* that promise.

From Nietzsche we get the sense there is no way peace can be guaranteed by a compact

or common agreement. In fact, Nietzsche's critique of conscience and promises suggests just this: we cannot know our future or be so prepared for any possible outcome to be certain of the merit, much less the honor, of fulfilling our promise. It may seem trivial to obsess over Nietzsche's point about what is entailed by our ability to make a promise, but without this development, our single best definition of peace as neither a metaphysical nor foundational concept is all too easily dismissed. To see this point more clearly, it might be beneficial to understand the constituent element of peace we call nonviolence.

Gene Sharp identifies several methods of nonviolence: protest and persuasion, social noncooperation, economic noncooperation, political noncooperation and nonviolent intervention. Initially, at least, these practices provoke an interesting irony concerning their very nature; that is, in contrast to what is being protested by choosing acts of nonviolence (violence), acts of nonviolence seem to be rather violent. From a shallow perspective it would appear that forcing a 2nd party to comply with another's demands is an act of violent aggression, in itself. What sets the two apart is not the persuasive characteristic but rather the value of the human being in respect to practices of violence vs. nonviolence. In essence, nonviolence signals nonviolent treatment of humans, not necessarily nonviolent reaction to a situation as a whole. The Sharp doctrines of nonviolence dictate not only methods for social change but also that a life lost is more valuable than a life taken. On this view, the most blatant way one can cause change is not to kill all those who oppose you, but to be destroyed and have your martyrdom reach those who are left in your wake.

Nonviolence as a response to Nietzsche's claim regarding our ability to make a promise poses an interesting challenge. If individuals can sustain a commitment (as people have) to

enduring a life of non-harm toward others, then essentially they have been able to make and keep a promise. From this perspective, it would seem that the compact of peace can be upheld by honoring a promise of nonviolent action. This might suggest that we can carry on without a revalued sense of peace.

There are still some pressing questions to answer in considering the topic of peace. The questions emerge in regard to the well known activists Gandhi, King, Day, Tolstoy, etc. What roles do their philosophies of peace play in relation to nihilism and revalued peace?

In *the Doctrine of the Sword*, Gandhi touches on the question of the extent to which nonviolence runs up against its own limit. In this essay Gandhi makes the claim that though nonviolence is the more noble action, the control it has on ones actions extends only up to the point where ones life is endangered, at which point it becomes just, moral, and righteous to protect oneself violently. This is exactly the kind of hypocrisy Nietzsche speaks of in his passage on the ability to make a promise. What this caveat allows for is a devaluation of the very value one is trying to develop or reshape. From the stance of a peace activist, it does not hold true to the ideal set forth, and actually represents a new form of meekness that undercuts the desired transformation to new values.

Leo Tolstoy, Dorothy Day and Martin Luther King, Jr. were avid and dedicated practitioners of peace and nonviolence. Yet justification of their methods included explicit grounding in Christian moral beliefs and structures. While this hardly discredits the views of these well-known pioneers of peace activism -- each being a heroic proponent of peace in their own way -- their methods did not accord with the vision of a revaluation of our notion of peace implicit in Nietzsche's writings.

In my closing comments, I would like to draw on one more case study: Colman

McCarthy was a journalist for the *Washington Post* from 1969-1997. In 1982 his life took a dramatic turn. While giving a talk on writing at his children's high school he mentioned to the host teacher how much he enjoyed the experience and that he'd like to come back and do it again. When the teacher challenged him to come back the next semester and teach a course on writing, Colman suggested that he would "rather teach peace." School Without Walls in the D.C. area is a school committed to experimental education and, as it turns out, it became an ideal place for McCarthy to begin what would become for him an enduring experiment in peace education. McCarthy taught the class once a week on a volunteer basis and made the time available by not taking a lunch break at work. McCarthy, with no formal schooling or training (in education), saw fit to experiment with peace education and literature under largely unhindered circumstances (reading Gandhi, King, Day, Tolstoy and the like). After three years he trained college students to take over at the School Without Walls, and he proceeded to introduce similar courses in non-violence to other schools, and worked to establish the Center for Teaching Peace. Since then, McCarthy has taken his model curriculum to law schools and universities, high schools and juvenile detention centers, teaching courses on non-violence and peace. To this day, he continues this practice, and is now in his early seventies. McCarthy has been criticized for presenting a biased approach to education, as his classroom is always 'pro-peace'. McCarthy responds to this claim by pointing out that while it is true that he cannot in good conscience "teach" violence, clearly the students who come into his classes are "already well educated, often overeducated, in the ethic of violence." Indeed, if we look carefully enough, we'll see that these "students have already been saturated with it" (McCarthy XV). What McCarthy offers in response to this situation

is the chance for any student to be critical about what *is* being taught in his class. He often talks about how he relishes the students he has who find his teaching suspect, and he encourages open discussion and debate between his students and himself on the texts he brings to the class, as well as on other relevant issues.

McCarthy's approach is subject to the old values of peace at their fruition. Peace methodologies developed separately from an awareness of the emerging impact of nihilism typically reflect a dogmatic belief in peace. This approach to "teaching peace" through a celebration of peace and nonviolent practices (not as outlined in my attempt to resonate with nihilism but instead as subject to the old values in decline) is quite likely to train individuals to be part of a new "peace" herd. While not a herd of destruction or greed, it is likely to be mesmerized by the shepherds who possess and distribute conformist ideologies.

What we are left with is a sense that the concept of "peace" as it has been historically constructed is fundamentally not in tune with Nietzsche's analysis of nihilism. "Peace" in this sense appears "just" only in relation to a transcendent value structure that has been

idealized beyond a physical human world experience, and this entire concept is one that needs to be left behind.

In *Twilight of the Idols*, Nietzsche writes, "If you have your 'why?' in life, you can get along with almost any 'how?'" (TI 12).

According to Nietzsche, people have been searching for a means to explain their 'reason' for existence since the beginning. Perhaps it is not possible to escape our old broken values; perhaps revaluation as Nietzsche describes it will not or cannot happen; but if this is the case, then certainly dogmatized belief in peace is *better for the herd* than a belief in violence. Perhaps it is also the case that, in an effort to abandon the old value structure, we are left with a void from which it is hard to escape (precisely because we can still feel what it was like to have something like a value structure). In this case, perhaps a "revaluation" of "peace" also has a place in the discourse; stripped of its transcendence and divine meaning, existing provisionally and simply as a compact between humans. Slowly, as our history progresses, perhaps we can begin to let go of the old value structure, until a word or concept "peace" is no longer necessary.*

Works Cited

- Gandhi, Mohandas. "The Doctrine of the Sword." *Solutions to Violence*. Washington, D.C.: Center for Teaching Peace, 2001.
- Seeley, Robert A. "Nonviolence as Strategy and Commitment." *Solutions to Violence*. Washington, D.C.: Center for Teaching Peace, 2001.
- del Vasto, Lanzo. "Axioms of Nonviolence." *Warriors of Peace: Writings on the Techniques of Nonviolence* (1974).
- McCarthy, Colman. *I'd Rather Teach Peace*. Maryknoll, N.Y.: Orbis, 2002.
- Nietzsche, Friedrich Wilhelm. Walter Kaufmann (Ed.). *Basic Writings of Nietzsche*. New York: Modern Library, 2000.
- Nietzsche, Friedrich Wilhelm. *The Anti-Christ, Ecce Homo, Twilight of the Idols*. New York: Cambridge UP, 2005
- Nietzsche, Friedrich Wilhelm. *The Gay Science*. New York: Cambridge UP, 2001.

Additional References

McCarthy, Colman. *Solutions to Violence*. Washington, D.C.: Center for Teaching Peace, 2001.

McCarthy, Colman. *Strength Through Peace*. Washington, D.C.: Center for Teaching Peace, 2001.

*Special thanks to Jim Tuedio for his critical and instrumental editorial feedback, and to Jackson Leverone and Chris Nagel for their counsel and support.



LiQuid huMmeR

“The People” in the Beginning

Cari RayBourn

“In the beginning...” These three words have great importance to me. They make me wonder where my ancestors came from, and their relation to the beginning of time. These words conjure a belief I hold with great conviction, but we know there are people who would say my belief is wrong and their belief is right. Through my studies in cultural anthropology, I have learned there are even more myths and stories of origin than there are cultures in this world. Some cultures or tribes have more than one. Perhaps you believe you came from one source or many sources, or perhaps you believe your predecessors came into existence long ago during a Big Bang. Setting aside my own personal interest in origins, I want to consider whether California Native American coastal tribes had similar creation/origin mythologies. As my base of comparison within this research, I will discuss the origin myths of the Chumash tribe of central coastal California, the Gabrielino-Tongva tribe to the south of the Chumash, and the Juaneno tribe. I will offer a brief description of each tribe with information pertaining to their language phyla (language stocks that, because of shared cognates, are considered likely to be related by common origin), hunting practices, and additional information reflecting each tribe’s beliefs pertaining to creation. After these introductions, I will provide a brief description of each tribe’s creation myth. To read the whole creation myth for each tribe, see the addendum following my references.

Because each tribe was geographically located within close proximity to the others (within 200 miles of one another) information pertaining to each tribe’s language and hunting practices might suggest how each tribe’s story compares to the others. If a tribe has trading practices with another tribe,

similar subsistence patterns, and the two tribes share celebrations with one another, we might expect their creation stories to be shared across tribal boundaries, and to become increasingly integrated over time until they become similar. Let’s see if this was the case.

The Chumash

The Chumash Tribal Site offers some interesting comments regarding the mindset of the Chumash people. “The Chumash people were physically and spiritually joined with nature. They did not believe in wasting any part of any animal they killed, or any plant they pulled from the earth. They lived according to ‘nature's time’, and believed that man's greed and desire for supremacy could eventually lead to his downfall” (<http://www.chumashindian.com>). Out of a spirit of sharing, without reference to profiteering, they traded things like tools, baskets and herbs with other tribes and bands. They lived their lives with a sense for 3 basic necessities: limitation, moderation, and compensation. The original language of the Chumash was from the Uto-Aztecan language Phyla and the Takic language family (Garbarino, M.). They hunted and fished for sea mammals, land mammals and gathered various plants and berries. They lived in the area around present-day Santa Barbara for over 10,000 years.

The Chumash Creation Story

The Chumash myth tells of a great downpour that consumed the earth. This natural disaster took with it all living things except for the Spotted Woodpecker, the nephew of Kaqunupenawa, the Sun God. The Sun God, Morning Star, the Moon, and Slo'w the Great Eagle were discussing the creation of new people to populate the earth. The first

of these people were created from the seeds planted on Limuw (Santa Cruz Island) by Hutash, the Earth Goddess (Salazar, 2008).

The Gabrielino-Tongva

The Gabrielino-Tongva tribe has been indigenous to the Los Angeles Basin for 7,000 years. This history is well- documented through 2,800 archaeological sites, in State historical records and federal archives, and Catholic Church records at San Gabriel Mission and San Fernando Mission. Tongva simply means ‘people of the earth’. Like the Chumash, the Gabrielino-Tongva People built canoes and regularly navigated the ocean. They enjoyed trading and welcomed social interaction with other tribes. Historically, they were a peaceful people. Their language phylum was Uto-Aztecan and the language family was Takic (Garbarino, M). They hunted on both sea and land. They gathered such plants and nuts as acorns, pine nuts and grass seeds. They lived around Los Angeles area.

The Gabrielino-Tongva Creation Stories

There are two creation myths for the Gabrielino-Tongva peoples. The first is the Quaoar story; the second is the Weywot origin myth. In the first story, Quaoar is the “Great Being” who sings the seven giants into existence. Quaoar has no gender, but is generally referred to in masculine terms. The seven giants then sing and dance the people and the world into creation. In this story there is one great creator lacking specific form or gender. He creates his helpers with a song. The helpers in turn create all else. In the Weywot creation myth, Weywot is a male sky father creator. He looks down and sees only water. He decides to make seven giant turtles so there will be land. This process takes six days. This story explains the origin of

earthquakes and how trees and land came to be, but does not explain how humans came to be (Williams, 2003).

The Juaneno Tribe

The Juaneno are a Native American tribal organization that was located predominantly in what is now Southern California. Their language was from the Aztec-Tanoan language phyla and the Takic language family. Their subsistence was the same as the Chumash and the Gabrielino tribes, they hunted deer, bear, sea mammals, and trapped fish. They ate shell fish as well. They gathered berries, nuts and various plants. They lived in and around what are now Orange and San Diego counties.

The Juaneno Creation Stories

The Juaneno had 2 very different creation stories. There were the Playanos of the coast and the Serranos of the mountains. The Playanos believed there was one creator who was named Nocuma (Native American Myths). He, believed by the Playanos, created the earth, sea, animals, and people. The Serranos’ believed that the people were transplanted to their area by the ‘Lord’ from another ‘planet’ (Ramon and Elliot, 2000). The word ‘planet’ can have different meanings. It could be another planet from the universe or another area of this earth.

Findings

All three tribes spoke very similar languages. They hunted, fished and gathered the same foods. As stated in the Native American Heritage text, they were in contact with each other during celebrations and days of trading. They lived within 200 miles of one another.

The following table clusters the creation myth for each tribe, along with information pertaining to the origin of humans and earth:

<i>NAME OF TRIBE</i>	<i>SINGLE CREATOR GOD/NON HUMAN FEMALE</i>	<i>SINGLE CREATOR GOD/NON HUMAN MALE</i>	<i>1 CREATOR WITH MULTIPLE DIETY HELPERS</i>	<i>EARTH PRODUCT HUMANS CREATED FROM</i>
CHUMASH CREATION MYTH #1	HUTASH (EARTH GODESS)			SEEDS
GABRIELINO- TONGVA CREATION MYTH #1			QUAOR-CREATOR WEYWOT (SKYFATHER) CHEHOOIT (EARTH MOTHER) TAMIT (GRANDFATHER SUN) MOAR (GRANDMOTHER MOON) PAMIT (GODDESS OF SEA) MANIT (LORD OF DREAMS/VISIONS) MANISAR (BRINGER OF FOOD & HARVESTS) TUKUPAR ITAR (SKY COYOTE) TOLMALOK (GODDESS OF UNDERWORLD)	
GABRIELINO- TONGVA CREATION MYTH #2		WEYWOT THE SKYFATHER		
JUANENO CREATION MYTH #1 PLAYANOS SUBDIVISION		NOCUMA		
JUANENO CREATION MYTH #2 SERRANOS		THE LORD		

The following table provides information that does not directly reference the creator but plays a key role in the tribe's creation story:

<i>TRIBE</i>	<i>GODS/NON HUMAN, NON ANIMAL LISTED</i>	<i>DANCING &/OR SINGING INVOLVED</i>	<i>#OF DAYS TAKEN TO CREATES WORLD LISTED</i>	<i>TRANSPLANT-FROM OTHER PLANET OR PLACE</i>	<i>ANIMALS LISTED IN MYTH</i>
CHUMASH	SUNGOD-KAQUNUPENAWA MORNING STAR AND MOON	NO	NOT STATED	NO	SPOTTED WOODPECKER, EAGLE, LIZARD, SKY COYOTE, SKY SNAKE, DOLPHIN
GABRIELINO-TONGVA	NONE	YES	6	NO	EAGLE, DUCK, BEAR, FROG, COYOTE, TURTLE (LAND & MOOUNTAINS ARE MADE FROM TURTLE), AND BIRDS
JUANENO	NONE	YES	NOT STATED	YES	FISH

There are 5 creation myths accounted for in this study. 4 out of the 5 stories have a single non-human creator listed as the one entity responsible for bringing the earth and/or humans into existence. 3 of those 4 creators are male. None of these single creator deities are animal. All 3 of the tribes have animals listed somewhere in their creation myths. Eagle and coyote are listed in the stories of 2 of the 3 tribes. Dancing or singing are involved in 2 of the 3 origin myths. Only 1 tribe has humans being transplanted from another planet or place because of overcrowding.

Closing Comment

I chose to research 3 tribes that were similar in proximity, language, hunting practices, and

food subsistence patterns. I assumed that their origin myths would be very similar. Although the creation stories generally refer to a single creator and non-human deity, the stories themselves differ in significant ways. The 3 creators have their own distinctive qualities. The animals they reference are varied, with the exception of the coyote and eagle. The messages from the stories are diverse, as well. One lists the reasoning for earthquakes; another demonstrates how mountains were formed. There are a few similarities, however. Each tribe identifies at least 1 non-human, non-animal deity in their story, and all three tribes offer an explanation for how humans came to populate the earth.

References

- Garbarino, M. (1985). *Native American Heritage*. Second edition. Waveland Press.
- Greene, Mark. The Emergence of Land. from <http://www.cgjungpage.org/articles/popul.html>.
- Native American Myths. Retrieved April 13, 2009, from <http://www.amherst.k12.wi.us/USERWEBS/faculty/faculty/gorddebr/myths/nativeammyths.html>
- Ramon & Elliot. (2000). The Native Americans of Joshua Tree National Park. Retrieved May 2, 2009, from http://www.nps.gov/history/history/online_books/jotr/history4.htm
- Salazar, A. 'Spirit Hawk' (Chumash Elder). (2008). Paso Library Creation Story (recorder).
- Williams, J. (2003). *The Tongva of California (The Library of Native Americans)*. The Power Kids Press.

Addendum

Chumash Creation Myth

Spotted Woodpecker survived the flood by perching itself atop the tallest tree in the world, but as he saw the water rise all the way to his feet, he cried out for his uncle's help. "Save me, I'm drowning! - He cried. The Sun God's daughters heard him and told Kaqunupenawa that his nephew was dying of cold and hunger. The Sun God lowered his torch, the one he used to light the world and create the stars, and he warmed the Spotted Woodpecker with its heat. He then tossed two acorns in the water at his feet, so that he would be able to pick them up and eat them. The Sun God fed more acorns to the Spotted Woodpecker, which now explains why they are its favorite food.

After the flood, the Sun God, Morning Star, the Moon, and Slo'w the Great Eagle were discussing the creation of new people to populate the earth with the Sky Coyote, trying to decide on their appearance. The Great Eagle and the Sky Coyote argued whether the humans should have hands like the Sky Coyote's, who believed that the new people should be made in his image. He won the argument, and the next day, all gathered around a white rock so that Sky Coyote could press his hand into it to make his hand print, but the Lizard, who had been a silent observer at the proceedings leapt forward and pressed

his own hand onto the rock. Lizard escaped the furious Sky Coyote, and the Sun and the Eagle approved of the hand print and this is why human hands are somewhat shaped like the Lizard's.

The first people were created from the seeds planted on Limuw (Santa Cruz Island) by Hutash, the Earth Goddess. Hutash was married to the Sky Snake (The Milky Way), who made lightning with his tongue and gave the people their first fire. The people kept the fire burning to stay warm and cook their food. Since the people were getting more comfortable, their population grew until the Island became too crowded.

They also made so much noise that Hutash could not get any sleep, so she decided it was time to allow some of the people to cross over to the mainland. Hutash made Wishtoyo, a Rainbow Bridge which extended from the tallest peak of the Island to the tallest inland mountain near Carpinteria. She told the people to cross carefully, and to never look down, but some did, and fell off the Rainbow Bridge and into the ocean, where they were turned into dolphins by Hutash to prevent them from drowning. This is why the Chumash Indians consider the dolphins to be their brothers. The Chumash honor Hutash every September with a great Harvest Festival named after her (Salazar, 2008).

Quaoar Creation Myth

'Quaoar' the great force of creation sings and dances the high ones (Deities) into existence. (While Quaoar has no form or gender he is usually referred to with the male pronoun). He dances and sings first 'Weywot' who becomes Sky Father; they sing and dance 'Chehooit' Earth Mother into existence. The trios sing 'Tamit' Grandfather Sun to life.

As each divine one joins the singing and dancing, the song becomes more complex and the dance more complicated. In turn 'Moar', Grandmother Moon (a very complex deity), 'Pamit' the Goddess of the sea, 'Manit', the Lord of dreams and visions, 'Manisar' the bringer of food and harvests, 'Tukupar Itar' Sky Coyote (who is also our major hero), 'Tolmalok', the Goddess of Shishongna (the underworld) join in the singing, dancing and creating.

Finally the great seven giants who hold up the worlds are created. The High Ones in turn are aided by 'Eagle, Duck, Bear, and Frog' in a grand earth diving story. Frog brings up soil out of the deep dark sea, and the four animals dance it flat and wide. The 'Gods and Goddesses' then furnish the world 'Tovangar' with hills, mountains, trees, rivers, etc. 'Tobohar' (first man) and 'Pahavit' (first woman) are also part of this great 'Creation song and dance cycle' (Wikipedia, 2009).

Weywot Creation Myth

Before the time of people on earth, Weywot, Skyfather Creator, looked down from his place in the sky. There was no earth to look at, but only water. No trees, no mountains, no valleys. Skyfather Creator looked at all the water and he made up his mind; he would make land where things could grow. As he looked down, he saw a giant turtle in the water, so huge it was as big as an island.

"I'll make land on the back of the Turtle," he decided. But the Turtle, although he was huge, was not big enough to make the

beautiful land called Tovangar (the world). So Skyfather Creator called down, "Turtle! Hurry and bring all six of your brothers where I can talk to them."

Turtle went swimming off. It took him a whole day to find his first brother. Then another day to find the second brother. Finally, after six days, he had found them all. "Skyfather Creator wants you all," he told them, and then he led his brothers to where Skyfather Creator waited.

Skyfather Creator nodded. The seven turtles all floating in one spot were big enough to hold up the new land he planned to create. He was very pleased.

"You will make a great land," he told them. "Now stay just where you are in the water. You must always stay very, very quiet just where you are, because this is a great honor I have given you -- to bear the world on your backs." The Turtle Brothers obeyed and stayed very still.

"Now for some land where things can grow," Skyfather Creator murmured. He took some tules and spread them over the turtles' backs. Then he scooped up some earth and spread it over the tules. "These humps will make good mountains," he said to himself.

When the soil was all patted down, he wiped his hand on a clean white cloud and decided what to do next. "Trees!" he cried. "I need some trees to grow." He stuck his fingers into the earth on the Turtle Brothers' backs and made the trees grow.

Then he let a little water seep up between the edges of the turtles; shells to make lakes. Water from the lakes leaked over the earth and made rivers. The rivers ran down into the sea on the west side.

Skyfather Creator realized that everything was too quiet in the new world. "That won't do," he said. "I need birds to sing." He picked some leaves from the new trees, blew on them and they flew away singing and turned into birds.

Skyfather Creator smiled, looking at the new land he had made. He looked at the young trees rustling their leaves. He listened to the music of birds and he turned away satisfied.

Then trouble came. The giant Turtle Brothers began to get restless. They wanted to swim away. "I want to swim east," said one. "No," snapped another, "west is better. West is where the sun sets. I've always wanted to see where the sun goes down."

For days, they kept quarreling among themselves. They just couldn't agree. One day, four swam east and three swam west. Grrrrumble went the earth under Tovangar. The ground trembled and split with a loud grinding noise. A crack opened in the earth, trees shuddered and roots twisted. Birds fled into the sky where they wheeled and screeched in fear.

Suddenly the shaking ceased. The giant turtles stopped swimming away from each other. All the turtles and earth that Skyfather Creator had piled on their backs was too heavy to carry far. Also, the land was so packed and hardened that it held them back. So they made peace and the earth stopped shaking.

But, even now, every once in a while, the Turtle Brothers that hold up what is now called California start quarreling among themselves again. You may hear again the earth Grrrrumble. Sometimes buildings go down and a crack may split through the earth. Then, when the Turtle Brothers make peace, everything becomes quiet once more (Williams, 2003).

Playanos Creation Myth

An invisible, all-powerful being named Nocuma made the world. He rolled it into a ball with his hands. But it did not sit in its appointed place so he inserted a great black rock called Tosaut as ballast. In the beginning the sea was a series of small streams choked with fish. It was so crowded that some of the

fish tried to colonize the land, but they failed and died in the hot sun. Then some of the larger fish attacked Tosaut, releasing salt and more water; thus was the ocean produced. With the sea and land completed, Nocuma took some soil and sea-water and made a man, calling him Ejoni. Then he made a woman whom he called Ae. They were the parents of all human beings (Native American Myths).

Juaneno/Serrano Creation Myth

Indians apparently used to live somewhere else. They were living on some planet similar to this one. The Serrano Indians came to a new world. There were apparently too many people on the old planet (not the planet Earth). They were killing each other (due to overpopulation). They did not get along. Then their Lord brought them to a new world. Their Lord brought them. There were too many people: they did not fit any more on their home planet. This is why he brought them here, to settle here for good. This was to become the new planet. It was a very beautiful world. So many of them left (with their leader). They all came. They apparently believed in their Lord. He did not force them. He even asked people whether they would move to the new planet. Some of them believed in Him. He apparently led them to this planet. They came here. From there He brought them to this planet. I don't know how many years it took Him to bring them here. Finally they got there. And they are still here today. The Serrano reference this in their songs. The Serrano named this place when they came to this world.... The Serrano people lived here. Coming from that other planet they started over at *Maara'* (Twentynine Palms). They had been living on their lands for many years. This is in their songs (Ramon and Elliot, 2000).

In a second narrative, Mrs. Ramon reiterated: It's there. They call it 'Twentynine Palms' nowadays. That was their place of origin, the territory of the *Mamaytam* Serrano.

There was nothing but *Mamaytam* living there. It was their home. There were different tribes. There were many different kinds. The Serrano territory was extensive. It ended at the Colorado River. Their territory extended over here on the other side. Today they call it 'San Bernardino'. It continued all the way through Los Angeles to the coast (where the oil wells are). That was the Serrano people's territory long ago. I don't know how wide it was. That's what they used to say and that's what I say now. That's the extent of it. That's what they used to say, and that's what I say. There were others living at the place known as Maarrênga' 'Twentynine Palms'. That was

the place of origin of the *Maarrênga 'yam Hiddith* 'the Orthodox Serrano'. Then all the Serrano got scattered. There are different tribes. There are a number of tribes. Today I only know (the name of) some of their tribes. I still know that Twentynine Palms was the territory of the *Mamaytam*. There was also *Muhatna 'yam Maarrêng 'yam* living there. That was the tribe of my relative, of my father's father. They also had an extensive territory. It's going to be that way forever. No one is ever going to own it. That land belongs to our Lord. It is not our property. That is all (Ramon & Elliot, 2000).



Newspaper Rock, Painted Desert National Park



EdGinGS

2010