



STUDENT

*Showcase
Journal*

2006



2006

STUDENT
SHOWCASE
JOURNAL

VOLUME 22

UNIVERSITY *of* ALASKA ANCHORAGE

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University of Alaska Anchorage

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Printed in the United States of America
at UAA General Support Services
Anchorage, Alaska

Published by:
University of Alaska Anchorage
Campus Life: Student Showcase
3211 Providence Drive
Anchorage, AK 99508
907.786.1215



Acknowledgements

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A Special Thank You

We wish to thank all the faculty evaluators, moderators, and community commentators for making this year's conference possible.

The Journal

Published works in the 2006 Student Showcase Journal were the award winning presentations of papers, projects, and performances at the twenty-second annual Student Showcase Conference held at the University of Alaska Anchorage on April 6-8, 2006.



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The Student Showcase Program

The UAA Student Showcase Program is designed to highlight the extraordinary work of students throughout the University of Alaska Anchorage system. It is with great pride that we present the Student Showcase Journal for 2006.

The Student Showcase Academic Conference and Journal have been in existence for twenty-two years. The conference is a unique program in the State of Alaska with only students presenting original papers, musical performances, and projects. The Student Showcase Committee examines policies and procedures, reviews promotional materials, and selects award recipients.

Each year the Student Showcase creates opportunities for dialogue among university and community members. Students submit their best work for evaluation by objective faculty members from their discipline; selected works are presented at the conference; and distinguished community members are invited to evaluate, critique, and comment on the students' works. The very best papers, performances, and projects are published in the Student Showcase Journal and CD's.

Students participated in the academic conference held on April 7 and 8, 2006. From the sixty-one entries submitted, twenty-five were presented at the conference, and seven were chosen as award recipients. The conference participants (students, staff, faculty, and conference commentators) were invited to attend an awards luncheon where the winners were announced.

The UAA Student Showcase continues to be a success year after year and it is due to the continued support of faculty members, and of course, UAA students! We hope that this journal reflects the dedication and commitment of all those involved.



About the Student Showcase

Searching for Excellence



The UAA Student Showcase was designed to meet students' developmental needs, search for excellence among students' works, expose students to activities important to an academic lifestyle, and develop closer working relationships among students, faculty, staff, and administrators at UAA and between UAA and the community. The Student Showcase and journal still remain unique in Alaska and provide a sense of accomplishment, recognition, and pride for our students and university.

Sharon K. Araji
Showcase Founder
Professor and Chair, Sociology



The Student Showcase Commentator Evaluations

The role of the community commentator has evolved over the history of Student Showcase. They play a critical role in the conference and bring their expertise to the evaluation. Commentators provide the students with a different perspective that helps them grow and learn. Often, the commentators help students make connections and open doors for professional opportunities. The following are excerpts from the 2006 Student Showcase commentator evaluations.

“Exceptional topic, thought and presentation clearly established—roots to carry forward through life.”

—Ms. Robin Richardson, Global Food Collaborative

“Controversial and inflammatory...Love it or hate it. I can’t see anyone having a lukewarm response to it.”

—Ms. Susan Bremer, Artist and Printmaker

“Your presentation was poised and your speaking showed confidence. You were able to respond well to questions. You clearly know your material. The topic is very risky and highly charged.”

—Dr. Steven Aufrecht, UAA Public Administration Faculty

“Your total commitment as an artist is very compelling and impressive.”

—Ms. Kate Egan, Soprano, Anchorage Opera

"You brought the character to life. Impressive. I was blown away by the voice as well as the level of restraint and maturity. Great!"

—Ms. Amanda Coyne, Writer

"Well chosen quotes and explanation of your choice of topic."

—Dr. Margritt Engel, Professor Emeritus, UAA Languages

"Good analysis of chords, keys, instrumentation and tune/lyric connections."

—Mr. Mike Dunham, Anchorage Daily News

"What I like about this paper is your offer to the reader of two interpretations. This is respectful and wise... The narrative of your journey turned a good paper into a compelling oral presentation."

—Dr. Katherine Spangler, UAS Education Faculty

"Excellent confidence level, good stage presence and very professional."

—Mr. Wayne Touns, Anchorage School District, retired

"Good use of a difficult technology."

—Mr. Lucas Dargis, UAA IT Services

"Very well written—the style is appropriate and scholarly, and explanations and definitions are precise."

—Ms. Christina Talbott-Clark, UAA Languages Graduate

"I enjoyed your multi-disciplinary approach."

—Mr. Troy Bowler, Director, Tanaina Child Development Center

"Excellent job! Wise choice of inclusion/exclusion of mathematics."

—Dr. Deborah Narang, Artist and UAA Math Faculty

*"You really conveyed the personal story behind the artwork—
although the work stood on its own."*

—Ms. Jocelyn Young, Curator,
Anchorage Museum of History and Art

"An interesting and compelling ending."

—Ms. Amy Groshek, Writing Faculty, Alaska Pacific University

"Admirable research; good flow."

—Ms. Gina Miller, Writing Faculty, Alaska Pacific University

*"The presentation was clear and concise and followed the paper
very well."*

—Mr. Brian Anderson, Director, Beans Café

"Very well written."

—Mr. Darrell Lewis, National Register Historian,
National Park Service

"Wonderful composition."

—Mr. Robert Arms, Anchorage School District



2006 Student Showcase Winners



(L-R) Andrew Castro Pongco, Nancy Bishop, Sarah Piper, Dorene Asay Wilkinson, Meggie Aube, George Wayne Skladal, not pictured jsun parizo.

Congratulations!



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J. Edgar Hoover's Power and Influence on the American Social Reality, 1918-1960

Dorene Asay Wilkinson

History 477: Senior Seminar

Dr. Elizabeth James, Assistant Professor

In the year 2005, when faced with legislation such as the Patriot Act and other wartime restrictions, many liberal Americans hold the notion that the government tampers with our civil liberties. Although citizens place these restrictions on their own, others ridicule those that speak out against controversial government action. Thus, conservative Americans pressure those citizens who speak out into a laconic condition where they are afraid to spread their message. Citizens who are intolerant of dissent throw out derogatory comments to those dissenting Americans who dare to speak out against the current government policy.

A certain super-patriotic culture exists today that is not a new creation. The recycled public atmosphere has its roots in the earliest portion of the twentieth century and is one of self-censorship and fear. We can trace this tone of apprehension along the tenure of J. Edgar Hoover and his remarkable career. The first director of the Federal Bureau of Investigation, and before that the special assistant to the attorney general, this ambitious and power hungry man tailored public opinion for well over forty years of his working life. Hoover's strict and obsessive ideas of patriotism are still alive

within American culture and continue to shape public opinion about what it is to be a true American and to be patriotic. Americans still look to the views from the time of Hoover and his influence to understand the threats to our society, whether they are real or perceived.

According to Hoover, to be a true American one must subscribe to the ideas of Theodore Roosevelt as holding “the virtues of courage, honor, justice, truth, sincerity and hardihood,” although Hoover tags his own line that one must have a love of God as well.¹ Therefore, an American sincerely loves America and God and will have honor for the country and rights that others have fought for. The American must be courageous and with that courage, must be willing to demonstrate their devotion for their country by trying to protect it from any threats real or perceived.

Any who oppose this ideal set forth are unpatriotic and potentially dangerous to the country. One is perceived as a threat or someone ripening the soil for communism if they are insincere in their belief and trust in America.² According to Hoover, atheists spread the same materialist philosophy that forms the basis for communism. These godless people open up the minds of others to the “dialectic materialism” that leads to communism.³

In discussions of J. Edgar Hoover, historians are balanced in assessing Hoover’s influence as a major factor in the Second Red Scare. In most books and other narratives concerning the Red Scare, Hoover was responsible for the build up and perpetuation of anti-communism. Kenneth O’Reilly, historian and author of *Hoover and the Un-Americans*, argued that Hoover created a constituency of people manipulated into believing the FBI’s ideology of anti-communism. O’Reilly stated, “The FBI however, was not selling soap. It was selling its own brand of anti-communism.” Moreover, O’Reilly argued that the FBI influenced the people of America more so than any other group. O’Reilly based this assumption on the global trouble brewing in Communist controlled countries, such as

China and Eastern Europe, asserting that these countries did not have the power to support any mission of communist conversion.⁴ O'Reilly did not identify the propagator of this influence as J. Edgar Hoover, but FBI and McCarthyite politics influenced the American public. This assertion of McCarthyite politics denotes for the most part Senator Joseph McCarthy was the person responsible for the second Red Scare.⁵

James D. Bales, a scholar who compiled many of Hoover's briefs and quotes in a book titled, *J. Edgar Hoover Speaks Concerning Communism*, viewed Hoover as a necessary and poignant descriptor of the communist and anarchist threat. With Hoover's concise descriptions of communists and notions of action against the threat, Bales characterized Hoover as a true "Mr. America."⁶ Bales offered that Hoover was never wrong in his assessment of the communist threat to America, giving his 1920 brief to Congress concerning the nature of the Communist Party of America as an example of his vast and early knowledge. Bales chastised those opposed to Hoover and defended him from insults against his actions on the grounds that Americans are still in need of the Hoover influence against communism.⁷ Bales wrote his thesis in 1971, a year before Hoover's death, illustrating Hoover's influence and acceptance by the public on the notions of the communist threat.

Other historians have focused their investigations on certain aspects of Hoover's career or with intimations to his ideology. John Sbardellati and Tony Shaw co-authored the article "Booting a Tramp: Charlie Chaplin, the FBI, and the Construction of the Subversive Image in Red Scare America." These historians concentrated their study on Hoover's offensive on Hollywood and those within the alleged subversive circle of filmmaking. Historians used Charlie Chaplin as a case study to exemplify the FBI's powers of authority and their relentless pursuit of those who were sympathetic to Communists. Communist sympathizers were

falsely accused of communist activity and dissent against the American system. Sbardellati and Shaw conducted a thorough investigation of the tenacity of Hoover, whom they argue had been following Chaplin's career and dealings since 1922.⁸ Not a Communist himself, Chaplin refused to disassociate himself with his communist friends and called for reform at home to stop the relentless pursuit of communists in America.⁹ The authors also illustrated the influence the campaign had against, not only Chaplin, but also those whom he knew. When the media is more concerned with questioning Chaplin as though the House Un-American Activities Committee were interrogating Chaplin, Hoover indeed has secured influence.¹⁰

Historian Mark Ellis targeted an earlier Hoover in documenting and investigating the "Red Summer" of 1919. Ellis examined the race riots of 1919 and Hoover's conviction that the riots were the result of communist agitation of the black population. No matter how wrong Hoover may have been, Ellis showed how Hoover exerted his influence and directly manipulated the media and government officials that the agitation of blacks by communists was a real threat.¹¹ Using Hoover's prejudiced notions that the black communists would not have the organizational ability to riot on their own, Ellis tied the prejudiced ideas of Hoover to his drive to find the nonexistent communists agitation.¹² Ellis drew this correlation with Hoover's later involvement with the civil rights movement and the riots of the mid 1960's. Ellis showed that Hoover's notions of the black population in the 1960's could draw back to his assertions and actions during the "Red Summer."¹³

All of these historians give Hoover credit for his influence and actions during the Red Scare of 1919 and 1920 following to 1960. However, they do not cite him as the main proponent and perpetrator of the anticommunist agenda throughout this portion of the twentieth century. Hoover was clearly the common factor in each of these periods of animosity towards communists and subversives

in America. Hoover manipulated the political and media outlets to continue his program of eradicating the Communists from America.

Hoover was born in 1895 in the Washington D.C. area. He was the youngest of four children, and was raised in the time of the progressives, such as Jane Addams, Theodore Roosevelt, and W. E. B. Du Bois. The conservative progressive thread of the time most influenced Hoover.¹⁴ This conservative branch was interested in keeping a moral hold on America and silencing radicals, dissent and immorality, such as free-love advocates and anarchists, threatening the social fabric of America.¹⁵

An example of the rampant Americanism prevalent during this period is the 1908 anarchists scare. Many anarchists caused civil disturbances and scared many business owners with their influence over agitated union workers.¹⁶ After the assassinations of Portugal's king and crown prince, many anarchists in America celebrated this action—further striking fear in Americans. In the United States an Italian immigrant, who claimed to be an anarchist, assassinated Father Heinrichs. The assassin claimed to despise all priests, and Heinrichs looked like any other.¹⁷ The overt tones of the dialectic materialism and atheism of communism caused great concern in government agencies and the legislature. Conservative progressives were so concerned with the public stability during the scare, that newspapers willingly enforced and propagated the administration's need for a law sentencing anarchists to death before having committed a crime.¹⁸ Theodore Roosevelt, a proponent of the conservative progressives, signed a law prohibiting sending through the mail anything that would provoke murder or assassination of a person or arson of property.¹⁹ These progressive ideals did not follow the humanitarian notions of Jane Addams but along a much different vein of social betterment. These progressives truly believed that their ideas and missions would bring forth a solid, moral society that would benefit all Americans who took part.

Progressivism influenced Hoover during his youth, and this was an influence that would shape Hoover in future notions concerning social morality. Using some of Theodore Roosevelt's philosophies, Hoover came to shape a standard for true patriotism.

Even though Hoover did not set out to work in the government, his family ties and his motivation set him up to be placed within the government. Instead of joining the war effort in 1917, the Department of Justice positioned Hoover as an intelligence clerk. In this position, Hoover had access to all deportation filings and subversive tracking.²⁰ He quickly gained notice, used the notability to his advantage and enjoyed the power he received at an early age. By the age of 24, many considered him the leading expert on communism in America. Consequently, Attorney General A. Mitchell Palmer posted Hoover in his office.²¹ J. Edgar Hoover came to shape public opinion for almost a century, through a long career of cunning maneuvers in publicity, politics, and personal charisma.

INFLUENCE IN THE MEDIA

During the first Red Scare of 1918-1920, Hoover used the media to disseminate important and persuasive information to the people of America. He wished to sway public opinion to follow his notion of the threat of subversives, sympathizers, and communists. Hoover's understanding of media can be traced to his youth. At the age of 15, he started writing and distributing his own newspaper called *The Weekly Review*. This was mostly a neighborhood newspaper accompanied by advice and inspirational notes.²² However, this entrepreneurial spirit along with his early understanding of putting information out to the people foreshadowed his manipulation of the media that would occur in only ten years time.

After A. Mitchell Palmer was named attorney general in 1919, Hoover got his chance to flex his influential muscles. During this period, Hoover first established himself as an authority on matters of communism and national security. However, in order to do that

he had to show that there was a threat and show that he was acting to extinguish that threat. Hoover accomplished this demonstration of communism and his ability to fight it by manipulating media and convincing the American people that there was indeed something to be concerned about, and the black race riots of 1919 gave him that chance.

When racial agitation was beginning in 1917, government officials believed the agitation came from radical communists or Bolshevik groups. As the agitation went on, the race riots of 1919 erupted into what was termed the "Red Summer." The title "Red Summer" was due to the perceived influence of communist agitators on the black population. Hoover became completely convinced that the black population could not execute this aggressive force on their own. He was sure that he could trace the riots and agitation back to a radical Bolshevik source and pressed his national agents to find this source.²³

At this time, the *New York Times* started reporting that the black agitators were no doubt the victims of a propaganda campaign. A campaign aimed to incite riots between the black people against white people. It was reported that the International Workers of the World, a radical group, perpetuated the agitation.²⁴ A government official leaked false information to the press concerning the link between radicals and the black riots. Hoover's record of publicity disclosures tied him to the information on the black rioters.²⁵ Hoover later maliciously and intentionally revealed more knowingly false information to the press about the involvement of the IWW in the race riots; although, his agents had exhausted their resources and found no evidence of radical influence in the black movement.²⁶ In Hoover's 1920 Brief to Congress on the communist threat, he offered what he viewed as evidence to blame the radicals for race agitation. In the Communist Party of America manifesto, they state that they "will carry on among the Negro workers agitation to unite them with all class conscious workers."

After this passage Hoover states, “Thus we see the cause of much of the racial trouble in the United States at the present time.”²⁷ Hoover making this direct jump from working to bring black people into the class struggle and the CPA being the cause for the race riots shows how far he was willing to stretch to make his point clear.

This conservative influence on the media painted a picture of the riots being subversive and driven by an outside source bent on the overthrow of the American government. The result of this action was to diminish the message of protest. The impetus of the race riots was actions such as massive beatings of black men in the custody of police officers and protests against lynching.²⁸ While simultaneously diminishing any message to come out of the riots or black agitation, Hoover showed the American people that the subversive threat was real and it was out there acting on its violent philosophy to agitate and overthrow the government; no one was safe from the communist’s agenda.

The race riots of 1919 were not the only outlet for Hoover to show his proclivity for action against the radical threat. In 1919, Attorney General Palmer’s house and other targets across America were the victims of related bombings.²⁹ Government officials and the media believed the bombings were part of an anarchist plot. After the bombings outside Attorney General Palmer’s house, Hoover became the attorney general’s special assistant and set up the General Intelligence Division (GID) to find all foreign born and native radicals.³⁰ This new power and authority given to Hoover concerning the GID gave him a wide range of abilities to gather information as well as get it out. Hoover had offices all over the United States and counted on these officials to bring information on subversives and communists. In a short amount of time, the comprehensive list of communists, subversives, and sympathizers included over 200,000 names and organizations.³¹ Some individuals and organizations on this list were the American Civil Liberties

Union, Jane Addams, senators, judges and the Assistant Secretary of Labor.³²

With this list, Hoover recommended and masterminded the planning of raids on the radical groups. Palmer, due to sickness, stepped aside and turned over all power for these actions to Hoover. Hoover finally had the opportunity to fully stretch his wings.³³ Using media to shape public opinion of the raids, he started his assault with the Union of Russian Workers. Emma Goldman and Alexander Berkman headed the union. These were two outspoken and well-known anarchists from well before Hoover's time.³⁴ The media gave Hoover plenty of positive press, and soon he created a scrapbook of all the press-covered events.³⁵ In response to negative press concerning a few of the arrests, Hoover retaliated in a combative manner stating:

The merit of his case so far as physical condition is concerned is unknown to me, but I do know that even though he had but one lung it was sufficiently strong enough for him to deliver to a group of Russians, non-citizens of the United States, a lecture upon anarchy.³⁶

This indifference to physical ailment and unapologetic view toward any person advocating subversive behavior offered a distinct picture of his view of subversives in America. The greatest event for Hoover was the conviction of both Berkman and Goldman. Hoover threw a goodbye party on the day of their deportation, inviting the press and congressmen.³⁷ This positive press and American spirit in regards to Hoover and the alleged trustworthy authority on national security was apparent at this early stage. After the fallout of the Palmer Raids in 1920, Hoover retained his position and the public trust in the New Deal era and became the first director of the FBI.

Hoover's interaction with the media changed when he became director of the FBI. With the help of the media he created a

publicity campaign to show the men of the bureau, coined as the G-Men, as heroes.³⁸ During this period of the Depression, Hoover worked to create and establish relationships with the media. The Bureau housed a ghostwriter, Courtney Ryle Cooper, formerly with the *Denver Post*, for fluff and bonus pieces on the bureau creating a public persona of influence and reliance.³⁹ Hoover based his New Deal FBI identity away from the communist threat. During this period, Hoover worked to bring in criminals with as much media hype as the G-Men themselves, such as Bonnie and Clyde, and Dillinger. This movement away from the communist threat separated Hoover from the failure of the Palmer raids and within the trust of the public.

The influence Hoover had on the media was not in the direction of forming a negative or derogatory perception of a group as it was about creating his own network for usage later to benefit and to reestablish himself within the American mind. The “Dick Tracy” comic modeled after him and his reception at events such as the Daughters of the American Revolution exemplified this instituting of himself within the American awareness.⁴⁰ This institutional perception created around the FBI served Hoover well in the very near future as he slid back into his natural life’s work concerning radicals and subversives.

Throughout this time, Hoover did not forget about the subversive threat to America and secretly kept up on his monitoring of the CPA and other groups.⁴¹ When Roosevelt started coming to him about secretly looking into threats outside of media attention, Hoover was ready and started sending unsolicited reports on the communist activities of the country.⁴² This seemed to be Hoover’s way of creating awareness within the Roosevelt administration of a continuing threat of communism within America, ripening the ground for a further offensive.

With America’s entrance into World War II, Hoover reestablished the need for the FBI to continue its communist monitoring

out in the open. The Russian influence on communists in America needed assessment, and Hoover was ready to work. By the end of the war and the beginning of the Cold War era, the public concern over communism created a population ready for a Second Red Scare. Hoover did not bother waiting to leak his information to the press. Ready to reap the benefits of all those reporters in Washington and New York he was “chummy” with in the New Deal era,⁴⁵ Hoover had an extensive network of publicists and reporters to leak information to as well as gain information from. They included Fredrick Woltman who won a Pulitzer Prize for articles published on communist infiltration, most likely guided by Hoover.⁴⁴

By this time in Hoover's career, he was very adroit at media manipulation and his public confidence and integrity was at an all time high. It would be regretful to contradict or cross Hoover due to his growth of power and prominence during the New Deal era. By this time, Hoover had been training and influencing agents spanning from the GID to the FBI; he created under him an institution built on finding and identifying subversives. Beyond the amassing of agents and loyal officials, he also built a firm infrastructure of support and dissemination of information. During this era, Hoover's influential capabilities came into full flower.

Hoover created a “not to contact list” within the media. Those on the list were reporters and publicists not necessarily sympathetic to the needs of the Bureau.⁴⁵ However, the contact lists for reporters and publicists who were loyal to the Bureau and to Hoover spanned across America from Washington D. C., to Chicago, and San Francisco.⁴⁶ Hoover even had a Hollywood columnist on his side, Hedda Hopper, who was an effective leak point as all names that went through her would soon end up on the blacklist harming them more than just with negative publicity.⁴⁷ Blacklisted actors and actresses would be unable to find work in certain studios, and many actors, directors or producers in the

industry would distance themselves from those accused of communism or other subversive behavior. These actions would harm those accused more than just with a bad name; it ostracized them from the screen community and their livelihood.

It came to the point that the media came to Hoover and the Bureau to get information and solicited extensive interviews with Hoover on the topic of communism. In an internal FBI memo in 1955, Assistant Director Louis Nichols wrote to Associate Director Clyde Tolson that Don Whitehead of the Associated Press wanted to pen a feature on the status of communism in the country in the open and in the underground, as well as the future of the party.⁴⁸ The attention given to this inquiry showed the successful nature of the media influence and of Hoover's notion of a threat in the United States with regard to subversive groups. Whitehead wished to keep the American people informed on the status of the threat with the assistance of the authority himself, Hoover.

Throughout this time Hoover was a prolific writer, and between 1946 and 1972, he wrote over 200 articles for newspapers, 60 articles to law reviews and journals, brochures, pamphlets and speeches.⁴⁹ Through these outlets, he clearly articulated the threat as he saw it. Hoover attacked the subversives in his writings by exclaiming their unpatriotic and vile nature through their ties with communism. Hoover called communism "...a satanic way of life that is a contradiction of every code of decency. Hate and terror and fear take over and man becomes a slave, physically and spiritually."⁵⁰ By appealing to a fear of oppression and uncertainty, Hoover effectively influenced people and organizations to be aware of and loyal to the American ideal. The idea of patriotism emerged as a staunch intolerant philosophy that would be un-budging to anything or anyone sympathetic to the radicals of the United States.

One of the most effective and visible campaigns during the 1940's and 1950's was the accusations of communism on Hollywood and its actors. Historians Larry Ceplair and Steven

Englund claimed that, "Hollywood was only the tip of an iceberg, but it was a flashing neon tip that captivated the nation's attention."⁵¹ The notion that communism was infiltrating American society through the media of film particularly held the FBI's attention and became a priority between 1946 and 1960.⁵² The use of this widespread media outlet was troublesome because of its great influence on popular culture and American idealism. Americans looked up to the stars of Hollywood as heroes and heroines that spoke truths and lived lives of envy. To have these stars be communists and propagating their communist ideologies into American culture so seamlessly would spread the threat to every home in America.

Blacklisting individuals became the greatest threat to an actor or actress' career. If one was named as a communist or a communist sympathizer they could be placed on a blacklist and their prospective careers would be over. Hoover had his trained and loyal ex-FBI agents heading up blacklisting organizations in Hollywood. These agents would use means that were not permissible under the Bureau's roof; however, within the private sector these actions were allowed or disguisable.⁵³

The accusations in Hollywood not only brought the communist scare to the attention of the nation but also showed the nation that a communist could be anyone. It showed the public that the actors and actresses that they loved on screen were infiltrating America with their communist ideology and overthrowing the government. The House Un-American Activities Committee named the beautiful and talented screen actress Lucille Ball as a member of the Communist Party, and Charlie Chaplin as a communist sympathizer, who the FBI continually and relentlessly followed until his departure from the United States.⁵⁴ The people of America were now faced with the gripping reality that communists were not only radicals like Emma Goldman or the Rosenbergs. A communist was anyone, and the best way to prove you were not a communist was

to name names of those who you believed were.

By attacking Hollywood, everyday Americans were involved in the national fight against communism. People could choose to refuse seeing movies with certain stars thought to be communists or they could further hurt the studio by choosing not to see movies by studios with communist sympathizers as stars. Consumer participation is what the FBI and Hoover had in mind with the media influence. They wanted to gain the American people's attention to the communist threat, as Hoover understood it. This deliberate manipulation of the population and the media allowed Hoover to continue his agenda of decimating the communist party within America. Meanwhile, actors and actresses were hurt for mere association with possible communists. These actors were innocent bystanders in the swath of vigilant anti-communist efforts of the studios. These anti-communist efforts were based on the economic factor of upholding business. The Charlie Chaplin affair was an example of this guilt by association rhetoric. Chaplin refused to name names or disassociate with communists or other subversives.⁵⁵ The greedy Hoover continually attacked Chaplin looking for something to tarnish his reputation. Hoover finally found it in the scandal of Joan Barry, when she claimed to be carrying Chaplin's baby. Hoover set in motion a trial to get Chaplin convicted of violating the Mann Act that prohibited taking a pregnant woman across state lines. Hoover finally succeeded with his continued assaults and Chaplin eventually moved abroad.⁵⁶

Beyond the FBI's influence in leaking confidential and disparaging information to the press, they were also working to silence those that dissented against Hoover's actions within the FBI. Through networking and befriending the right people, Hoover had amassed a great collection of powers and services. He was able to use agents for his own means to ensure that the FBI's as well as his own name were in no way compromised in the mission to combat communism.

In 1942, Hoover appealed to Attorney General Francis Biddle to allow him to set up grand jury proceedings against the author of a disparaging article published in the *Washington-Times Herald*. Chesly Manly composed the article stating that Hoover had information on the Pearl Harbor bombing before it was to happen.⁵⁷ Hoover wanted the ability to question this reporter and any other who claimed to have information on there being prior knowledge to the Pearl Harbor bombings. Hoover wanted to place the author in a public setting to prove his deceitfulness and reestablish any credibility lost by these reports. However, his tie to Biddle proved too weak because Biddle refused to allow Hoover to confront the “smear” campaign as Hoover saw it.⁵⁸ This weakness did not last and Hoover countered later smear reports in a much more upfront way by debasing the character of the reporter to reduce any credibility they may have held.

In 1957, columnists Joseph and Stewart Alsop continually criticized the FBI and its actions. The Alsops held a certain line of credibility within the country, as they were cousins to the esteemed Eleanor Roosevelt.⁵⁹ Hoover was very concerned with the column and came to the decision that he would gather information on Joseph Alsop’s alleged homosexuality, and then he disseminated this information to the president of United States, the secretary of defense, undersecretary of state, General John W. Persons, the attorney general, and the secretary to the cabinet.⁶⁰ By circulating this information on Joseph Alsop’s sexual orientation, Hoover effectively silenced him. Through this action, Hoover brought all credibility back to the Bureau by viciously negating any information Alsop may have propagated in his column. Showing his reach of power, Hoover condemned any information from the Alsops as untrustworthy no matter how valid or factual it may have been.

Hoover did not isolate this type of monitoring of the adversary press to the later period of his tenure. While working along with President Roosevelt during the pre-WWII era, Roosevelt allowed

Hoover generous license to track and monitor the press. President Roosevelt, through his assistant Early, sent Hoover lists of people to be monitored or investigated.⁶¹ Roosevelt gave Hoover the authority to use any means, be it physical surveillance, wiretaps, or bugs to gain any information necessary to fulfill the President's inquiry.⁶²

This early pronouncement of power given to Hoover allowed him to follow with the same course of investigation and possible silencing of dissenting views and media. Roosevelt created an FBI with a dynamic authority and a broad base of power to look into people's lives beyond ordinary civil liberties. This information gave Hoover the ability to view himself as being above criticism, and holding the power to shape and define the media outlets. This influence satisfied his mission of a public consensus in regards to the reality, as he saw it, of the communist threat within America.

INFLUENCE IN THE POLITICAL SPHERE

Throughout Hoover's tenure in government, he was vastly influential and cunning. Hoover used any route to push his agenda. He shaped congressional committees, spoke for panels, and briefed numerous high level officials pushing the anti-subversive landscape he cultivated from 1918 onward.

Hoover's ability to establish and foster relationships within the network of government proved beneficial to him.⁶³ By the age of 24, he was writing briefs that Congress received with confidence and great trust. Hoover's influential position as special assistant to Attorney General Palmer foreshadowed his life as a manipulator and deceptive influence in American politics.

In Hoover's 1920 brief he outlined the threat of the communist party against the American government. The argument showed communists' danger to the government by violent overthrow.⁶⁴ Hoover used the rise of a proletariat dictatorship to prove the violent means to which an overthrow would be possible. This brief, written after the conclusion of the raids, attempted the justification

of such an action by showing the need to seek out the threat before it occupied America in thought, followed by action. However, public opinion detested anymore deliberate action, such as arresting people in their homes in the middle of the night and rounding up thousands of innocent people, as the raids did.

Not long after Hoover released the brief prepared for Congress, Attorney General Palmer wrote an article discussing the communist threat of 1919-1920. Trying to validate the action of the raids to the American public, Palmer used the toned down information in Hoover's brief to explain why deporting the communists and anarchists was the right thing to do. Palmer made a case for the raids by stating:

The government was in jeopardy; our private information of what was being done by the organization known as the Communist Party of America, with headquarters in Chicago, of what was being done by the Communist Internationale under their manifesto planned at Moscow last March by Trostzky, Lenin, and others addressed to 'The Proletariats of All Countries,' of what strides the Communists Labor Party was making, removed all doubt...The whole of evidence, accumulated from all parts of the country, was scrupulously scanned, not merely for the written or spoken differences of viewpoint as to the Government of the United States, but in spite of these things to see if the hostile declarations might not be sincere...there was no hope of such a thing.⁶⁵

Palmer is referencing Hoover's brief before Congress. In the 1920 brief, Hoover argued for a link between the Communist Party of America and the Communist Internationale in Moscow, stating,⁶⁶ "...the Communist Party of America reports directly to the Communist International, with which it is affiliated according to its

constitution and program.” Hoover and Palmer both utilized the same quote from the Moscow conference that communists were reaching out to “proletariats of all countries.”⁶⁷ The similarities in Palmer’s article to Hoover’s brief made it obvious that Hoover guided the work of Palmer.

Even before this time, Hoover influenced and pushed Palmer decisively to act concerning the communist threat. Palmer was hesitant and considered offering socialist Eugene Debs clemency for violating the Espionage Act.⁶⁸ Palmer looked to run for the office of the presidency, and he was uncertain about how critical an action was necessary. However, Hoover’s insistence of a subversive threat and the bombing of Palmer’s residence on June 2, 1919, secured a change of mind in Palmer.⁶⁹

During the Second World War, Hoover realized his ability, politically, to influence and use his connections. By this time, he had created a firm and powerful group of supporters that he could manipulate for his own gain. Hoover had also created a bureau of young allies all trained to see the communist threat as he did. In 1947, the New Jersey Republican chairman of HUAC wrote a letter to the media stating that President Harry Truman did not understand the “Red Menace” as did Hoover.⁷⁰ The new Attorney General in 1947, Ramsey Clark, was considered permissive toward the radicals Hoover portrayed as a threat. Attorney General Clark, because of statements of this nature, appointed one of Hoover’s very loyal trainees, A. Devitt Vanech, as his special assistant. Before long, Attorney General Clark used Hoover’s phrases in his speeches.⁷¹

Hoover had so much access to the congressmen and their constituents that he was in a prime place politically to influence those perceived as most informed to the mass population. Hoover created and distributed ready-made responses for congressmen to use when answer questions regarding communism and subversives in America to their constituents.⁷² Not only did this information keep senators and house members informed of the threat, but

also it gave them no differing information or sides to compare the authority of the information. Hoover was unquestioned in his assessments.

HUAC Chairman Thomas respected Hoover's pronouncements regarding subversives to the point that he asked his advice and his comments on many occasions. On March 14, 1947, Thomas asked Hoover to speak before the committee to "submit recommendations dealing with communism and specifically with proposed legislation."⁷³ The Smith Act had passed in 1940, and was signed into law by President Roosevelt. This act made punishable the teaching or advocacy of communism by "the printing, publishing, editing, circulating, selling and distributing or public display of written or printed matter," or joining the communist party.⁷⁴ Acts such as this were exactly what Thomas sought recommendations for. The recommendations offered insight into how to extend the legislative arm to people such as Charlie Chaplin who was not a member but obviously a supporter of the communist party and did not fall in the realm of the Smith Act.

Hoover's manipulation delved deep into congressional committees during the height of Senator Joseph McCarthy's time. McCarthy and Hoover were fast friends spending lunches together, and McCarthy even spoke at the FBI National Academy in 1948.⁷⁵ Hoover took special care of all of McCarthy's staff and taught them how to handle the press. Hoover was very interested in where this senator was headed and sought to help him in any way possible.⁷⁶ With this procurement of a junior senator, Hoover used McCarthy to his advantage as long as he was valuable to Hoover's agenda.

McCarthy asked Hoover to aid him in his anti-communist intelligence. McCarthy saw the opportunity for another powerful ally. In 1950, Hoover suggested McCarthy appoint former agent Don Surine, who was a militant anti-communist.⁷⁷ This prior cultivation of a relationship allowed Hoover to filter information through McCarthy to various committees.

In a 1952 memo, Guy Hottel from the Washington office informed Hoover that McCarthy wanted closer ties with the FBI and advice on “prospective investigative personnel for his investigative committee.”⁷⁸ McCarthy again approached the Bureau in December of 1952 seeking help with appointments. In 1953, Hoover and McCarthy’s dealings ended. Hoover received a memo from McCarthy asking Hoover to inform him of any member of McCarthy’s staff actions that were out of line.⁷⁹ McCarthy wanted to have continued support from Hoover as well as staff that would exemplify the image and agenda of anti-communism that McCarthy tried to depict. Throughout this time, Hoover closely watched McCarthy and aided him all he could outside of the realm of detection. Hoover used McCarthy and his proceedings to disseminate gathered information to diminish the communist threat in America. By choosing committee members and assistants for McCarthy, Hoover positioned himself to guide the politics in order to suit his mission of anti-communism from 1950 until Hoover saw the end of McCarthy’s power in 1953.⁸⁰

Hoover was cunning and deceiving in that he saw where his interests lay and knew when to step back and distance himself from the powerful people ready to take a fall. In 1953, McCarthy appointed Frank Carr to his subcommittee. This appointment proved the end of the Hoover and McCarthy relationship as Carr was a former agent and would place the FBI too close to the committee making a relationship between the two seem certain.⁸¹ Hoover continued building power after the fall of A. Mitchell Palmer’s career in 1920, and he was shrewd enough to back away from McCarthy when the time was right in order to continue his Federal Bureau empire he had worked so hard to expand and build.

Ex-FBI agent Jack Levine wrote that Hoover perpetually exaggerated the threat of the enemy creating hysteria; this hysteria needed to continue in order to maintain Hoover’s power. This dependence on power and influence was apparent during the

Truman administration of the late 1940's. When Attorney General Clark, under Truman, was criticized for not being tough enough on communists, he rejected Truman's line that the communists were not the threat Hoover thought they were. Truman was uneasy with Hoover's power in Congress.⁸² Perhaps Truman's hesitation to communism is why, under Hoover's influence and guidance, Attorney General Clark went across the country speaking out about communism still being a "serious threat."⁸³ Meanwhile, President Truman was on a train tour across America downplaying communism in his speeches saying it was not a true threat within the country.⁸⁴ With the possibility of losing his position, the conniving Hoover used his well-procured arsenal of politicians and media outlets to counter such an attack. Hoover had the power to confront even if that perceived attack came from the highest office in America.

In conclusion, J. Edgar Hoover clearly had a talent for cunningly manipulating and influencing people. During his tenure as director of the GID and the director of the FBI, he entrenched a certain political philosophy intolerant to dissent. Hoover later continued his actions of eradicating threats to the American government with programs such as COINTELPRO. He was a major figure in American politics and an ideal of patriotic Americanism until his death in 1972.

From 1920-1972, Hoover's extended tenure within the government spanned over a half a century. The power gained gave him the ability to perpetuate his vast influence. If he was not leaking information, Hoover was gaining allies and creating future networks. He vigilantly worked toward his goal of gathering information and sought out ways in which he could use that information to place the threat of communism in the cultural eye. Whenever the anti-communist tide would seem to be waning, Hoover stoked the fires. When others doubted him, he silenced them, or as he did with Truman effectually countered him.

Hoover's influence in politics is equally prevalent. He managed to secure support and garner ties within Congress, that proved effective in strategically placing men loyal to the FBI, and in particular to Hoover, within government. These men would further aid Hoover in disseminating anti-communist rhetoric and ideology, thus guaranteeing his continued place in the power balance. This ability to influence and appoint committee members and assistants only expanded Hoover's power. Increasing numbers in the government were Hoover's trainees, who now owed gratitude and thanks to the power hungry director.

The result of this far-reaching power was a lasting public image and culture surrounding communism that still exists today. People still avoid the label of communist in fear of all the negative connotations that follow. A person's message will be devalued if the government or the people label them radical, subversive or communist. Trying to gain back legitimacy after such an assault is just as hard today as it was fifty years ago. The terms have also taken on another meaning within America meaning anyone who is against the government's actions or the status quo. This leaves many groups open and vulnerable to devaluation of their message and progress within this democratic system.

As previously discussed, the terms subversive and radical have become all encompassing, including all communists and dissenters in America. With the new social tone post-9/11, there is a new hysteria linked to terrorism. The hysteria has gone so far as to link financial support of terrorism with the use of marijuana. This hysteria propagation follows Hoover's previous strategy of dispersing the threat to include vast amounts of subversive behavior and using the media as a tool for influence. There is also the far-reaching Patriot Act, which limits civil liberties making access to personal information easier to obtain. This legalizes the powers of investigation the FBI can utilize to track anyone of interest. The Patriot Act and the hysteria surrounding terrorism have broadened the

idea of who a person of interest is. Hoover's past paranoid actions prove that he would have endorsed these changes in laws and outlets of influence, showing that Hoover's strategies and notions of subversive threats have not died with him.

Notes

¹Hoover, J. Edgar, "Our Heritage of Greatness," December 12, 1963. Found in *J. Edgar Hoover Speaks Concerning Communism*. Ed. James D. Bales (Washington, D. C.: The Capital Hill Press), 1971. 27.

²Hoover, J. Edgar, "God and Country or Communism?" *The American Legion Magazine*, November 1957. In *J. Edgar Hoover Speaks Concerning Communism*. Ed. James D. Bales. (Washington, D. C.: The Capital Hill Press), 1971. 36.

³Ibid.

⁴Kenneth O'Reilly, *Hoover and the Un-Americans* (Philadelphia: Temple University Press), 1983. 6.

⁵Ibid. 7.

⁶James D. Bales, *J. Edgar Hoover Speaks Concerning Communism* (Washington, D. C.: The Capital Hill Press), 1971. viii.

⁷Ibid, ix.

⁸John Sbardellati and Tony Shaw. "Booting a Tramp: Charlie Chaplin, the FBI and the Construction of the Subversive Image in Red Scare America." *Pacific Historical Review* 72. No. 4 (2003): 498.

⁹Ibid, 505.

¹⁰Ibid, 502.

¹¹Mark Ellis, "J. Edgar Hoover and the "Red Summer" of 1919," *Journal of American Studies* 28 (1994): 43 & 45.

¹²Ibid, 58.

¹³Ibid, 59.

¹⁴John Stuart Cox and Athan G. Theoharis, *The Boss: J. Edgar Hoover and the Great American Inquisition* (Philadelphia: Temple University Press, 1988), 38.

¹⁵Ibid.

¹⁶Robert Goldstein, "The Anarchist Scare of 1908; A Sign of Tensions in the Progressive Era," *American Studies* 15:2 (1974): 59.

¹⁷Ibid, 60.

¹⁸Goldstein, 61.

¹⁹Ibid, 71.

²⁰Cox and Theoharis, 46.

²¹Ibid, 54.

²²Ibid, 31.

²³Ellis, 47.

²⁴Ibid, 44.

²⁵Ibid, 43.

²⁶Ibid, 53.

²⁷Hoover, J. Edgar, "House Committee on Rules, *Attorney General A. Mitchell Palmer on Charges made against Department of Justice by Louis F. Post and Others.*" Part 2, Washington: Government Printing Office, 1920, pp. 321-331. Found in James D. Bales, *J. Edgar Hoover Speaks Concerning Communism.* (Washington, D. C.: The Capital Hill Press), 1971. 280.

²⁸Ibid, 43.

²⁹Cox and Theoharis, 54.

³⁰Ibid, 56.

³¹Ibid.

³²Ibid, 57.

³³Ibid.

³⁴Ibid, 59

³⁵Ibid, 60.

³⁶Hoover, J. Edgar, quote taken from, John Stuart Cox and Athan G. Theoharis, *The Boss: J. Edgar Hoover and the Great American Inquisition* (Philadelphia: Temple University Press), 1988. 60.

³⁷Ibid, 62.

³⁸O'Reilly, Kenneth, "A New Deal for the FBI: The Roosevelt Administration, Crime Control, and National Security," *The Journal of American History*, 69:3 (Dec, 1982): 643-644.

³⁹Ibid, 644.

⁴⁰Ibid, 645.

⁴¹Cox and Theoharis, 71.

⁴²O'Reilly 1982, 650.

⁴³Ibid, 644.

⁴⁴O'Reilly 1983, 80.

⁴⁵Ibid, 79.

⁴⁶Ibid, 80.

⁴⁷Ellen Schrecker, *Many Are the Crimes: McCarthyism in America* (New York: Little, Brown and Company), 1998, 216.

⁴⁸“Memo, FBI Assistant Director Louis Nichols to FBI Associate Director Clyde Tolson, May 10 1955, FBI-77-68662-1x.” In Theoharis, Athan, *From the Secret Files of J. Edgar Hoover* (Chicago: Ivan R. Dee), 1991.

⁴⁹O'Reilly 1983, 77.

⁵⁰J. Edgar Hoover, *Pathfinder*, November 5, 1952, quoted in *Congressional Record*, January 26, 1953, reprint. In James D. Bales, *J. Edgar Hoover Speaks Concerning Communism* (Washington, D.C.: Capital Hill Press), 1971, 62.

⁵¹Larry Ceplair and Steven Englund, “The Inquisition in Hollywood: Politics in the Film Community, 1930-1960” Berkeley, 1979. Quoted in Sbardellati, John, “Booting a Tramp: Charlie Chaplin, the FBI and the Construction of the Subversive Image in Red Scare America.” *Pacific Historical Review* 72: 4 (2003): 495-530.

⁵²O'Reilly 1983, 93.

⁵³*Ibid*, 86.

⁵⁴Sbardellati and Shaw, p.501 and O'Reilly 1983, 93.

⁵⁵*Ibid*, 503.

⁵⁶*Ibid*, 508-509.

⁵⁷“Memo, FBI Director J. Edgar Hoover to Attorney General Francis Biddle, February 7, 1942, Nichols File,” In Theoharis, Athan, *From the Secret Files of J. Edgar Hoover*. (Chicago: Ivan R. Dee), 1991, 310.

⁵⁸*Ibid*, 311.

⁵⁹“Letterhead Memo Re: [syndicated columnists] Joseph and Stewart Alsop, March 29, 1957,” In Theoharis, Athan, *From the Secret Files of J. Edgar Hoover*, (Chicago: Ivan R. Dee), 1991, 315.

⁶⁰“Memo, FBI Director J. Edgar Hoover for personal files, April 14, 1959” In Theoharis, Athan, *From the Secret Files of J. Edgar Hoover* (Chicago: Ivan R. Dee), 1991, 316.

⁶¹O'Reilly 1982, 648.

⁶²Ibid.

⁶³Cox and Theoharis, 38.

⁶⁴Hoover, Brief 1920, 273.

⁶⁵Attorney General A. Mitchell Palmer, "The Case Against the Reds". *Forum* 63 (1920): 173-185. Found at <<http://historymatters.gmu.edu/d/4993>> October 28, 2005. 2.

⁶⁶Hoover, brief 1920, 281.

⁶⁷Ibid, p. 275 & Palmer, p.2.

⁶⁸Cox and Theoharis, p. 54-55.

⁶⁹Ibid, p. 55.

⁷⁰Peter L. Steinberg, *The Great "Red Menace": United States Prosecution of American Communists, 1947-1952* (Westport, Conn.: Greenwood Press), 1984, p. 40.

⁷¹Ibid, 41.

⁷²O'Reilly 1983, 95.

⁷³Steinberg, 38.

⁷⁴Frank J. Donner, "The Smith Act – Baltimore Version," *Nation* (11/8/1952): 426.

⁷⁵Cox and Theoharis, 280.

⁷⁶Ibid, 280-282.

⁷⁷Ibid, 283.

⁷⁸Memo, SAC Washington Guy Hottel to FBI Director, November 28, 1952, FBI 94-37708-76x. In Theoharis, Athan, *From the Secret Files of J. Edgar Hoover* (Chicago: Ivan R. Dee), 1991, 257.

⁷⁹Memo FBI Director to FBI Associate Director Clyde Tolson, January 13, 1953, FBI 94-37708-79x. In Theoharis, Athan, *From the Secret Files of J. Edgar Hoover* (Chicago: Ivan R. Dee), 1991, 258.

⁸⁰O'Reilly 1983, 112.

⁸¹Ibid, 295-296.

⁸²Ibid, 126.

⁸³Ibid, 128.

⁸⁴Steinberg, 125-126.

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Chaconne in D Minor by J.S. Bach

Meggie Aube

Music 461 : Private Percussion Lessons
Mr. John Damberg, Adjunct Instructor

Written during his tenure in Cothen (1717-1723), the Six Sonatas and Partitas for Violin rank among some of J.S. Bach's greatest compositions. The *Chaconne* comes from *Partita Number Two* and is in the key of D minor. It is often played alone due to its length and complexity, but also because of its ability to stand alone as a complete composition.

The chaconne is a Spanish dance performed in slow triple time. Throughout the piece are variations based on a harmonic theme that occurs in the first four measures. The *Chaconne* has been transcribed for several other instruments such as the piano and guitar. This piece has the power to draw awe from audience, performers and composers alike. Johannes Brahms once stated:

The *Chaconne* is the most wonderful, unfathomable piece of music. On the staff, for a small instrument, the man writes a whole world of the deepest thought and most powerful feelings. If I imagined that I could have created, even conceived of the piece, I am quite certain that the excess of excitement and earth shattering experience would have driven me out of my mind.



Meggie Aube

Meggie Aube is a 2006 graduate of UAA. She earned her bachelors degree in Music Performance. She is a percussion major, but prefers to specialize on the marimba as a solo instrument. In the fall of 2006, she will attend the University of Iowa to receive her Master's degree in music performance. She hopes to eventually earn her doctorate and become a college professor and perform professionally.

While at UAA Meggie has won three solo slots in the UAA Symphony of Sounds Concert. She was also the first recipient of the UAA Discovery Award. This was her fourth year presenting in the Student Showcase, having also won in her freshman year.



The Biggest Fish

Nancy Bishop

Honors 192: Great Books
Dr. Julie Decker, Adjunct Instructor
University Honors Program

They say I came into this world kicking and screaming, with a full head of devil red hair. That's how she knew he was my daddy. See, my momma's a good woman but seein' as she made her money (least before I came around) by layin' down with every man this side of the Rockies, I coulda had any number of daddies. Mine was bigger though – no one could knock him outa her head. "That damn McMurphy," she'd always say, especially when she'd found out I'd gotten in another brawl or told my teacher which way was up. I didn't know him, but I knew I was his. The pictures I'd seen, the way Momma talked about him, I knew that much. But I really met my daddy last summer.

I was sitting in my room, thinkin' up more ways to get myself into trouble, when I seen a shadow pass by my window big as a mountain. I rolled over onto my belly and groaned, thinkin' it was probably Momma's latest man friend. Then I heard a knock so big it shook the whole house. Momma answered the door and I peeked my head around the corner just in time to hear her gasp. All I could see was a shadow, huge, towering over my momma. Then I heard a rumble so deep it sounded like it was comin' from the belly of the earth. And in walked the biggest damn Indian I ever seen, laughin' his fool head off. He was carrying a couple of

fishing poles and a net and I remember him telling Momma, "Candy girl, we're going to catch ourselves some big Chinook."

I came right on outa my room and walked up to that man; he wasn't taking my momma nowhere. I 'member I stared him straight in his big red face and something funny happened. His smile didn't fade one bit, but outa nowhere a big fat tear rolled down his face. This just about knocked me off my feet. I had the biggest man I ever seen standin' in my doorway and I done made him cry. Then that rumble started up again, as he kneeled down level with my face and said, "Well goddamn if it ain't you Mack."

He said he was a Columbia River Indian chief and he'd been a friend of my daddy's a long time ago. He had come all the way down from Canada in a big, white rusty pickup truck, and that's what we climbed into that morning. I remember so well, how strange the day was. You see, ordinarily, I'd a been full of piss and vinegar, with this strange man knockin' down our door and carting us off to God knows where. But when I looked up into that big Indian face, somethin' jolted me a little bit. That face knew a time when my daddy was big and loud and real, and looking into it I got a little peek of just what that woulda been like, to know my daddy. I 'spose that's why I was so quiet, riding in the back seat with a couple of hides and a big ole wolfy-lookin' dog setting next to me. For some reason, I felt like if I kept real quiet, I could get another glimpse of what I had just seen.

The big chief and Momma talked real low the whole way out; all I could catch was pieces of talk, names here and there. Before I knew it, we came up to a little cabin made real small by the big blue ocean stretched out behind it. We followed in the big man's shadow down a narrow path leading to a dock with a little skiff tied up to it. Before I could say nothin' that man picked me up right off my feet like he was pullin' a carrot from the earth and set me down in that boat, then did the same to my little momma. When he stepped in, the boat rocked like it was gonna give up right then and

there, and even though I would never have admitted it to no one, I started to get the tiniest bit strange. Not scared, I wasn't that, but I had never been out on the ocean before, and this Indian was so big it looked like he alone coulda sunk that tiny boat, not to mention me and Momma and that ole wolf dog. As he started up the engine I broke my quiet and asked him just where he was takin' us. He just laughed and pointed that boat towards the end of the ocean and took off, sea water spraying all over the place. Momma took my hand and smiled, and I looked at her with questions in my eyes. All she said was that we was going to catch some big ones. Seeing as neither one of them would give me a straight answer, I just put my face up into the wind and sun and secretly hoped that whatever it was we were doing out there had something to do with my daddy. I didn't think he was a fishing man but maybe this was part of him, this face up, salt spraying, heading towards the horizon. I know I liked it.

We finally came to a little spot and slowed to a stop, the water rockin' us like a baby. You could barely hear nothin' what with the squawking of hundreds of birds swooping and flapping all over the place. I asked the big man why we stopped here.

"You see those birds, girl? They always know where the best fishing is. So we fish with the birds."

Momma patted my back and told me he knew what he was doing. She'd been out with him before, and they'd both had a damn good teacher. The man handed me a big pole, and told me I was big enough to bait myself. Well, I had been fishin' all over the little creeks and lakes round our part of land, so I stuck that little bait fish right in the eye with my hook and threw it out far as I could, trying not to hit the birds as I casted. The chief smiled at me and I got that funny feelin' again, like my daddy wasn't too far away. We all fished in quiet, Momma and the man drinking down some beers, me wonderin' so hard my face was starting to hurt. Just as I got to thinking so hard my ears were probably smoking,

my pole about bent in half and startled me up outa my seat.

“Hold tight, little Mack. He’s big.”

I tried to listen to the big man, but goddamn if my pole wasn’t trying to dance off the face of the earth with it’s big ole fish partner. I strained and reeled and reeled and strained, and told that fish he was comin’ with me. My hands were aching in no time, and I got on my knees and braced myself against the boat, bending my tip down and reeling hard as I could up to the sky. I was sweating and shaking by the time I could see the damn thing trying to take me down to the bottom of the ocean just as hard as I was trying to get him to the top, and I swear he was about half as big as me. Silver flashing, he jumped clear out of the water, teasin’ me, telling me he wouldn’t be caught. That just made me fight harder, and we fought like this for a good long while, him jumping, me cursing and Momma and the big man cheering me on. We tired each other out so that when he finally gave me a chance to net him, swimming up alongside the boat, I barely had the strength to grab that big net. The big man helped me and we pulled in the biggest silveriest salmon I ever seen.

“You better thump him if you want to keep him.”

I looked at my fish, my sparring partner, and I admired how big and silver and pretty he was, and I knew he’d look a lot better dancin’ around in his big blue ocean than on my dinner plate. I looked up at the big chief and he nodded and winked at me, and as he slipped that big beautiful fish back into the dark water, I knew my daddy.



Nancy Bishop

Nancy Bishop was born in Anchorage, Alaska. After graduating from Service High school, she took a few years off to travel and explore before deciding to become a student at UAA. Now in her sophomore year, she is majoring in Biology and Philosophy, with an emphasis on Ethics, as well as being part of the UAA Honors Program. After UAA, she plans on attending medical school. Nancy would eventually like to become an Ob/Gyn, and specialize in international and low-income women's healthcare. In addition to school, she also works at a local veterinary hospital as a vet tech, and volunteers at Providence Hospital.

Although Nancy is focusing her studies on preparation for medical school, creative writing is dear to her heart. This particular story was in response to a prompt given in Julie Decker's Honors: Great Books class, which gave the students free rein to use themes from Ken Kesey's "One Flew Over The Cuckoo's Nest" in forming their own piece of creative writing. When she sat down to begin the assignment, this story sort of developed a life of its own. Kesey's novel had invoked some strong emotions in her, which is evident in the story. Nancy plans to keep writing recreationally in the future.



the rant: killin' in the name of freedom

jsun parizo

Art 316: Intermediate Printmaking
Mr. Gary Kaulitz, Professor
Department of Art

In the cold, cold winter of 2005, I walked into my first printmaking class and was given a demonstration on the making of mono-type prints. We were instructed to make seven or more prints before the next class. The war in Iraq had been going on for almost a year, and I felt overcome with my feelings and views about the war and why America was there. These feelings fell from my head, to my hand, then onto paper. This led to the origins of a series I would work on for the next three years: an evolving multimedia project that explores the media, propaganda, and the spin of political agendas. I called it *the rant*.

Since my exploration into this idea, I have developed *the rant* into a magazine, a cd-rom/web magazine and recently it has evolved into a multimedia “projection print” with the subtitle *killin' in the name of freedom*.

The subtitle reflects in many ways what the piece is about. Like many of the images and other added text throughout the piece, the subtitle is meant to unmask the media propaganda spin. Is it that the USA is invading Iraq and killing in the name of freedom, or are the insurgents defending their home and killing in the

name of freedom? Playing with double meanings continues within the piece, and the two main images that appear and disappear throughout the work are an insurgent-looking character (fig. 1) and U.S. President Bush with his eyes missing (fig. 2). When these images first appear, each figure is adorned by text that says “freedom fighter” and then changes to “terrorist.” Who is the freedom fighter? Who is the terrorist? These are the questions I’m proposing.

Although *killin’ in the name of freedom* at first glance could seem nothing more than a Bush bashing anti-war statement, its real purpose is to make people ask questions: questions about the war and why we are there and questions about the images that are fed to us about the war through the media and political spin. If *the rant* doesn’t raise these deeper questions about how America views the rest of the world and how the rest of the world views America, then at least it will force people to ask questions about the piece itself. Why does President Bush have no eyes? Is it to represent the hollowness of his soul? Is the snow-covered parking meter that reads time expired with Bush’s face layered over it supposed to represent Americans’ frozen complacency and President’s soon to be “lame duck” status? Is the crumbling capital supposed to represent the destruction of a government or the crumbling of a failed system? These are all questions I have been asked, and my only reply is, “What ever you get out of it, is what it is.”

the rant: killin’ in the name of freedom, is a barrage of sound bites and images repeated and re-enforced by each other using symbolism to evoke a feeling or response. In plain terms, it’s propaganda. It’s spinning a political agenda. It’s saying there are weapons of mass destruction enough times to make war a plausible cause. I’ve heard the term counter-propaganda used and I suppose *killin’ in the name of freedom* could fall into that category, but I like to think of it more as using the weapons of the policy makers against themselves.

I don't use guns or violence to make my point or fight my battles—
I use art. Art is my weapon.

jsun 'o6



Fig. 1



Fig. 2



Who's the terrorist, and who's the freedom fighter?



Start the evolution...stop the war



jsun parizo

Born in Madison, Wisconsin in the mid-seventies, jsun grew up in a hot bed for radicals and those working for political change, like the Weathermen and the Black Panthers. The protests against the Vietnam War had started to make a difference, the troops were coming home, and the nation discovered that Nixon and Hoover had secret surveillance on many Americans.

jsun spent his formative years between Madison and the north woods of Wisconsin. When he reached the age of reason, he left and traveled the country: first in a VW microbus and then in a passenger van touring with a blues band. He tried to escape from the self-involved attitude that seemed to be the current way of thinking for most Americans in the nineties.

He moved to Alaska, and then left, moved back to the mid-west, and then to Europe, before settling in Montana where he decided the 9 to 5 work-life wasn't going to work for him. He enrolled in school, transferred to UAA and started working on *the rant*.



Helaman Ferguson's Mathematical Sculptures

Sarah Piper

Math 410: The History of Mathematics
Dr. Cora Neal, Assistant Professor
Mathematical Sciences Department

Helaman Ferguson is of an unusual breed: he is a mathematician, and also an artist. This is a combination that many people would call impossible, as the two disciplines are often seen as mutually exclusive; however, Ferguson has been creating magnificent sculptures for decades, drawing on his extensive mathematical background for inspiration. Two of his most common motifs are tori and wild spheres worked in metal or stone. Though he uses math (a highly analytical science) to create art, his pieces maintain a warmth and humanism that is at odds with the typical conception of mathematically based aesthetics.

Ferguson's early life was not easy. His mother was killed by a lightning strike when he was only three, and his father, an artist, was drafted in WWII and killed. He was then adopted by an Irish stonemason and his wife, who heavily influenced his later art by introducing him to the medium of stone at an early age. Both

nature and nurture thus contributed to Ferguson's decision to study creative math rather than engineering. At Hamilton College in Clinton, NY he studied painting, sculpture, and mathematics (Kemp 1). He then earned his Ph.D. in mathematics from the University of Washington in 1971. For 17 years, he taught at Brigham Young University, where in the late 1970's he helped to co-discover the first generalized Euclidean algorithm. His sculptures stem from this mathematical background, and especially rely on his extensive knowledge of topology.

Ferguson's *oeuvre* deals with a wide variety of topological forms, though by far the most common in his works are wild spheres and tori. He does not create a sculpture simply to illustrate a mathematical shape or idea; to him, art is not merely a three-dimensional explanation to accompany a mathematics textbook, but rather a way to investigate deeper truths of human existence such as life, death, and sexuality in a concrete form. Indeed, his sculptures are appealing even without any concept of the mathematics that formed an integral part of their inception. However, an understanding of the mathematical basis of his works serves to further the viewer's appreciation for their aesthetic beauty.

Put simplistically, topology can be viewed as "the branch of mathematics that decides what is possible" (Johnson 2). Thus topology is interested in position rather than size or shape; a doughnut has the same topological properties as a coffee mug, since both are a single surface with one hole. It begins with the premise that "there are no rigid bodies; everything can change in

size, shape, and position” (Johnson 4). This has led topology to be referred to as “rubber-sheet geometry,” since unlike Euclidean geometry, surfaces can be stretched without receiving a different classification. More formally, topology is “the study of non-metric spatial relationships” (Flegg 19). This is the technical way of indicating that the measurement of distance is not involved in topological inquiries.

Like any area of mathematics that is based on the study of geometrical properties, topology has its oldest roots in the geometry of ancient Greece. However, one of the first truly topological results, in that it recognized that distances are irrelevant to the problem given, was the famous Königsberg Bridge problem, which was investigated by Leonard Euler in the eighteenth century.¹ When topology was first introduced, it was referred to as *analysis situs*, Latin for ‘analysis of place’. This was an appropriate name, since the early topological problems were primarily concerned with analyzing the location and connections in a surface. In 1847, the term topology appeared for the first time in a paper written by the German mathematician Johann Listing. The term topology derives from the Greek words *τοπος*, place, and *λογία*, study (Flegg 19). However, it was not until the 1920’s that topology fully replaced *analysis situs* in English. Shortly thereafter, topologists became recognized as specialists in mathematics and the field has been steadily growing ever since. Ferguson employs many of these relatively new concepts in his artwork.

One of the most fundamental parts of topology is the concept of a surface. If there are no free edges, the surface is called a closed surface; for example, a sphere would be closed. If there are free edges, they are referred to as the surface's boundary. Two surfaces are considered to be the same if they are homotopic; that is, "if one of the space models can be *continuously* distorted to look like the other" (Firby 21). Continuous distortion consists of bending, stretching, and compressing the surface, without tearing it or 'gluing' points together (fig. 1). Surfaces can be defined in part by their genus g , which is the number of handles that must be connected to a sphere to obtain a space model of the orientable compact surface M . In general, the genus of a connected orientable surface S is given by $g(S) = \frac{2 - \chi(S) - B}{2}$, where $\chi(S)$ is the Euler characteristic and B is the number of boundary components (Livingston 64).² A surface "is said to be orientable if the orientation of C is preserved for every continuous closed path traced around a point p " (Flegg 30). For example, the Moëbuis strip is non-orientable, since a clockwise oriented disk pushed along the length of the strip returns oriented counter-clockwise (fig. 2). As a result, all surfaces that contain a copy of the Moëbuis strip are non-orientable, while surfaces that do not contain the strip are orientable. It is often more useful to use the following property when defining surfaces: for any orientable compact surface S , if $S \equiv nT$ (where T denotes a torus and n the number

of holes), then $g(S) = n$. Thus, a torus has $g = 1$, and $g = 2$ coincides to a double torus. A torus can topologically be thought of as the product of two circles (fig. 3). Of course, not all topological surfaces are based on toroidal descriptions; many are defined in very different ways.

A wild sphere is an extension on the concept of a sphere, which is a surface with genus $g = 0$, and thus cannot be modeled using exclusively tori. There are different types of wild spheres; Ferguson often deals with a type called Alexander's Horned Sphere, formed by successive bifurcations of the branches (fig. 4a, b). It is an embedding of the 2-sphere S^2 in the 3-sphere S^3 . Alexander's Horned Sphere was introduced in the early 20th century by J. W. Alexander, as a counterexample to his own earlier assertion that wild spheres cannot exist. At the same time he was claiming that they were impossible, however, L.A. Antoine was publishing an example of a wild sphere without illustration. Since Alexander then realized his error and published the first illustration, it was his name which somewhat unjustly became attached to the surface. A wild sphere is homotopic to a ball in 4-dimensional space, and so its boundary is a sphere in 3-space. The outer complement is not simply connected; it does not have the property that "every continuous non-self-intersecting closed curve upon it may be continuously contracted on the surface into a point" (Flegg 34). Moreover, the set of non-locally flat points (which are highly irregular and cause difficulties in analyzing a surface) forms a Cantor set.³ A

set of points P is locally flat if, for each point $p \in P$, a small plane test disc centered at p can be placed over P so that each point of the test disc lies above a point in P . Moreover, each point of P in the immediate neighbourhood of p lies beneath a point in the test disc (Firby 16). There are an uncountably infinite number of wild points that are not locally flat in a wild sphere, one at the limit of each of the sequence's branch points, or the 'end' of each horn, since any neighborhood of a limit on the surface contains an infinitely bifurcated horned complex. This is similar to the way that a fractal pattern looks the same under any magnification; the horned complex will be visible no matter how close or far away the viewer stands from the wild sphere. The torus and wild sphere are the major topological surfaces that must be understood in order to fully comprehend Ferguson's mathematical sculptures.

In Ferguson's sculpture *Cosine Wild Sphere* (fig. 5), there is a strong sense of tension created through oppositions. The surface at first appears to be covered in convexities; however, closer inspection reveals that the pattern is in fact formed of concave indentations. This illusion is caused by the intentional manipulation of the reflection of light; "highlights reflecting from a solid mass dissolve the surface tension, fragmenting the space inhabited by the object and the space surrounding it" (Ferguson 2). One of the most challenging aspects of Ferguson's work is attempting to determine if he is an artist who uses math, or a mathematician who creates art. However, this distinction is immaterial; art and math are both referred to as universal

languages, and “Ferguson doubly echoes this thematic possibility of global communication” (Waller viii). He shatters the boundary between artist and mathematician, just as he dissolves the distinction between convex and concave forms.

Mathematically, *Cosine Wild Sphere* uses the cosine curve as the cross-section of the torus, and this cosine torus is then incised into a wild sphere. The use of cosine is significant, since cosine and sine curves are identical in appearance except for a phase-shift of $\frac{\pi}{2}$. This references the similarities and differences between male and female, a common theme throughout Ferguson’s work. The sphere bifurcates three times, which can be seen as a reflection of the continuity of life. Ferguson states that “One of the most interesting and unnatural things about modern mathematics is its preoccupation with infinite processes. This incised wild sphere is a multi-armed confinement of an intimate process” (Ferguson 2). *Cosine Wild Sphere* was carved using a virtual image projection system that guided the artist while cutting into the stone, controlling the depth and direction of a cut at any given point. Ferguson often experiments with the use of technology to aid in both modeling and carving his pieces.

Ferguson’s sculpture *Alexander’s Horned Wild Sphere* (fig. 6) also deals with these wild spheres, though in a very different way. The bronze piece was cast using the *cire perdue* (lost-wax) method that has been used for millennia, which creates a link to the past. The piece was formed from a single ball of warm wax by squeezing branches off the original orb of wax; “no wax was

added or subtracted – only deformed. At any stage he could have squashed it all back into the wax ball, which is in its own way a proof of the wild embedding of a sphere” (Ferguson 5). The piece is a reenactment of creation myths – first the heavens are created, framed by a sphere. Then life, represented by the branches caused by bifurcation, is created within the sphere. The branches can be seen as familial relations, and their lives are intertwined, yet separate; “the arms encircle each other sensuously, reaching upward, embracing, loving” but never succeed in attaining an ultimate meeting point (Ferguson 5).

Ferguson alternatively titles this sculpture $\pi_1\left(\frac{S^3}{S^2}\right) \neq \pi_1\left(\frac{S^3}{S^2}\right)$

to indicate that the surface is not well-defined and also to comment on the ambiguity of language. Jim \neq Jim if one is Jim Smith and the other is Jim Jones. In the same way, Ferguson’s alternate title shows that the multitude of ways a 2-sphere can be embedded in a 3-sphere are not necessarily all homotopic. Thus

$\pi_1\left(\frac{S^3}{S^2}\right)$ “involves the question of whether small loops in the exterior of the sphere S^2 can be shrunk arbitrarily small” (Ferguson 65). For tame spheres, this process is possible, but cannot be done when dealing with a wild sphere, even though

both types of spheres are designated by $\pi_1\left(\frac{S^3}{S^2}\right)$.

In *Whaledream II* (fig. 7), Ferguson again uses the Alexander’s horned sphere, but now it is carved from a 550-pound block of

white marble. The immense size creates an instant sense of importance and massiveness, which is belied by the seemingly delicate links which emerge from the sphere, “rising in two pairs to intertwine and join in a graceful ballet” (Ferguson 21). Each branch in the sculpture is the diameter of an average adult’s forearm. *Whale Dream II* intrudes into the viewer’s space through its sheer size and forces the observer to acknowledge and interact with it. At the same time, the smooth, porcelain white surface creates a calm, soothing feeling that mitigates the sculpture’s infringement into the viewer’s awareness. Mathematically, Ferguson is attempting to illustrate the merging of negative space with the positive object, much as the size of the stone causes the piece to merge with the viewer’s space. In a tame sphere, the surface normally associated with the term ‘sphere’, the Euler characteristic is $\chi(S) = 2$ and the sphere divides space into two distinct parts, inner and outer. Creating a hole through a solid sphere produces a solid torus, surrounded by negative, ambient space (Griffiths 27). In a wild sphere, the holes that are being created become so complex that the space surrounding them actually fuses with the wild sphere. As bifurcations continue to occur, the holes “get smaller and smaller . . . until they are so small that they merge with space itself” at infinity (Ferguson 21). This sculpture can also be interpreted as an incised torus that began as a standard torus, which is a testament to the complicated ways in which surfaces can be topologically classified.

Due to their shared toroidal properties, *Whaledream II* possesses a natural affinity with one of Ferguson's other wild sphere sculptures, titled *Incised Torus Wild Sphere* (fig. 8). "Subtract the right things from a torus and a wild sphere emerges, articulating the space inside the sphere" (Ferguson 29). The piece began as a solid sphere; one hole was then pressed through, changing it into a torus. However, the process did not stop there; double, then quadruple holes were formed, and the torus broken apart. Cutting the torus returned the surface to its spherical origins, since "the result produced by a single cut is the primary topological distinction between a doughnut [torus] and a sphere" (Johnson 24). The process can be summarized as $0 \rightarrow 1 \cdot h \rightarrow 2 \cdot h \rightarrow 4 \cdot h \rightarrow 0$ (fig. 9), with zero representing the sphere, and the number in front of h is the number of handles of the tori. Three iterations of the bifurcation are shown in the sculpture, establishing a pattern which the viewer mentally carries towards infinity. The surface of the bronze is highly reflective, mirroring the sculpture's surroundings. A parallel can be drawn between the act of polishing and the mathematical iterations the sculpture illustrates: "the successive iterations of polishing the bronze, using ever finer grits, reflects an infinite counterpoint to the superdivisibility of the wild sphere" (Ferguson 29). Thus a connection can be made between the process of creation and the mathematical concepts that inspired the sculpture. This correlation is carried into his toroidal sculptures as well, including the well-known *Umbilic Torus NC*.

Umbilic Torus NC (fig. 10) is almost certainly Ferguson's most highly publicized sculpture, as it is the cover photo for Larson's widely used calculus textbook. It is a single continuous surface cast in bronze using the lost-wax method, the oldest known bronze casting technique. The use of this process creates a sense of continuity with the past, which is heightened by the greenish patina and the mysterious pattern on the surface. Mathematical concepts and the casting process are hence both used in this piece to create the illusion that it is an artifact from an ancient civilization. The surface pattern is generated by the Hilbert curve (fig. 11), a 2-adic version of Peano's suite of B-adic curves. B-adic simply means that the real numbers in the closed interval $I = [0, 1]$ can be expressed by successively dividing the interval into B equal sub-intervals, beginning with the unit interval. Peano's curve, produced by G. Peano in 1890, shook the foundations of mathematical theories of dimension. It is a continuous function from $I \rightarrow I^3$ that stretches the unit interval onto the entire unit cube in Euclidean space, seemingly breaking the firm distinction of curve, surface, and solid. The French mathematician Henri Poincaré was so confounded by this development that he exclaimed "How is it possible that intuition could so deceive us?" (Sieradski 105). It was later shown, however, that the Peano curve is not injective (one-to-one), and so the Homeomorphism Theorem doesn't apply.⁴ (Sieradski 105). This was very good news, since it ensured that the concept of dimension was not completely devoid of meaning. In addition to the curve that fills the surface of *Umbilic Torus NC*, the shape of the sculpture itself

is extremely engaging. It projects a sense of peace and simplicity, and the torus “has always signified unbroken love” in guises such as wedding rings (Ferguson 6).

The name *Umbilic Torus NC* stems from its use of umbilic points. An umbilic point is a point on the surface where the curvature is the same in every direction. For cubic equations, the discriminant $b^2c^2 - 4ac^3 - 4b^3d + 18abcd - 27a^2d^2$ differentiates hyperbolic umbilics, elliptic umbilics, parabolic umbilics, and exceptionals from each other. By selecting the hyperbolic umbilics at infinity, the cross section $v = 2e^{\bar{i}\phi} - e^{2\bar{i}\phi}$, $0 \leq \phi \leq 2\pi$ is formed (fig. 12). This graphs the locus of a point on a circle of radius 1 rolling inside a circle of radius 3, and creates a hypocycloid with three cusps. It has been written that Ferguson’s work “embodies essential truth, mathematical theorems, which he takes from the spiritual realm of pure reason and clothes with forms accessible to us all” (Ferguson 6). In *Umbilic Torus NC*, that quality is especially apparent; extremely dense mathematical theories have been transformed into an aesthetically compelling work of art.

The companion piece to *Umbilic Torus NC* is *Umbilic Torus SRC* (fig. 13). In this piece, the sense of physicality is stronger; there is a reference to the curvature of the elbow, connecting the viewer’s own body to the sculpture. It is a “biomorphic, organic form” that shows his recurring interest in reflecting humanity in his work (Waller viii). *SRC* is composed of three intertwining masses which have a feminine, opulent quality that contrasts

sharply with the hard angles and lean concavity of *NC*. “Ferguson believes this to be one of the most incredible convergencies of duality in abstract mathematics and ubiquitous human sexual stereotypes” (Ferguson 26). He is again exploring the relationship of male and female, seen also in works such as *Cosine Wild Sphere*. The cross-section of *SRC* is a rounded, voluptuous, almost convex cardioid with one inward cusp, generated by choosing the elliptic umbilics, rather than the hyperbolic umbilics, to be a neighborhood of infinity. The cross-section can be expressed as $v = 2e^{\bar{i}\phi} + e^{2\bar{i}\phi}, 0 \leq \phi \leq 2\pi$ (fig. 14), which gives the movement of a point on a circle of radius 1 rolling outside a circle of radius 1; it is an epicycloid with one cusp, also called a cardioid.

There are many other variations of the torus which Ferguson employs, such as in *Torus with Cross-cap and Vector Field* (fig. 15). It is a weighty mass of white marble, covered entirely with chisel marks in long parallel rows following the surface’s curves. A cross-cap is formed by taking a sphere, “unzipping” part of it, and then matching up opposite sides of the zip (fig. 16); “the result is a closed surface ‘intersecting itself’ in a line segment” (Flegg 106). It is one of the three possible surfaces that result from sewing a Moëbius strip to the edge of a disk. In this piece, the self-intersection of the cross-cap is translucently thin, allowing a thin wedge of diffused light to penetrate the sculpture. The shape has a faint resemblance to the Egyptian ankh (fig. 17). The torus is related formally to the circular element in the ankh

that symbolizes life, while the line of the cross-cap mirrors the door into eternity, which is represented by the ankh's horizontal line. *Torus with Cross-Cap and Vector Field* initiates the viewer into the immortality of the stone, however, rather than into the afterlife. The vector field is articulated by the textural tracks across the surface, which accentuates the cross-cap. The horizontal lines plunge into the cross-cap and seem to emerge on the other side of the piece, making the cross-cap "a door into the interior of the sculpture" (Ferguson 17). Hair that is lying flat against the skin, or the whorls of a fingerprint, form patterns such as those given by vector fields in two dimensions, again showing Ferguson's desire to connect his work to the human body. The vector field gives a system of directions on a surface that obey certain intrinsic rules based on the specified surface's topology. Suppose S is a compact manifold (a higher-dimensional surface) with a smooth vector field v , with only isolated singularities of full rank $\xi_1 \dots \xi_j \dots \xi_k$.⁵ Then

$$\sum_{1 \leq j \leq k} \text{sign}(J_{\xi_j}(v)) = \sum_{0 \leq i \leq \dim S} (-1)^i \dim H_j(S), \text{ where } J_{\xi_i}(v) \text{ is}$$

the Jacobian matrix of v at the point ξ_i , $\text{sign}(x) = \frac{x}{\|x\|}$, and $H_j(S)$

is the j^{th} homology group of S .⁶ The right-hand side of the equation calculates $\chi(S)$, the Euler characteristic of the manifold S . On the left, the singularities of the vector field are counted. Thus when $\chi(S) = 0$, there need not be any singularities. Ferguson has here exercised his artist's prerogative,

and chosen to include singularities in *Torus with Cross-Cap and Vector Field*. Hence the field runs parallel around the hole of the torus, horizontal on one plane of the cross-cap, and vertical on the other face.

Apparently, Ferguson was not done investigating the combination of a torus and a cross-cap, since three years later he created a similar piece. In *Torus with Cross-Cap* (fig. 18), Ferguson goes beyond the Renaissance's attempt to represent the observable world, by attempting to depict an invisible, mathematical world. As always in his work, "these are not mathematical models but the manifestation of the highest abstractions of human thought" (Ferguson 14). Aesthetically, the cross-cap balances the hole of the torus, creating a sense of unity and harmony. The algebraic name for this piece is given by Ferguson as $x + h$, where the algebra is performed on values of the shape or surface structure, not real numbers. The rules of algebra are different in this system; for example, addition combines shapes. For this piece, Ferguson gives the context equation as $3 \cdot x = x + h$, where x represents the cross-cap and h is the handle. Under normal rules of algebra, an x could be removed from both sides to yield the equation $2 \cdot x = h$. However, $2 \cdot x$ is a Klein bottle (a surface formed from gluing together two cross-caps), and h is a torus. As Ferguson has humorously remarked, "no amount of polishing makes them [the two surfaces] the same" (Ferguson 72). He plays on the seeming paradox of the equation, turning it into a visual

statement, and “in its shimmering surface, Ferguson has mirrored the spirit of mathematics” (Ferguson 14). The bronze surface is highly polished, and reflects the motion of the world around it. At times it almost seems to merge with the surrounding space, creating a thematic connection to Ferguson’s sculptures of wild spheres, which at infinity meld the object with the ambient space. The sense of movement created by the reflection carries through into several of his other works as well. The representation of movement in a static (non-kinetic) sculpture is a perpetual challenge for artists, “particularly if that movement is a continual transformation” (Ferguson 25). In *Double Torus Stonehenge: Continuous Linking and Unlinking* (fig. 19), Ferguson has answered that challenge with twenty-eight bronzes, each roughly six inches tall. They are arranged on the outside of a large oak disk and form a sequence that directs the eye around the ring from the linked equilibrium to the unlinked equilibrium and back again. The arrangement of the twenty-eight forms its own implicit torus when viewed from above, mimicking the individual forms themselves. The problem Ferguson faced in this piece was to gradually link and unlink the two handles of a double torus without tearing or breaking the topological surface (which would have reduced it to the topologically inequivalent sphere). This problem can be seen by linking one’s thumb and forefinger of each hand through each other, and then attempting to separate the hands without taking your thumb off your forefinger. The sculpture is both a theorem and a proof that there exists “a continuous deformation that

unlinks a pair of linked handles” (Ferguson 25). The proof is shown one step at a time, moving sequentially around the oak disk. The tori can be touched and examined, making it possible to understand the proof tactilely as well as visually.

Double Torus Stonehenge is not merely a mathematical demonstration, however. In this piece there is a strong reference to biological rhythms and regeneration. Twenty-eight is the number of days in the lunar month, as well as in the human female menstrual cycle. The gradual changes in the pieces establish a connection to waxing and waning of the moon. Moreover, the division of the calendar into seven-day weeks, four weeks per month, has its origins in the work of ancient Babylonian and Sumerian astronomers, creating a sense of continuity with the past. While there is far more to this piece than pure mathematical reasoning, that aspect is impossible to ignore. The two extremes of linked and unlinked double tori form an antipodal pair, situated as far from each other as the circle they rest on permits. However, the isogeny paths between the antipodes are not quite identical.⁷ Ferguson uses this sculpture as proof that $3 \cdot x = x + h = x + 2 \cdot x$. Each of the twenty-eight sculpture is $2 \cdot h$, a sphere with two handles, called a double torus. Since the oak disk they rest on is itself a deformed sphere, the entire sculpture can be represented algebraically as $56 \cdot h$.

For *Five Fold Umbilic Cord Torus* (fig. 20), carved from a piece of Styrofoam six feet tall, Ferguson was forced to truly stretch his

creative processes. In the past century critical attention in the art world has increasingly shifted away from an analysis of the finished product and towards the process of creation. In many contemporary pieces, the journey becomes as important as the destination. When Ferguson began experimenting with ideas for this piece on the computer, he felt that they were “superficial without a real-life model; so he obtained an umbilical cord to study” (Ferguson 33). This gives it a strong underlying relationship to the human form. The resulting sculpture is nearly weightless; when hung in the air, the most minor of air currents is sufficient to cause it to sway gently, much like an umbilical cord in amniotic fluid. It is meant to be viewed when lighted from above, which gives it an otherworldly glow, heightened by the texture of the vector field covering the surface. A deep understanding of knot theory motivates the piece, but Ferguson is aware that pure reason is insufficient nourishment for creativity.

Five-Fold Umbilic Cord Torus has an implicit five-fold symmetry of the core, which twists around the simple torus “attempting to cover the outside with five equally-spaced, compressed ogive curves” (Ferguson 33). An ogive curve is a continuous cumulative frequency curve often used in statistical studies. The structure at the heart of this sculpture is a torus knot of the type $(p, q) = (1, 5)$. Each torus knot can be parameterized by a pair of relatively prime integers (p, q) .⁸ If p and q are not relatively prime, there exists some integer $d \in \mathbb{Z} - \{1\}$ such that

$d = \text{gcd}(p, q)$. This produces d disconnected links of torus knots of the type $(\frac{p}{d}, \frac{q}{d})$. A knot of the form $(1, 5)$, therefore, is indeed a single knot; it is a trivial knot, however, which means that it can be untangled into a simple loop without cutting and reassembling. Thus the basis of this piece is a variant of the trivial knot drawn onto the surface of a simple torus. The resulting sculpture denies this underlying simplicity, using details such as the vector field on the surface to heighten the complexity of the piece. A topologically equivalent of this shape is given by the vector-valued function $t \mapsto \langle (3 + \cos 5t) \cos t, (3 + \cos 5t) \sin t, \sin 5t \rangle$, which is the same as a circle of minor radius 1 cycling five times as it completes one cycle around a circle of major radius 3 (fig. 21).

The last of Ferguson's major sculptural works that will be discussed here is *Esker Trefoil Torus* (fig. 22), which is also demarcated by a vector field. Carved from white marble, it seems to pulsate and swell in an endless cycle. It is a "small ocean of undulating surf – its three waves crest around a central whirl pool" (Ferguson 37), mimicking the seas. The grooves of the vector field reflect and capture light, which plays over the surface in the same way that light dances on the ocean's waves. These furrows terminate at the esker, which geologically is a long, winding ridge of gravel left by a retreating glacier. The incorporation of both earthen and oceanic themes joins this piece to the natural world. The three waves are shown at their

peaks, freezing the tension of the moment into the stone. "By capturing that tension with the sensuous fluid form of curves, *Esker Trefoil Torus* captures the excitement of dynamic movement," and therefore expresses movement in a quite different way from works such as *Double Torus Stonehenge* (Ferguson 37).

The curve along the esker can be followed twice the long way around the torus, and three times the short way. This one-dimensional curve is a trefoil knot, which is one of two possible overhand knots that can be formed from a piece of rope with the ends joined; it is the "simplest nontrivial knot" (Livingston 15). The corresponding curves on an umbilic torus or a Moëbius strip interestingly would not be knotted. The result depends on the surface that the knot is wrapped around. The particular trefoil knot used in *Esker Trefoil Torus* is a (2, 3) torus knot. Though the knot is just a circle, Ferguson emphasizes this humble shape by making it into a jagged ridge placed on a discrete group torus.

Each of Helaman Ferguson's sculptures involves a great deal of high-level mathematics, spanning a variety of fields. He uses these abstract concepts to address basic human themes, such as those of life, death, family, and regeneration. His work is never cold or incomprehensible; instead, "it is impassioned and beautiful, stimulating to the eyes and the mind" (Waller viii). Few artists have attempted to bridge the seemingly insurmountable gap between mathematics and art; even fewer have successfully done so. Helaman Ferguson is unquestionably one of those rare

few who gracefully combine the dual universal languages of art and mathematics.

Notes

¹The problem was to find a way to cross the seven bridges of Königsberg, Prussia exactly once each and then return to the starting point. Euler proved that, due to the arrangement of the bridges, no such crossing was possible, a result that was entirely independent of the lengths of the bridges. This was also the beginnings of graph theory.

² $\chi(S) = F + V - E$, where F is the number of triangles, V the number of vertices, and E the number of edges in the triangulation of S .

³The Cantor set is the set of $r \in \mathfrak{R}$ with $0 \leq r \leq 1$ that have an even ternary expansion. In the set, every point is an accumulation point. For a more complete discussion, see Sieradski.

⁴The Homeomorphism Theorem states: Let X be any sequentially compact metric space and let Y be any metric space. Any continuous bijection is a homeomorphism. Note that this is different from the Homomorphism Theorem.

⁵An isolated singularity is a 'bad point', for which there exists a tiny real number ϵ such that there are no other singularities within a neighborhood of radius ϵ centered at the singularity.

⁶A homology group, loosely defined, is an abelian group that counts the number of holes in a topological surface. The dimension is based on the number of coordinates needed to define a point on the surface.

⁷A homomorphism is termed an isogeny when $\dim(G) = \dim(G')$.

⁸Integers p and q are said to be relatively prime if $\gcd(p, q) = 1$.

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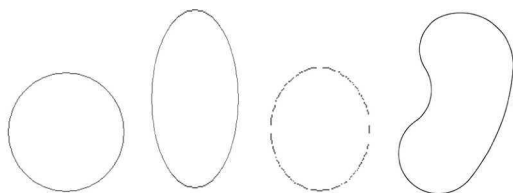


Fig. 1. Continuous distortion consists of bending, stretching, or compressing the original shape (at left) without tearing or gluing points together.

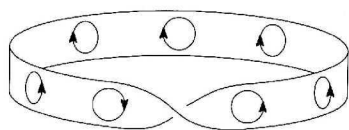


Fig. 2. The non-orientability of the Möbius strip.

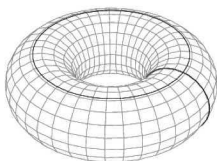


Fig. 3. The torus is a product of two circles $S^1 \times S^1$. (image from mathworld.wolfram.com)

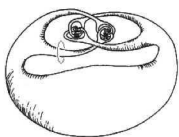


Fig. 4a. Unlike a regular sphere, the outside of Alexander's horned sphere is not simply connected. A curve forming a loop around one of the horns can't be continuously contracted to a single point without passing through the horned sphere. (image from www.math.ohio-state.edu)

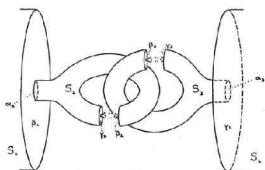


Fig. 4b. The horned sphere as originally drawn by Alexander. (mathworld.wolfram.com)

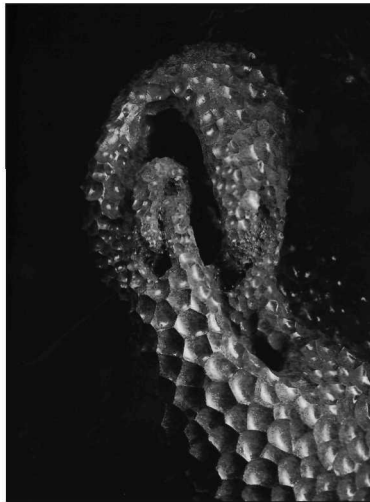
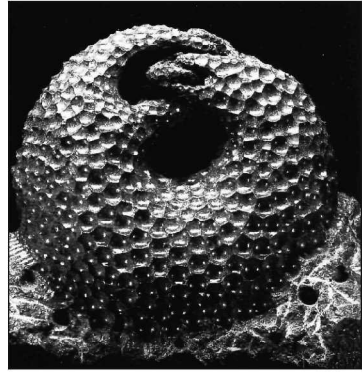


Fig. 5. *Cosine Wild Sphere*. Albemarle Serpentine, 18" x 14" x 6".



Fig. 6. *Alexander's Horned Wild Sphere*. Silicon Bronze, 7" x 7" x 12".

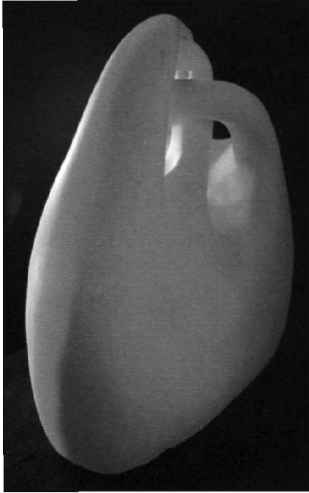
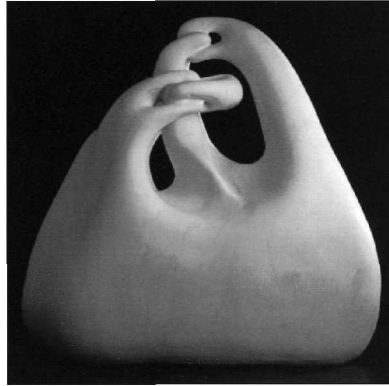


Fig. 7. *Whaledream II*. White Carrera Marble, 24" x 30" x 15".



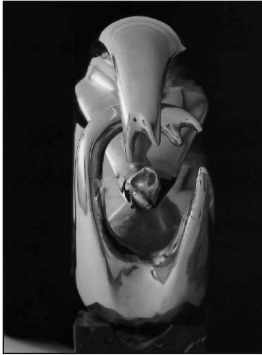


Fig. 8. *Incised Torus Wild Sphere*.
Silicon Bronze, 8" x 8" x 4".



Fig. 9. The illustration of $0 \ 1 . h \ 2 . h \ 4 . h \ 0$. The red lines indicate the cuts that return it to its spherical origins.

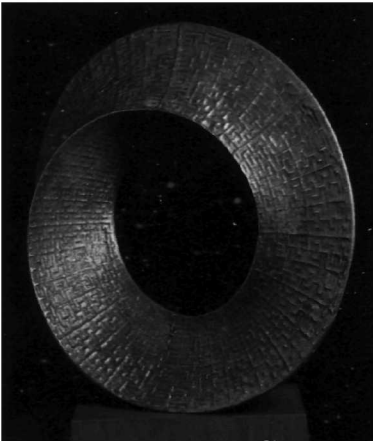


Fig. 10. *Umbilic Torus* NC.
Silicon Bronze, 27" x 27" x 9".

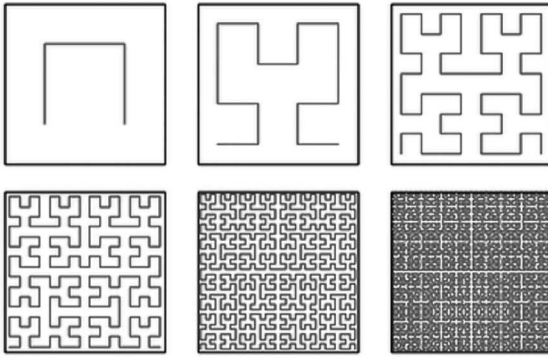


Fig. 11. The first six iterations of Hilbert's space-filling curve (from http://en.wikipedia.org/wiki/Space-filling_curve).

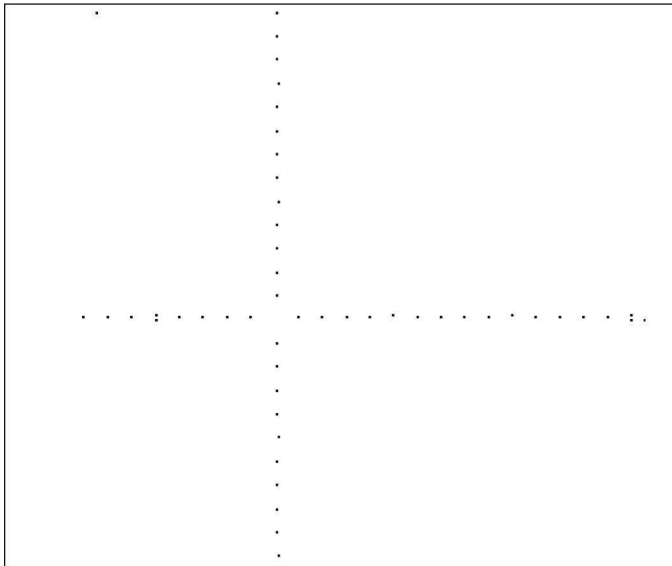


Fig. 12. The cross-section used to create *Umbilic Torus* NC.

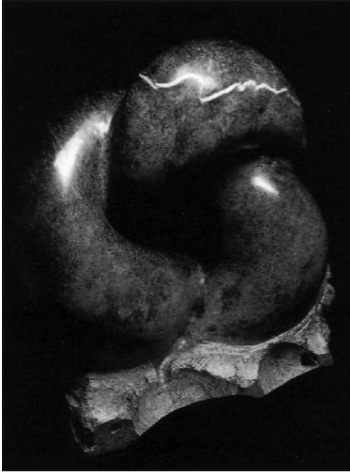
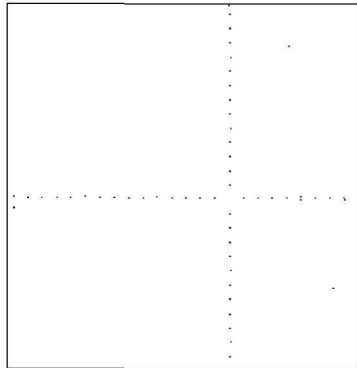


Fig. 13. *Umbilic Torus SRC*.
Serpentine, 28" x 28" x 10".



Fig. 14. Cross-section used in creating
Umbilic Torus SRC.



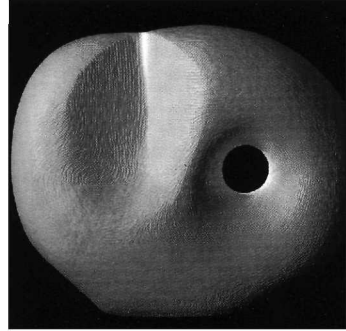


Fig. 15. *Torus with Cross-Cap and Vector Field*. White Carrera marble, 32" x 36" x 16".

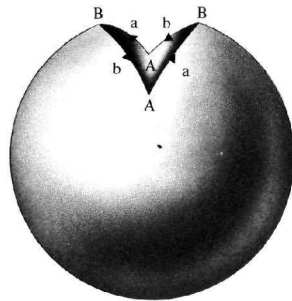
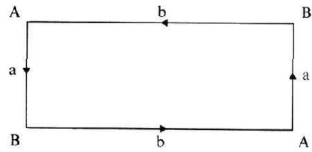
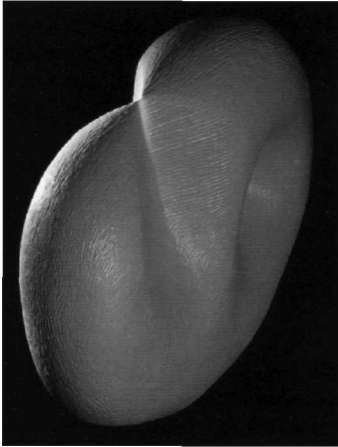


Fig. 16. Creating a cross-cap. Opposite sides of the cut are "glued" together, creating a new topological surface.



Fig. 17. Egyptian ankh.

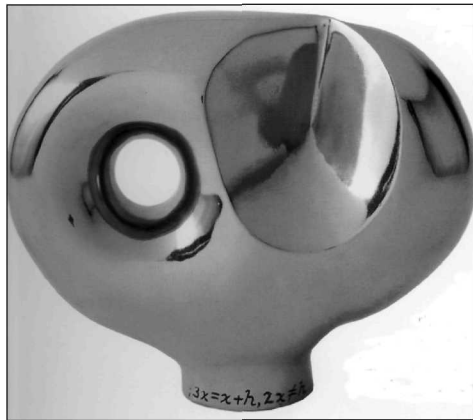


Fig. 18. *Torus with Cross-Cap*. Bronze, 10" x 7" x 3".

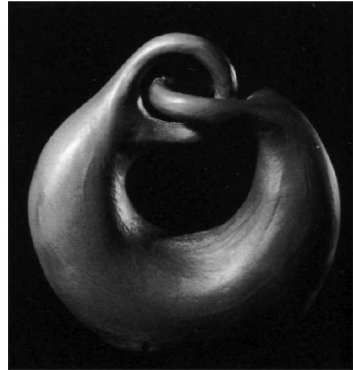
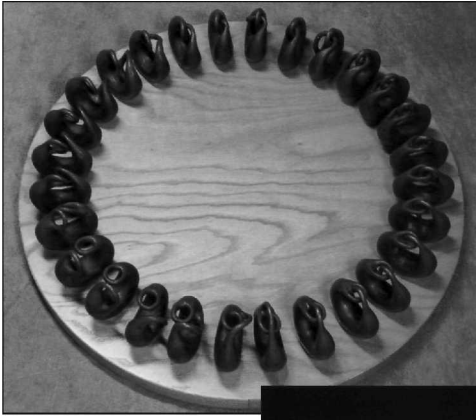


Fig. 19. *Double Torus Stonehenge: Continuous Linking and Unlinking*. Bronze, 6" x 32" x 32". The bottom two photos show the antipodal points.



Fig. 20. *Five-Fold Umbilic Cord Torus*. Direct Carved Styrofoam, 72" x 36" x 18".

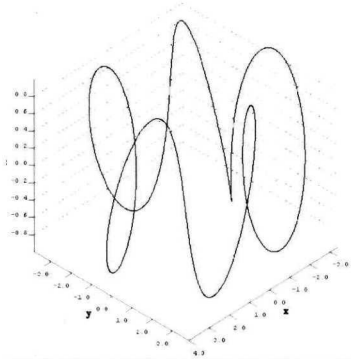


Fig. 21. Curve used in *Five-Fold Umbilic Cord Torus*.

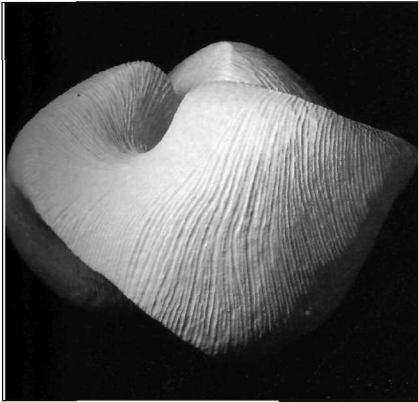


Fig. 22. *Esker Trefoil Knot*.
White Colorado marble, 14".



Sarah Piper

Sarah Piper has lived in Alaska her entire life and is a 2002 graduate of Service High School. In May 2006, she received two degrees from the University of Alaska Anchorage, a B.A. in Art and a B.A. in Mathematics, with a minor in English Literature. Her interests in art focus primarily on cast-metal sculptures and woodworking. In fall 2006 she will attend Montana State University in Bozeman to pursue her Master of Fine Arts degree with an emphasis in sculpture. Sarah plans to move back to Anchorage after graduate school, and hopes to teach sculpture and work as an artist in the community.

When not pouring over homework for math courses or hanging out in the sculpture studio, Sarah enjoys reading, playing piano, and making sushi with her friends. She likes camping, hiking, and fishing, but only if the weather is nice. One of her favorite pastimes is spending time with her friends, especially if it involves shoe shopping.



A Teaching Method for English Articles

Andrew Castro Pongco

Japanese 497: Research Essay
Dr. Kyoko Oga, Associate Professor
Hokkaido University of Education in Sapporo Japan

英語の冠詞の指導方法

ポングコ・アンドリュウ(Andrew Pongco)
アラスカ大学アンカレッジ校言語学科4年

1. はじめに

中学から英語教育を必修で受ける日本人は英語の冠詞 (a, an, the) に会う機会が多い。しかし、初期の英語教育においての、冠詞との出会いにもかかわらず、冠詞の習得は大変難しい問題だといわれている。この研究論文では新しい英語の冠詞の指導方法を調べ、その効果を考察する。その方法として実験を行う。また、指導方法のアプローチとして帰納的な方法を利用する。実験対象である英語の冠詞は数学のコンテキスト内に示されている。そして、実験対象者はレッスンの間、英語の冠詞の定義を推論する。

2. 英語の冠詞の特徴

英語の冠詞の出現頻度を説明するために、Sinclair (1991) は2,000,000個の単語からなるコーパスでよく使われる形態素を数える実験を行った。その実験の結果によると、英語の定冠詞である“the”が一番使われる形態素であった。英語の形態素の出現頻度は、定冠詞 (25.1%)、前置詞の“of”(12.6%)、接続詞の“and”(12.5%)、前置詞の“to”(11.1%)、不定冠詞の“a”(10.5%)の順であった。

英語の冠詞は日本語に直訳できない。日本語の限定詞は「この」、「その」そして「あの」という指示詞のみである。それゆえ、英語教育の初期段階において、たとえば、“This is a pen”のように英語の冠詞との出会いがあるにもかかわらず、日本人の第二言語学習者にとって英語の冠詞が一番理解しにくい形態素だといわれている。さらに、Yamada and Matsuura (1982) は第二言語習得の過程において、英語の冠詞は最終段階で習得する形態素だと述べている。最初に触れた単語が最後に習得する単語になるのは面白いものである。

日本人にとって英語の冠詞の困難さが実際のどのくらいかを調べるために、日本の北海道教育大学札幌校でアンケートを行った。同校の学生100人がアンケートに参加した。アンケートの内容は1から10の10段階で英語の冠詞の困難さを評価するものである(1=すごく簡単、10=すごく難しい)。参加した人はおよそ6, 7年英語教育を受けていたにもかかわらず、評価の最頻値はおよそ8であった。

英語を母語として話す人話したり書いたりするときに英語の冠詞をいつ使うか、またどうやって使うかわかっているが、なぜ使ったのかは説明できない(Masters, 1990)。英語を母語として話す人は暗唱を通して、英語の冠詞を習得している。たとえば、“The time is 6:00”という発言を聞くと、“the time”というのは2つの単語としてではなく、1つの単語として聞こえる。それゆえ、第二言語としての英語教育や外国語としての英語教育という分野において、英語の冠詞の指導方法は大変難しい。

3. 現在の英語教育における英語の冠詞の指導方法

では、どのように英語の冠詞は第二言語または外国語としての英語の学習者に教えられるのだろうか。一般的に、日本の学校では文法訳読法という指導方法がよく使われている(Johannsen 2001)。Prator and Celce-Murcia (1979)によると、文法訳読法の主要な特徴は次のとおりである。

- 1) 外国語の授業が母語で行われている。目標言語での会話は少ない。

- 2) 多くの語彙は単語の表を用いて教えられ、文脈からは隔離されている。
- 3) 文法について長い説明が与えられている。
- 4) 文章の構造と単語の形態を中心として、語順がわかる。
- 5) 難しく、かつ古典的なテキストが早くから使われている。
- 6) テキストは、文脈にあまり注意が払われない。その代わりに、文法的な分析のために、使われている。
- 7) 外国語のドリルは文法的な分析を通して、ばらばらの文章を翻訳するだけの練習である。

下記は、第二言語としての英語の教科書と英文法の参考書に現れる英語の冠詞のルールである。

- 1) “A”は新しい項目をもたらすのに使用される。“The”はその項目の第2言及のために使用される。たとえば、“There is a man. The man is happy” (男の人がいる。その男の人はうれしい)。
- 2) “A”は典型的な様子を表示する。“A monkey has a tail.” (サルは尻尾があります)。
- 3) “The”は独自性を表示する。“The sun is yellow.” (太陽は黄色いです)。
- 4) “The”は序順最上級の特性を示すのに使用される。“The highest mountain in the world is Mount Everest.” (世界の中で、一番高い山はエベレスト山です)。
- 5) “The”は項目が話し手と聞き手の両方によって、確認されているとき使用することができる。“Where is the car?” (車はどこですか)。

高校新総合英語には英語の冠詞のルールが次のように書いてある(pp.386-389)。

不定冠詞 A :

- 1) 初めて話題に上る名詞の前につけ、ある任意の1人「1つ」
- 2) 「1つの」 (=ONE)

- 3) ある種類全体を表す
- 4) 「ある」 (=A CERTAIN)
- 5) 「～につき」 (=PER)
- 6) 同一の (=THE SAME)
- 7) 「～という人、～のような人、～作品 [製品]

定冠詞 THE :

- 1) 前に出た名詞につける
- 2) 前後関係やまわりの状況から何をさすかわかる名詞につける
- 3) 種類全体を表す
- 4) 修飾語句によって限定された名詞につける
- 5) 唯一のものと考えられる名詞 (天体や方角など)につける
- 6) 「THE+形容詞」で[～の人々]の意味を表す
- 7) 単位を示す。[～単位で、～につき]
- 8) 身体の一部を表す名詞の前に用いる

4. 指導方法

英語の冠詞は日本語に直訳できないので、文法訳読法を通して、ESL学習者が習得するのは困難である。だから、帰納的な方法を冠詞習得のアプローチとして選ぶ。その指導方法では数学のコンテキスト内に不定冠詞と定冠詞の基本的な定義を与える。不定冠詞とは2つの項目が含まれている集団の中で1つの項目を示すことである。また、定冠詞とは1つだけ示すことである。上記のESL教科書の例文はこの定義によって説明することができる。

1) “I met a man”

という文章では世界中に住んでいる男の人の中の一人と会ったという意味を表す。“The man was nice”

はその会った男の人の 1人を示すので、不定冠詞が付けられていない。

- 2) “The sun is yellow”
 は推定的に太陽系の太陽を示す。太陽系の中で太陽は1つだけある。
- 3) “A monkey has a tail.” “A monkey” は推定的に誰かがサル1匹を見たら、そのサルには尻尾があるということを表す。
 “A tail”とは色々な種類の尻尾が存在する中の1つという意味である。
- 4) “The highest mountain in the world is Mount Everest.” “The highest” というのは高さの比較で一番高いものである。2つの項目を一番として順位付けするのは不可能である。
- 5) “Where is the car?” 話し手と聞き手の両方にわかる車についての質問である。

以上にの英語の冠詞を数学のコンテキストを利用して説明することができる。

$$x^2=9$$

A solution is -3.

A solution is 3.

$$x^3=27$$

The solution is 3.

$x^2=9$ という問題は2つの答えを持っている。“A solution”とは2つある答えの中の1つの答えを示す。“The solution”とは答えが1つだけであることを示す。

数学のコンテキストを使う指導方法は西洋の文化と考え方を紹介する。第二言語習得のためには目標言語を話す人の考え方とその文化を習うことも必要である (Swinderski, 1993)。たとえば、英語には日本語の敬語のようなシステムがない。しかし、「先輩」「後輩」という上下関係のシステムを経験すると、すぐに敬語の重要性を認識するだろう。

では、数学はどのように英語に影響するのだろうか。ヨーロッパでは科学革命期から数学的な方法で引力、惑星の軌道システムや、経済といった自然界の現象を説明しようとしてきた。アメリカ人は18世紀にイギリスから移民したため、同じ考え方を持っている。だから、アメリカ人は答えや意見をはっきり伝える傾向があるといわれている。例えば、アメリカ人に賛成するかどうか聞くと、「はい

」か「いいえ」を言うであろう。これは数学の答えが「真」か「偽」に限られていることに似ている。

5. 実験

上記では、英語の冠詞について説明をした。次に、以上の実験で考察する3つの疑問点を挙げる。

5.1 疑問点

- 1) 英語を勉強している（勉強した）日本人は英語の冠詞の一般的な定義が習得できるか。
- 2) 英語の冠詞の一般的な定義を習得したら、日本人学生は「big」や「small」のような実際には存在しない単語に英語の冠詞が付けられるか。つまり、日本人が単語の意味に関わらず英語の冠詞の意味を理解できるか。
- 3) 英語力のレベルと指導方法には関係があるか。例えば、帰納的な指導方法は初級学習者へのほうが有効であるか。

5.2 実験方法

5.2.1 実験対象者

この実験に参加した対象者は、北海道教育大学札幌校の在学学生18歳～27歳までの男子6名、女子6名の計12名である。学年は1年生2名、2年生1名、3年生6名、4年生3名である。学科の専攻は技術、国際理解教育、障害児臨床、地域環境教育、理科、外国語外国文化である。対象者の英語学習の平均年数は6.3年であり、全員欧米への留学経験はない。

5.2.2 実験で用いられるテスト

実験対象者の冠詞の理解をはかる方法としての二つのテストを用いる。プレテストの質問は基本的な文章に空欄がある穴埋め問題である。“_____ best movie in _____ world is *Can't hardly wait.*”のような問題で、各実験対象者は定冠詞か不定冠詞で空欄を記入する。もう1つのテストはポストテストである。ポストテストでは、実験対象者は実際には存在しない英語の単語に冠詞をつける。このようにして、定冠詞と不定冠詞は単語の意味と隔離された状態で理解できるかということを調査する。

5.2.3 実験手順

英語の冠詞テストを2005年6月に北海道教育大学札幌校で実施した。プレテストの前に、各実験対象者の名前と実験結果の非公開を保証した。プレテストに制限時間はなかったが、ほとんどの実験対象者はおよそ2、3分でプレテストを終えた。その後、実験対象者を2つのグループに均等に分けた。1つグループには数学コンテキストに基づいた10分の英語の冠詞レッスンを与えた。このグループをグループ2と呼ぶ。もうひとつのグループにはレッスンを与えなかった。このグループをグループ1と呼ぶ。

グループ2には、レッスンの間、「 x の2乗は9です」という方程式を与え、 x の数を解答させた。そして、“A solution is 3. A solution is -3”という文章を紹介した。次に、「 x の3乗は27です」という方程式を与え、実験対象者に“_____ solution is 3”という文章に適当な英語の冠詞を推測させた。

このように実験対象者に「不定冠詞とは2つの項目が含まれている集団の中で1つの項目を表すために使われる。また、定冠詞は1つだけ示すために使われる」という定義を推測させた。さらに英語の冠詞のルール習得を補強するために、次のような組み合わせの問題を紹介した。

ポブはJUSCOの10,000の商品券をもらった。ポブはCDとビールを買いたい。CDは1枚¥1,000だ。ビール6本入り1パックは2,000だ。ポブは¥10,000全部使わなくていけない。さて、ビールとCDはどんな組み合わせになるか？

この問題には4つの答えがある。その1つの例は、“A solution is 4 packs of beer and 2 CDs”である。

一方、「組み合わせはいくつあるか？」という問題には答えが1つしかない。

レッスンの後で、両グループにポストテストを与えた。レッスンをうけた実験対象者とレッスンをうけていない実験対象者のポストテストの成績を比較し、この実験で提案された指導方法の効果を評価した。

5.2.4 実験結果

実験結果は誤答数の出現頻度で示す。プレテストとポストテストの問題は、この論文の最後にある添付資料に載せてある。

誤答の出現頻度

質問	グループ1 プレテスト	グループ1 ポストテスト	グループ2 プレテスト	グループ2 ポストテスト
1	0%	0%	16%	0%
2	16%	0%	16%	0%
3	50%	16%	16%	16%
5	0%	16%	0%	16%
6	0%	50%	0%	33%
7	0%	66%	0%	66%
8	0%	0%	0%	16%
9	0%	0%	16%	0%

さらに各実験対象者のプレテストとポストテストの誤答数の差を示す。

グループ1

実験対象者	プレテスト	ポストテスト	差
1	1	1	0
2	1	4	-3
3	1	0	1
4	0	1	-1
5	1	1	0
6	0	2	-2

グループ2

実験対象者	プレテスト	ポストテスト	差
1	1	0	1
2	2	3	-1
3	0	0	0
4	2	2	0
5	0	1	-1
6	0	1	-1

6. 考察

6.1.1. 疑問点1と疑問点2

この実験の仮説は実験対象者が帰納的に英語の冠詞を説明するレッスンを受けると、一般的な定義が習得されるということである。この仮説が正しければ、対象者がレッスンを受け、一般的な英語の冠詞の定義がわかると、ポストテストの第1問において適当な冠詞をつけることができるだろう。なぜなら、ここでは4つの「blig」の中の1つを表すように、質問されているからだ。グループ2の実験対象者はレッスンの間に英語の冠詞がわかったというコメントをしたが、定義がきちんと習得されたかどうかを定めることは難しい。この問題についてはセクション6.2.2で説明する。

不定冠詞の習得を調べるための質問はポストテストの6番目の問題である。この“_____ blig in _____ is smiling, but...”という問題は批判的な見方を要求し、推測だけで答えを出すことは不可能である。この問題では真ん中に二つのbligがあるため、正しい答えは不定冠詞である。しかし、これもグループ2の対象者が一般的な定義を習得したかどうかを定めにくい。なぜなら、次の3つの理由がある。第一に、グループ1とグループ2の間の問題6の誤答率に重要な差がない。第二に、正解は「a」, 「the」の二択であるために、正解の確率は50%であり、実験対象者は解答に自信がなくとも二つのうちの一方を選択すればいいので、解答の信頼性に欠ける。第三に、ポストテストの内容にはプレテストでは出題されなかった位置概念の要素が加わっているために、レッスンによる不定冠詞の習得かどうか求めることはできない。

6.1.2 疑問点3

グループ2の対象者1と3の実験結果によると、実験で用いられた指導方法は英語の上級学習者にとって有効である。1番の対象者は10年間、3番の対象者は12年間の英語学習の経験者である。ポストテストの間、両者は解答欄に記入した後、何度も見直し、検討したようであった。彼らの回答は全問正解であった。

この実験において、実験対象者にとって最も顕著な困難な点は一般的な定義を習得することではなく、leftとかrightとかmiddleなどの位置概念を表す名詞に、どの英語の冠詞を付けるかということである。つまり、left、rightのような概念はひとつだけであり、2つあることはない。つまり、英語の冠詞についての英語学習者が抱える問題は、どの言葉が概念名詞かということである。推定するに、上級の英語学習者は概念名詞とほかの名詞を区別できるのだらう。

6.2 実験の問題点

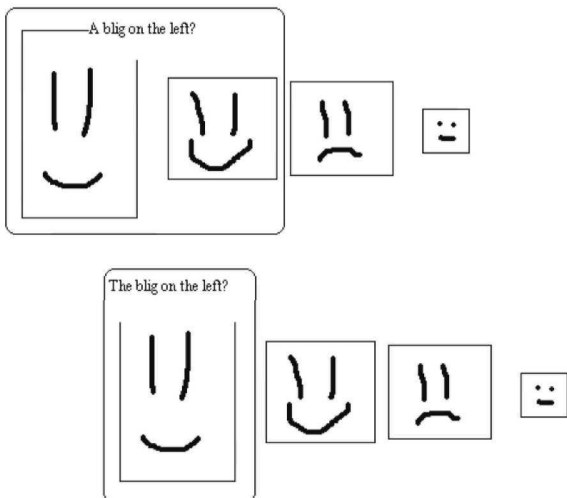
6.2.1 プレテストとポストテストにおける問題点

プレテストとポストテストに関して、2つの問題点を見つけた。それらは問題の正しい答えが曖昧だということ(6.2.1.1)と答えが不定冠詞と定冠詞のどちらかに限られているので、正解を当てる確率が50%ということ(6.2.1.2)である。

6.2.1.1 問題点1

まず、プレテストの13個の問題の中で、5つは曖昧である。例えば、問題6の“Sato earns \1000 an hour at _____ Seico Mart in Ainosato”である。実験対象者はあいの里にセイコ・マートが2つあることを知っている、不定冠詞をつけるだろう。一方、あいの里には1つだけしかセイコ・マートがないことを知っている、定冠詞をつけるだろう。プレテストの目的は、あいの里にセイコ・マートがいくつあるかという意識を調べることではないので、適当な冠詞を評価するには適切ではない。また、問題11の“May I have _____ telephone number for PARCO?”は問題6と同様で、PARCOの中で売り場によって別の電話番号が存在するという可能性がある、これも適当な冠詞がどれかは評価しにくい。

そして、ポストテストの問題2と4には実験対象者がどのように4つのbligの絵を分類して認識するかという問題がある。それは実験対象者の認識によって、両冠詞で答えることができるからである。



さらに、問題9は上の定義によると、splarfが一つだけ示されているので、定冠詞が正解である。しかし、母語として英語を話すGavin Piercyという北海道教育大学の留学生は、ポストテストを受けたときに不定冠詞をつけた。この問題は、このsplarfをいくつか存在するsplarfのひとつと見るか、これひとつしか存在しないとみるかで、答えが違ってくると考えられる。

6.2.1.2 問題点2

この実験の目的は日本人の不定冠詞と定冠詞の理解を調べるものであるが、質問の選択肢は2つに限定されている。つまり、正解の確率が50%であるために、実験対象者の冠詞の理解度を正確に計測することができない。しかし、質問の種類を増やすと、正解率が減るのではないかと予

想される。例えば、プレテストの問題1の “_____ best movie in the world is Matrix 2.” のような質問を “The highest mountain in the world is Mount Everest. The longest river in the world is The Nile River.” のような冠詞が多数現われる質問にかえて提示すると、実験対象者の冠詞の理解度をより、一貫性をもって確認することができるだろう。

6.2.2 実験対象者に関する問題点

この実験の対象者に関する問題点は、注意深く実験対象者を選ばなかったことである。このような実験を行う場合、熱心に英語を勉強している日本人だけ選ぶべきである。英語に関心がない実験対象者は問題を正しく答えようとする努力がなく、適当に冠詞をつけていた。さらに、実験対象者の人数が少なくてグループ1とグループ2の実験結果、特にポストテストの問題3,5,7の間違えた比率に差が生じず、結果が不鮮明に終わってしまった。

7. 結論

この実験の問題点は指導方法そのものではなく、指導方法の効果を評価するテストにある。グループ2の1番と3番の実験対象者から、レッスンでの指導方法がわかりやすいと感想を得ることができたが、実験結果を見るかぎりでは、その有効性を認識することは難しい。今回の実験の内容においては、多くの欠陥が認められ、実験対象者における問題も大きく実験結果を左右した。

今後の英語の冠詞の指導方法研究のために、次のように実験の修正を提案する。

- 1) 英語を勉強している実験対象者の人数を増やす。
- 2) 答えが曖昧な問題を避ける。
- 3) 問題数を増やす。特に最上級など限定的概念を含む問題を用いる。

<謝辞>

最後にこの研究を行うにあたり、貴重な時間をさいてのご指導にあたってくださった北海道教育大学札幌校の大賀先生、阿部先生、吉田先生、大井先生、アカデミック・チュータの泉朋子さん、留学生のGavin Piercyさん、沓澤美春さん、アンケートにご協力して下さった北海道教育大学札幌校の皆様（特に紫藻奈の皆様）他、お世話になった方々に心からお礼を申し上げます。

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<インタビュー>

- (1) 2005年6月30日北海道教育大学札幌校 Gavin Piercy

<添付資料>

アンケート用紙
レッスン計画
プレテスト

□□アンケートにご協力ください□□□

私は研究論文で英語の冠詞「A/AN」と「THE」の指導方法について書いています。その論文のために、みなさんが英語の冠詞の難しさをどう思っているか知りたいです。下記の質問に答えてください。

1. あなたは何年間英語の勉強をしていますか。 _____ 年間
2. あなたにとって英語の冠詞の難しさはどのくらいですか。?を付けてください。

1	2	3	4	5	6	7	8	9	10
すごく簡単							すごく難しい		

3. 冠詞はどのように学びましたか。
?英語の先生から
?教科書で
?問題集で
?その他 _____

レッスン計画

- 1) $x^2=9$
 \triangle solution is -3.
 \triangle solution is 3.
 $x^3=27$
 \triangle solution is 3.
- 2) ポブはJUSCOの\10,000の商品券をもらった。ポブはCDとビールを買いたい。CDは1枚¥1,000だ。ビール6本入り1パックは\2,000だ。ポブは¥10,000全部使わなくていけない。さて、ビールとCDはどんな組み合わせになるか?

\triangle solution is 4 packs and 2 CDs.
 \triangle solution is 3 packs and 4 CDs.
 \triangle solution is 2 packs and 6 CDs.
 \triangle solution is 1 pack and 8 CDs.

組み合わせはいくつあるか?

\triangle solution is 6 combinations.

PRETEST

プレテスト

Instructions

Please fill in the blanks with the appropriate English article(A/AN,THE).

インストラクション

空欄に適切な英語の冠詞(A/AN,THE)を入れてください。

(1) _____ best movie in (2)_____ world is Matrix 2.

(3) _____ time is 9:00.

Tomoko is (4)_____ student at Hokkaido University of Education.

Sato earns ¥1000 (5)_____ hour at (6)_____ Seico Mart in Ainosato.

If you want to read (7) _____ newspaper here, turn on(8) _____ light.

(9) _____ sky is blue.

I would like (10)_____ bottle of beer.

May I have (11) _____ telephone number for PARCO?

What is (12)_____ great sushi bar in Susukino?

I met a woman yesterday. (13)_____ woman was pretty.

POSTTEST
ポストテスト

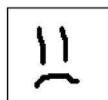
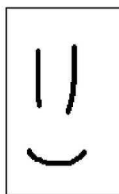
Instructions

Please fill in the blanks with the appropriate English article(A/AN,THE).

インストラクション

空欄に適切な英語の冠詞(A/AN,THE)を入れてください。

This is (1) _____ blig.



(2) _____ blig on (3) _____ left is big.

(4) _____ blig on (5) _____ right is small.

(6) _____ blig in (7) _____ middle is smiling but (8) _____ other blig is frowning.

This is (9) _____ splarf.



(10) _____ splarf looks like (11) _____ blig because it has two eyes and (12) _____ mouth, but (13) _____ blig does not have (14) _____ nose.



Andrew Castro Pongco

Andrew Castro Pongco was born across the street from the University of Alaska Anchorage at Providence Hospital on October 7, 1982. After graduating from West Anchorage High School in 2001, Pongco took a year off before beginning his studies at UAA. During his first three semesters he was a music major. However, after joining the Anchorage Literacy Project in 2003 as a volunteer English teacher and tutor, he developed an acute interest in adult second language acquisition and teaching. He later switched his academic focus towards a BA in Languages with an emphasis in Japanese in hopes of acquiring a second language himself. This would eventually lead him into his international exchange to Hokkaido University of Education in Sapporo Japan during the 2004-2005 academic year.

During Pongco's study abroad in Japan, he wrote the research paper entitled "A Teaching Method for English Articles." Since determiners like the English article system (a/an, and the), are non-existent in the Japanese language, Pongco developed a teaching method utilizing mathematical equations which demonstrates the usage of the English article system. He then evaluated effectiveness of the teaching in his paper and found that his work was tremendously flawed in its experiment design. He hopes to revise and continue his research when he enters the Second Language Studies graduate program at the University of Hawaii at Manoa in the fall 2006 semester.



The Chess Player

George Wayne Skladal

Art 401: Advanced Handbuilt Ceramics
Mr. Jeffery Dalton, Art Faculty/Technician Ceramics

Creating *The Chess Player* out of clay was exciting and a lot of fun. In the past few years doing handbuilt ceramics at UAA, I loved making pieces resembling human beings with various attachments on the body showing something about the individual. The pieces always came from my imagination without reference to any other artist or source. I like to be original. I never make a sketch or drawing of my pieces ahead of time. Instead, I just grab a bunch of clay and let my finders do whatever they want to do with it.

The Chess Player began as a hollow bust of a person without features such as eyes, ears, and a nose. Then my fingers wondered what to make this bust look like. Several years ago, I purchased some molds of chess pieces thinking that I would make a chess set that I never did. Now was the time to use those pieces!

The question was how was I going to use these chess pieces to interact with the bust? The answer was just sticking them on in some fashion. You cannot just stick a whole chess piece on because there would not be enough contact surface area. Therefore, I simply sliced the pieces in half and used only the front section when creating the bust.

The next stage was to make a whole bunch of chess pieces in the molds. They would all have to be in the same condition of soft-

ness to adhere to the various shapes of the bust. Also, I needed enough to cover the entire bust at one time, so I made 96 pieces. They were stored in closed containers until I was ready to use them so that they remained soft.

The pieces were stuck to the bust side-by-side in a random fashion leaving no gaps between the pieces. The “glue” was clay slip. I made an exception to the randomness by making the big king the nose and the fancy knights the ears. By pure chance, the eye slits came about by putting the bases of pieces together.

After the chess pieces on the bust were hard enough, the entire bust was covered with terra sigillata to make almost a vitreous surface on the clay without looking glassy. The bust was then bisque fired in the kiln to 1950 degrees Fahrenheit.

The next step was to glaze the bust with some color. Since the chess set has a king and queen, I decided on a royal color: purple. The purple that I used was an underglaze, and the bust was then fired twice in the kiln to enhance the color.



Front view of The Chess Player



Side View of The Chess Player



Detail of the king-nose figure



Detail of the king-nose figure and
the knight-ear figure (far left)



George Wayne Skladal

George has an extensive and diverse educational background that includes: B.S. Civil Engineering, Texas A&M University, 1954; M.S. Petroleum Management, University of Kansas, 1967; M.P.A. University of Alaska Anchorage, 1973; J.D. St. Mary's University of San Antonio, 1977. George has been taking only art classes at UAA every semester since 1993.

After graduating from Texas A&M, he served as a U.S. Army parachutist and ranger for 20 years, and he led a battalion of 1000 soldiers in Vietnam. He now teaches mathematics to middle school and high school students in Anchorage. He also has served with the Terminal Operations and Environmental Monitoring Committee of Prince William Sound Regional Citizens Advisory Council since 1989.



2006

Showcase Showcase Honorable Mention

*Understanding the Beginning of the Cold War:
The Yalta Conference and Its Place in the
Origins of the Cold War, 1939-1948*

Joseph Hoffetz

History 477: Senior Seminar
Dr. Elizabeth Dennison, Associate Professor

Abstract

The Cold War dominated international politics in the later half of the twentieth century. Understanding why the Cold War started is important, not only for historians, but also for understanding the current international political landscape. This paper examines the Yalta Conference and its role in the origins of the Cold War.

By the end of World War II, Europe was devastated, but by the beginning of 1945 an end to the war came into sight. The leaders of the United States, Franklin Roosevelt; Great Britain, Winston Churchill; and the Soviet Union, Josef Stalin; met at the Yalta Conference to decide who would help restore the different parts of Europe. The responsibility of Western Europe was given to Great Britain and the United States, while the responsibility of Eastern Europe was given to the Soviet Union. All nations in Europe were to have a “free and unfettered election” in order to ensure that each

nation had the freedom to choose what kind of government it would have. However, in Eastern Europe Stalin used violence and voting fraud to ensure that the nations of Eastern Europe voted in favor of communist governments. Western Europe and the United States did very little to stop this abuse of power until the Russians tried expand communism outside of Eastern Europe.

The question this paper addresses is: Who is responsible for the beginning of the Cold War in light of the consequences of the Yalta Conference? The paper concludes that responsibility of the beginning of the Cold War cannot be delegated to one side, because if the issue is ultimately about responsibility (i.e. who should take responsibility for beginning the Cold War), neither side can successfully argue their complete innocence from the matter.



Joe Hoffsetz

Joe was born in Reno, NV and moved to Alaska in 1987. He struggled, but pushed his way through high school only to come to UAA and drop out twice. In the last couple years, Joe has been able to keep his head in the game, so to speak, long enough to graduate in May 2006 with a double major in philosophy and history. This is his third Student Showcase presentation.



2006

Student Showcase Presenters

Sian Bishop

Cross Cultural Journal (Laos 2001)
Anthropology 524: Culture and Personality
Dr. Kerry Feldman, Professor

Lisa Bunag

False Images in Holocaust Studies
History 477: Senior Seminar
Dr. William Meyers, Assistant Professor

Naphtali Fields

Beauty and the Beast: Grendel's Fascination with a Human Queen
English 211: Academic Writing About Literature
Mr. Michael Sirofchuck, Adjunct Instructor

Laraine Gordon

La Dame de Monte Carlo By Francis Poulenc
Music 361: Private Lessons Voice
Dr. Mari Hahn, Assistant Professor

Lauren Green

A Comparison of Two Soprano Arias: Abscheulicher! and Casta Diva
Music 425: Music in the Romantic Period
Dr. Laura Koenig, Adjunct Instructor

Heather Houston

Food Fight: Trade, Technology and Controversy
Sociology 351: Political Sociology
Dr. Patrick Gillham, Assistant Professor

Garrett Jensen

Gabriel's Transcendence of Paralysis
English 211: Academic Writing About Literature
Mr. Michael Sirofchuck, Adjunct Instructor

Lisa Kennedy

Hume: Enlightened Social Epistemologist
Philosophy 492: Seminar on Enduring Philosophers:
Locke, Berkeley and Hume
Dr. Tomas Buller, Associate Professor

**Sofia Lagos, Lance Hagood, Mario Ayerdis,
Kacee Muth, Austin Roach**

Four Slavic Dances by Anonin Dvorak
Music 361: Private Lessons
Dr. Mark Wolbers, Professor

Michael Levshakoff

myPortfolia
English 491: Computer Documentation
Dr. Kenneth Price, Assistant Professor

Carolyn Mitchell

Barbie: Everything You Want Her to Be
English 111: Methods of Written Communication
Mr. John Mark Dudick, Adjunct Instructor

Erika Ninoyu

Arashiyama (original composition)
Music 408: University Percussion Ensemble
Mr. John Damberg, Adjunct Instructor

Thomas J. Robbins

Identity and Concept of Play
Anthropology 324: Culture and Personality
Dr. Kerry Feldman, Professor

Brian Stater

A Sticky Situation: Nuclear Development in Iran
English 111: Methods of Written Communication
Mr. John Mark Dudick, Adjunct Instructor

Laney Stapley

Understanding Self: Post Modernism and Perspective Change
English 343: Contemporary Literature Rhetoric
Dr Patricia Linton, Professor

Cameron Taylor

The Scientific and Religious Natures of Creation and Evolution
English 111: Methods of Written Communication
Mr. John Mark Dudick, Adjunct Instructor

Daniel Warnke, Stefan Novotny, Reem Sheikh**

Who Will Help Victims of Hurricane Katrina?
A Social Psychological Analysis of Helping Behavior
Sociology 375: Social Psychology
Dr. Sharon Araji, Professor

**Reem Sheikh assisted in the production of this paper



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