Nos. 18-6102 / 18-6165

UNITED STATES COURT OF APPEALS
FOR THE TENTH CIRCUIT

RACHEL TUDOR,

Plaintiff-Appellant/Cross-Appellee,

v.

SOUTHEASTERN OKLAHOMA STATE UNIVERSITY
and the REGIONAL UNIVERSITY SYSTEM OF OKLAHOMA,

Defendants-Appellees/Cross-Appellants.

On appeal from the United States District Court
for the Western District of Oklahoma
The Hon. Robin Cauthron
No. 5:15-CV-00324-C

APPENDIX *for* DEFENDANTS–APPELLEES/CROSS-APPELLANTS

VOLUME 4 – TRIAL EXHIBITS

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Section Two

TEACHING ACHIEVEMENTS

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SUMMA
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This report summarizes results from the Survey of Student Opinion of Instruction. The first page contains identification items, percent of student participation, and responses from the instructor's questionnaire.

The second and third pages summarize the distribution of student responses to each questionnaire item using a scale from five to one where five means "Strongly Agree" and one means "Strongly Disagree." In each line, the distribution of responses is a **percent** distribution based upon the total number of responses to each item. Means are based upon the appropriate **total responses** for each identified category.

INSTRUCTOR RESPONSES

1. THE PHYSICAL ENVIRONMENT IN WHICH THE CLASS IS HELD IS SATISFACTORY.
2. THE TYPE OF CLASS IS SEMINAR.
3. THE TEXTS WERE SATISFACTORY.
4. THE TEXTS WERE CHOSEN BY ME.
5. THE COURSE OUTLINE GIVEN TO THE STUDENTS WAS CREATED BY ME.
6. STUDENT ENTHUSIASM FOR LEARNING IN THIS CLASS HAS BEEN HIGH.
7. FOR A COURSE OF THIS TYPE, THE NUMBER OF STUDENTS IN THE CLASS IS ABOUT RIGHT.
8. COMPARED TO COURSES OF SIMILAR CONTENT, I HAVE PUT GREATER EFFORT INTO THIS COURSE.
9. THIS IS A COURSE PRIMARILY FOR MAJORS.
10. COMPARED TO OTHER CLASSES, THE PERFORMANCE OF THIS CLASS IS ABOVE AVERAGE.
11.
12.
13.
14.
15.

OTTER-LYNCH ENG 4323 1

STUDENT RESPONSES	TOTAL RESPONSES	STRONGLY AGREE 5	4	3	2	STRONGLY DISAGREE 1	ITEM MEAN	UNIT MEAN	INSTITUTIONAL MEAN
1. The clarity and audibility of the instructor's speech are excellent.	14	78.5	7.1	7.1	0.0	7.1	4.50	4.50	4.47
2. The contents of the assignments contribute to my understanding of the subject.	14	71.4	21.4	0.0	7.1	0.0	4.57	4.44	4.32
3. The requirements of the course (projects, papers, exams, etc.) were explained adequately.	14	92.8	0.0	7.1	0.0	0.0	4.85	4.56	4.43
4. The instructor's presentation often causes me to think in depth about this subject.	14	85.7	14.2	0.0	0.0	0.0	4.85	4.29	4.17
5. The instructor has adequate means for evaluating my learning.	14	85.7	0.0	14.2	0.0	0.0	4.71	4.45	4.29
6. The methods being used for evaluating my work (such as tests, projects, etc.) are reasonable.	14	64.2	35.7	0.0	0.0	0.0	4.64	4.47	4.33
7. Adequate opportunities are provided by the instructor for me to ask questions.	14	85.7	7.1	7.1	0.0	0.0	4.78	4.66	4.56
8. The instructor is teaching the course material or skills clearly.	14	85.7	7.1	0.0	7.1	0.0	4.71	4.48	4.35
9. The instructor seems to be well prepared.	14	92.8	0.0	0.0	0.0	7.1	4.71	4.66	4.48
0. The instructor seems to care about my learning.	14	92.8	0.0	0.0	7.1	0.0	4.78	4.61	4.43
1. The course appears to have been carefully planned.	14	92.8	0.0	7.1	0.0	0.0	4.85	4.54	4.38
2. Course objectives are being achieved.	14	85.7	14.2	0.0	0.0	0.0	4.85	4.49	4.34
3. During the term, I looked forward to attending this class.	14	78.5	14.2	7.1	0.0	0.0	4.71	4.00	3.85
4. Compared with other courses on this level carrying an equal amount of credit, the effort I put into this course is as much as in other courses.	14	57.1	42.8	0.0	0.0	0.0	4.57	4.32	4.15
5. Course objectives have been expressed clearly.	14	92.8	7.1	0.0	0.0	0.0	4.92	4.53	4.40
6. The instructor demonstrates a personal commitment to high standards of professional competence.	14	92.8	7.1	0.0	0.0	0.0	4.92	4.61	4.46
7. The instructor provides useful feedback on student progress (identifying strengths and weaknesses).	14	85.7	14.2	0.0	0.0	0.0	4.85	4.50	4.18
8. In this course, I am learning much.	14	71.4	28.5	0.0	0.0	0.0	4.71	4.37	4.20
9. The out-of-class assignments are challenging.	14	78.5	14.2	7.1	0.0	0.0	4.71	4.20	4.01
0. The instructor supervises and helps in new experiences without taking over.	14	78.5	14.2	0.0	7.1	0.0	4.64	4.33	4.16
. The instructor relates underlying theory to practice.	14	64.2	35.7	0.0	0.0	0.0	4.64	4.33	4.26
. Overall, I rate this instructor a good teacher.	14	85.7	7.1	0.0	7.1	0.0	4.71	4.62	4.46

COTTER-LYNCH ENG 4323 1

	STUDENT RESPONSES	TOTAL RESPONSES	STRONGLY AGREE 5	4	3	2	STRONGLY DISAGREE 1	ITEM MEAN	UNIT MEAN	INSTITUTIONAL MEAN
23. Examinations cover material or skills emphasized in the course.										
24. The time allowed to complete exams is adequate.										
25. Examination questions are phrased clearly.										
26. The textbooks contribute to my understanding of the subject.										
27. The course is practical and useful to those students for whom it was specifically planned.										
28. The clinical experiences, or laboratory, meet my learning needs for this course.										
29. The instructor explains or illustrates laboratory or clinical techniques clearly.										
30. Pre-laboratory assignments (assigned readings and exercises) contribute to my understanding of laboratory experiments.										
31. The laboratory contributes to my understanding of the subject.										
32. The laboratory manual adequately explains the procedures to be followed in the laboratory.										
33. Equipment and materials needed to perform the laboratory experiments are organized and readily available for use during the laboratory.										
34. My perception of the teaching method used in this course is	40.		5	4	3	2	1			
otal esponses / Lecture / Discussion / Demonstration / Combination of these / Other	41.		5	4	3	2	1			
35. This course is	42.		5	4	3	2	1			
otal esponses / In my major / General requirement / An elective / Required cognate / Other	43.		5	4	3	2	1			
36. My class is	44.		5	4	3	2	1			
otal esponses / Freshman / Sophomore / Junior / Senior / Graduate	45.		5	4	3	2	1			
37. My grade point average to date is (round off)	46.		5	4	3	2	1			
otal esponses / 4.0 – 3.5 / 3.4 – 3.0 / 2.9 – 2.5 / 2.4 – 2.0 / Under 2.0	47.		5	4	3	2	1			
38. The grade I presently have in this class is	48.		5	4	3	2	1			
otal esponses / A / B / C / D / F	49.		5	4	3	2	1			
39. If I needed help outside of class, the instructor has given help to me. / Yes / No / Not needed	50.		5	4	3	2	1			

SUMMA
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This report summarizes results from the Survey of Student Opinion of Instruction. The first page contains identification items, percent of student participation, and responses from the Instructor's Questionnaire.

The second and third pages summarize the distribution of student responses to each questionnaire item using a scale from five to one where five means "Strongly Agree" and one means "Strongly Disagree." In each line, the distribution of responses is a **percent** distribution based upon the total number of responses to each item. Means are based upon the appropriate **total responses** for each identified category.

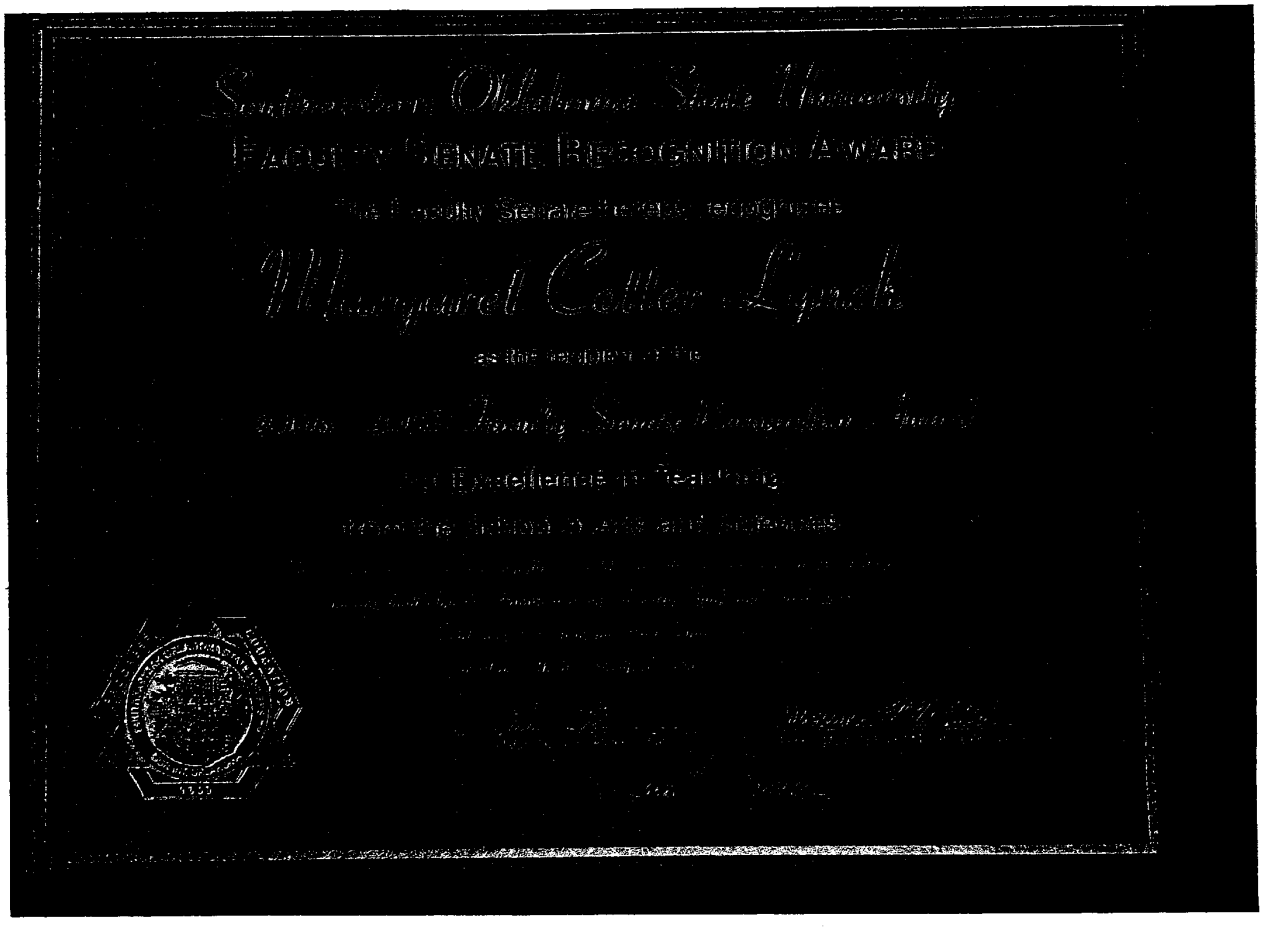
INSTRUCTOR RESPONSES

1. THE PHYSICAL ENVIRONMENT IN WHICH THE CLASS IS HELD IS SATISFACTORY.
2. THE TYPE OF CLASS IS OTHER THAN LECTURE , SEMINAR , SKILLS , OR LABORATORY.
3. THE TEXTS WERE SATISFACTORY.
4. THE TEXTS WERE CHOSEN BY ME.
5. THE COURSE OUTLINE GIVEN TO THE STUDENTS WAS CREATED BY ME.
6. STUDENT ENTHUSIASM FOR LEARNING IN THIS CLASS HAS BEEN AVERAGE.
7. FOR A COURSE OF THIS TYPE, THE NUMBER OF STUDENTS IN THE CLASS IS ABOUT RIGHT.
8. COMPARED TO COURSES OF SIMILAR CONTENT, I HAVE PUT ABOUT THE SAME EFFORT INTO THIS COURSE.
9. THIS IS A SERVICE COURSE.
10. COMPARED TO OTHER CLASSES, THE PERFORMANCE OF THIS CLASS IS ABOVE AVERAGE.
11.
12.
13.
14.
15.

OTTER-LYNCH HUM 2113 4 — STUDENT RESPONSES	TOTAL RESPONSES	STRONGLY AGREE 5	4	3	2	STRONGLY DISAGREE 1	ITEM MEAN	UNIT	INSTITUTIONAL MEAN
1. The clarity and ility of the instructor's speech are excellent.	21	66.6	23.8	9.5	0.0	0.0	4.57	4.42	4.47
2. The contents of the assignments contribute to my understanding of the subject.	21	76.1	14.2	4.7	4.7	0.0	4.61	4.36	4.32
3. The requirements of the course (projects, papers, exams, etc.) were explained adequately.	21	95.2	4.7	0.0	0.0	0.0	4.95	4.60	4.43
4. The instructor's presentation often causes me to think in depth about this subject.	21	52.3	42.8	4.7	0.0	0.0	4.47	4.17	4.17
5. The instructor has adequate means for evaluating my learning.	21	61.9	33.3	4.7	0.0	0.0	4.57	4.28	4.29
6. The methods being used for evaluating my work (such as tests, projects, etc.) are reasonable.	21	57.1	33.3	9.5	0.0	0.0	4.47	4.40	4.33
7. Adequate opportunities are provided by the instructor for me to ask questions.	21	85.7	14.2	0.0	0.0	0.0	4.85	4.61	4.56
8. The instructor is teaching the course material or skills clearly.	21	85.7	14.2	0.0	0.0	0.0	4.85	4.44	4.35
9. The instructor seems to be well prepared.	21	85.7	9.5	4.7	0.0	0.0	4.80	4.62	4.48
10. The instructor seems to care about my learning.	21	90.4	9.5	0.0	0.0	0.0	4.90	4.51	4.43
11. The course appears to have been carefully planned.	21	80.9	19.0	0.0	0.0	0.0	4.80	4.50	4.38
12. Course objectives are being achieved.	21	71.4	28.5	0.0	0.0	0.0	4.71	4.43	4.34
13. During the term, I looked forward to attending this class.	21	52.3	28.5	19.0	0.0	0.0	4.33	3.78	3.85
14. Compared with other courses on this level carrying an equal amount of credit, the effort I put into this course is as much as in other courses.	21	61.9	23.8	14.2	0.0	0.0	4.47	4.18	4.15
15. Course objectives have been expressed clearly.	21	57.1	42.8	0.0	0.0	0.0	4.57	4.46	4.40
16. The instructor demonstrates a personal commitment to high standards of professional competence.	21	80.9	19.0	0.0	0.0	0.0	4.80	4.48	4.46
17. The instructor provides useful feedback on student progress (identifying strengths and weaknesses).	21	61.9	33.3	4.7	0.0	0.0	4.57	4.27	4.18
18. In this course, I am learning much.	21	71.4	23.8	4.7	0.0	0.0	4.66	4.21	4.20
19. The out-of-class assignments are challenging.	21	38.0	47.6	0.0	4.7	9.5	4.00	4.07	4.01
20. The instructor supervises and helps in new experiences without taking over.	21	76.1	19.0	4.7	0.0	0.0	4.71	4.17	4.16
21. The instructor relates underlying theory to practice.	21	61.9	33.3	4.7	0.0	0.0	4.57	4.31	4.26
22. Overall, I rate this instructor a good teacher.	21	95.2	4.7	0.0	0.0	0.0	4.95	4.62	4.46

OTTER-LYNCH HUM 2113 4 — STUDENT RESPONSES

	TOTAL RESPONSES	STRONGLY AGREE 5	4	3	2	STRONGLY DISAGREE 1	ITEM MEAN	UNIT	INSTITUTIONAL MEAN
23. Examinations c material or skills emphasized in the course.	1	100.0	0.0	0.0	0.0	0.0	5.00	4.40	4.39
24. The time allowed to complete exams is adequate.	1	100.0	0.0	0.0	0.0	0.0	5.00	4.45	4.45
25. Examination questions are phrased clearly.	1	100.0	0.0	0.0	0.0	0.0	5.00	4.30	4.24
26. The textbooks contribute to my understanding of the subject.	1	100.0	0.0	0.0	0.0	0.0	5.00	4.14	4.06
27. The course is practical and useful to those students for whom it was specifically planned.	1	100.0	0.0	0.0	0.0	0.0	5.00	4.19	4.33
28. The clinical experiences, or laboratory, meet my learning needs for this course.	1	0.0	0.0	100.0	0.0	0.0	3.00	3.71	3.92
29. The instructor explains or illustrates laboratory or clinical techniques clearly.	1	0.0	0.0	100.0	0.0	0.0	3.00	3.76	3.95
30. Pre-laboratory assignments (assigned readings and exercises) contribute to my understanding of laboratory experiments.	1	0.0	0.0	100.0	0.0	0.0	3.00	3.83	3.87
31. The laboratory contributes to my understanding of the subject.	1	0.0	0.0	100.0	0.0	0.0	3.00	3.72	3.88
32. The laboratory manual adequately explains the procedures to be followed in the laboratory.	1	0.0	0.0	100.0	0.0	0.0	3.00	3.57	3.84
33. Equipment and materials needed to perform the laboratory experiments are organized and readily available for use during the laboratory.	1	0.0	0.0	100.0	0.0	0.0	3.00	3.51	3.86
34. My perception of the teaching method used in this course is	40.	5	4	3	2	1			
al / ponses: 1 — Lecture 0.0 — Discussion 100.0 — Demonstration 0.0 — Combination of these 0.0 — Other 0.0	41.	5	4	3	2	1			
35. This course is	42.	5	4	3	2	1			
ponses: 1 — In my major 0.0 — General requirement 100.0 — An elective 0.0 — Required cognate 0.0 — Other 0.0	43.	5	4	3	2	1			
36. My class is	44.	5	4	3	2	1			
al / ponses: 1 — Freshman 0.0 — Sophomore 0.0 — Junior 100.0 — Senior 0.0 — Graduate 0.0	45.	5	4	3	2	1			
37. My grade point average to date is (round off)	46.	5	4	3	2	1			
4.0–3.5 — 3.4–3.0 — 2.9–2.5 — 2.4–2.0 — Under 2.0	47.	5	4	3	2	1			
ponses: 1 — 0.0 — 0.0 — 100.0 — 0.0 — 0.0									
38. The grade I presently have in this class is	48.	5	4	3	2	1			
ponses: 1 — A 0.0 — B 100.0 — C 0.0 — D 0.0 — F 0.0	49.	5	4	3	2	1			
39. If I needed help outside of class, the instructor has given help to me. — Yes 0.0 — No 0.0 — Not needed 100.0	50.	5	4	3	2	1			


Southwestern Oklahoma State University
Margaret Cotter Lynch

SUMMA INFORMATION SYSTEMS INC

SE OKLAHOMA STATE UNIV-SP '07

This report summarizes results from the Survey of Student Opinion of Instruction. The first page contains identification items, percent of student participation, and responses from the Instructor's Questionnaire.

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FACTOR MEANS [redacted] (AND STANDARD DEVIATIONS) FOR INSTRUCTOR, UNIT, INSTITUTION AND NATIONAL SAMPLE.

THIS PAGE OF THE INSTRUCTOR SUMMARY CONTAINS MEANS AND STANDARD DEVIATIONS FOR EACH OF SIX FACTORS IDENTIFIED BY FACTOR ANALYSIS OF THE FIRST 21 QUESTIONS. THE QUESTIONS COMPRISING EACH FACTOR ARE INDICATED IN ORDER OF FACTOR LOADING. MEANS ARE BASED UPON THE TOTAL RESPONSES WITHIN EACH OF THE INDICATED SUMMARY LEVELS. THE NATIONAL SAMPLE IS COMPRISED OF MORE THAN ONE MILLION (SURVEY OF STUDENT OPINION OF INSTRUCTION TM) QUESTIONNAIRES ADMINISTERED OVER THE PREVIOUS FOUR YEARS.

	INSTRUCTOR MEAN (SD)	UNIT MEAN (SD)	INSTITUTION MEAN (SD)	NATIONAL MEAN (SD)
FACTOR 1 INSTRUCTOR COMMITMENT TO STUDENT LEARNING				
QUESTIONS: 10 , 7 , 20 , 17 , 16 , 8 , 1 , 21	*** 4.66 (0.535)	4.40 (0.779)	4.36 (0.578)	4.31 (0.942)
FACTOR 2 INSTRUCTOR PREPARATION AND ORGANIZATION				
QUESTIONS: 9 , 11 , 3	*** 4.82 (0.415)	4.57 (0.728)	4.43 (0.879)	4.35 (0.907)
FACTOR 3 INSTRUCTOR/STUDENT INTERACTION				
QUESTIONS: 4 , 13 , 18 , 14	4.33 (0.777)	4.09 (0.999)	4.09 (0.440)	4.06 (1.093)
FACTOR 4 TESTING				
QUESTIONS: 6 , 5	4.32 (0.765)	4.34 (0.811)	4.31 (0.915)	4.23 (0.962)
FACTOR 5 COURSE OBJECTIVES				
QUESTIONS: 15 , 12	** 4.57 (0.534)	4.44 (0.710)	4.37 (0.880)	4.30 (0.895)
FACTOR 6 COURSE ASSIGNMENTS				
QUESTIONS: 2 , 19	4.28 (0.985)	4.21 (0.928)	4.16 (1.021)	4.21 (0.962)

SIGNIFICANTLY DIFFERENT FROM THE NATIONAL MEAN ..... * = AT .05 LEVEL / ** = AT .01 LEVEL / *** = AT .001 LEVEL

English 1113.33 : Composition 1 Honors

English, Humanities, & Languages Department Standard Course Evaluation Form

Semester Fall 08 Course Number 1113. Section Number 33

Please answer the following questions as honestly and concretely as possible. If you need more space please use the back of this sheet. Please Note: Faculty do not have access to student evaluations until after grades are submitted.

1 What did you like best about this course and why?

We engaged in a lot of discussion

2 What academic aspects of this course would you change and why?

None. This class was great.

3 Did you find the feedback the instructor gave you on your work to be helpful? Why or why not?

Yes, she told what was wrong and you could ask how to fix it.

4 What are the most important things you learned in this course?

That there is no need for "fluff" :) I learned more about the mechanics of writing, and how to better express my ideas.

5 If one of your friends asked you whether he or she should take this course from this instructor, what advice would you give?

To go to class, listen, and do the work.

Please rate your academic effort in this course by circling a number from one to four, with four indicating the maximum effort.

1 2 3 (4)

English, Humanities, & Languages Department Standard Course Evaluation Form

Semester Fall 08 Course Number 1113 Section Number 33

Please answer the following questions as honestly and concretely as possible. If you need more space please use the back of this sheet. Please Note: Faculty do not have access to student evaluations until after grades are submitted.

1 What did you like best about this course and why?

I enjoyed how open the class was. We were all able to talk to one another about our work with ease and I liked that best

2 What academic aspects of this course would you change and why?

I would keep things how they are because I don't real know what would need to be changed

3 Did you find the feedback the instructor gave you on your work to be helpful? Why or why not?

Yes, it was very helpful. I would get to see my mistakes and that helped me know how to do it next time

4 What are the most important things you learned in this course?

How to give detail without dragging it on

5 If one of your friends asked you whether he or she should take this course from this instructor, what advice would you give?

Take it she has alot of great tips and I really benifitted from the course

Please rate your academic effort in this course by circling a number from one to four, with four indicating the maximum effort.

1 2 (3) 4

English, Humanities, & Languages Department Standard Course Evaluation Form

Semester Fall 08 Course Number 1113 Section Number 33

Please answer the following questions as honestly and concretely as possible. If you need more space please use the back of this sheet. Please Note: Faculty do not have access to student evaluations until after grades are submitted.

1 What did you like best about this course and why?

The professor did her best to explain the material and always seemed willing to help.

2 What academic aspects of this course would you change and why?

Don't grade the think pieces as ~~F~~ if the student has already discussed the material in class, grade it based on effort.

3 Did you find the feedback the instructor gave you on your work to be helpful? Why or why not?

Yes, she made a clear list of what I did correct and what I did wrong.

4 What are the most important things you learned in this course?

To keep trying to be better and I have recognized what ~~alot~~ a lot of my weaknesses are.

5 If one of your friends asked you whether he or she should take this course from this instructor, what advice would you give?

Yes, if you can analyze a passage without a lot of help.

Please rate your academic effort in this course by circling a number from one to four, with four indicating the maximum effort.

1 2 3 (4)

English, Humanities, & Languages Department Standard Course Evaluation Form

Semester Fall '08 Course Number Eng. 1113 Section Number 33

Please answer the following questions as honestly and concretely as possible. If you need more space please use the back of this sheet. Please Note: Faculty do not have access to student evaluations until after grades are submitted.

1 What did you like best about this course and why?

Dr. Cotter-Lynch really involved us in the classroom. It wasn't a boring lecture everyday. We actually got to interact and voice our opinions.

2 What academic aspects of this course would you change and why?

Nothing really

3 Did you find the feedback the instructor gave you on your work to be helpful? Why or why not?

It was very helpful. I would take my rough draft to Dr. Cotter-L and she would read over it and tell me exactly what I needed to fix and it was extremely helpful.

4 What are the most important things you learned in this course?

I learned to not procrastinate, how to be confident in my writing, and how to not worry so much about my writing being horrible.

5 If one of your friends asked you whether he or she should take this course from this instructor, what advice would you give?

I would say they should definately take it but make sure they don't get behind and don't procrastinate.

Please rate your academic effort in this course by circling a number from one to four, with four indicating the maximum effort.

1 2 3 (4)

English, Humanities, & Languages Department Standard Course Evaluation Form

Semester Fall '08 Course Number 1113 Section Number 33

Please answer the following questions as honestly and concretely as possible. If you need more space please use the back of this sheet. Please Note: Faculty do not have access to student evaluations until after grades are submitted.

1 What did you like best about this course and why?

I enjoyed it because after we read a tough selection, we would discuss it in a group and that helped me a lot.

2 What academic aspects of this course would you change and why?

I wouldn't change any of it.

3 Did you find the feedback the instructor gave you on your work to be helpful? Why or why not?

yes. She worked with the class as a whole and with each of us individually.

4 What are the most important things you learned in this course?

I became a better writer. I learned many things that improved my writing skills.

5 If one of your friends asked you whether he or she should take this course from this instructor, what advice would you give?

yes. You have to work hard but you get help from Dr. Cotter-Lynch and your fellow classmates on your work, and you, overall, become a better writer.

Please rate your academic effort in this course by circling a number from one to four, with four indicating the maximum effort.

1 2 (3) 4

English, Humanities, & Languages Department Standard Course Evaluation Form

Semester 1 Course Number Eng 113 Section Number 33

Please answer the following questions as honestly and concretely as possible. If you need more space please use the back of this sheet. Please Note: Faculty do not have access to student evaluations until after grades are submitted.

1 What did you like best about this course and why?

If you had prablems with anything, the professor was always willing to help you.

2 What academic aspects of this course would you change and why?

None

3 Did you find the feedback the instructor gave you on your work to be helpful? Why or why not?

Yes. When she gave feedback, she usually gave advice on bettering your writing, also.

4 What are the most important things you learned in this course?

How to use 'who' and 'whom' and a few good anti-procrastination tips

5 If one of your friends asked you whether he or she should take this course from this instructor, what advice would you give?

Don't wait until the last minute to do an assignment!

Please rate your academic effort in this course by circling a number from one to four, with four indicating the maximum effort.

1 2 3 (4)

English, Humanities, & Languages Department Standard Course Evaluation Form

Semester Fall 08 Course Number ENG 1113 Section Number 33

Please answer the following questions as honestly and concretely as possible. If you need more space please use the back of this sheet. Please Note: Faculty do not have access to student evaluations until after grades are submitted.

1 What did you like best about this course and why?

I liked the thoroughness of the class

2 What academic aspects of this course would you change and why?

I wuld seriosly ease up on the homework a little bit.

3 Did you find the feedback the instructor gave you on your work to be helpful? Why or why not?

Yes. It alway helps to have feedback in english

4 What are the most important things you learned in this course?

Editing

5 If one of your friends asked you whether he or she should take this course from this instructor, what advice would you give?

Only if you want to spend a Semester writing all the time. Great teacher, just tough

Please rate your academic effort in this course by circling a number from one to four, with four indicating the maximum effort.

1 2 3 (4)

English, Humanities, & Languages Department Standard Course Evaluation Form

Semester Fall 08 Course Number 1113 Section Number 33

Please answer the following questions as honestly and concretely as possible. If you need more space please use the back of this sheet. Please Note: Faculty do not have access to student evaluations until after grades are submitted.

1 What did you like best about this course and why?

I enjoyed the fact that I learned alot.

2 What academic aspects of this course would you change and why?

The amount of papers written could be reduced. My workload seemed pretty unmanageable at times.

3 Did you find the feedback the instructor gave you on your work to be helpful? Why or why not?

Yes because the instructor knew what she was talking about

4 What are the most important things you learned in this course?

I learned how to become a better writer

5 If one of your friends asked you whether he or she should take this course from this instructor, what advice would you give?

If they wanted to learn I'd tell them to go for it. I would just advise them not to take it lightly.

Please rate your academic effort in this course by circling a number from one to four, with four indicating the maximum effort.

1 2 (3) 4

English, Humanities, & Languages Department Standard Course Evaluation Form

Semester Fall '08 Course Number 1113 Section Number 33

Please answer the following questions as honestly and concretely as possible. If you need more space please use the back of this sheet. Please Note: Faculty do not have access to student evaluations until after grades are submitted.

1 What did you like best about this course and why?

The challenge. This is because it helped me learn to become a better writer

2 What academic aspects of this course would you change and why?

none

3 Did you find the feedback the instructor gave you on your work to be helpful? Why or why not?

yes, because I was able to see what I was doing wrong and correct it and so I wouldn't do it on my next paper

4 What are the most important things you learned in this course?

How to write a better essay and correcting the mistakes that I make

5 If one of your friends asked you whether he or she should take this course from this instructor, what advice would you give?

yes, because I can write essay a lot easier now. And I can make them better.

Please rate your academic effort in this course by circling a number from one to four, with four indicating the maximum effort.

1 2 3 (4)

English, Humanities, & Languages Department Standard Course Evaluation Form

Semester 1 Course Number Eng 1113 Section Number 33

Please answer the following questions as honestly and concretely as possible. If you need more space please use the back of this sheet. Please Note: Faculty do not have access to student evaluations until after grades are submitted.

1 What did you like best about this course and why?

I liked the group discussions, both about the material we read and on ways to improve our papers. These discussions always allowed me to recognize and understand new ideas, as well as how to improve my own.

2 What academic aspects of this course would you change and why?

I think the only thing I would change would be some of the exercises between assignments; they weren't always helpful to me, personally

3 Did you find the feedback the instructor gave you on your work to be helpful? Why or why not?

Very. The instructor always offered up constructive criticism that helped me to become a better, well rounded writer.

4 What are the most important things you learned in this course?

I've gotten way more used to sharing my work with my peers. Before that, it sort of made me uncomfortable. Now I understand how beneficial it is.

5 If one of your friends asked you whether he or she should take this course from this instructor, what advice would you give?

I would suggest they do. Some instructors are too passive when it comes to grading things like essays, and I think the way Dr. Cotter-Lynch grades and offers feedback is much more beneficial. If you want to be challenged as a writer, I would suggest this course.

Please rate your academic effort in this course by circling a number from one to four, with four indicating the maximum effort.

1 2 3 (4)

English 2413: Critical Approaches to Literature

Fall 2007

English, Humanities, & Languages Department Standard Course Evaluation Form

Semester _Fall 2007 Course Number Eng 2413 Section Number 1

Please answer the following questions as honestly and concretely as possible. If you need more space please use the back of this sheet. Please Note: Faculty do not have access to student evaluations until after grades are submitted.

1 What did you like best about this course and why?

It made me better understand the text in some books. Dr. Cotter-Lynch taught how to look beyond the print and find the over-all message.

2 What academic aspects of this course would you change and why?

I would add another book over greek tragedy, only because I liked the one we read in class so well.

3 Did you find the feedback the instructor gave you on your work to be helpful? Why or why not?

yes. She was great about listing what we did wrong and then coming back with how to fix it.

4 What are the most important things you learned in this course?

How to better read into works to find their true meaning.

5 If one of your friends asked you whether he or she should take this course from this instructor, what advice would you give?

yes. Dr. Cotter is an great teacher, She will help you in everyway possible. Also, the material you cover in class is very intersting.

Please rate your academic effort in this course by circling a number from one to four, with four indicating the maximum effort.

1 2 3 (4)

English, Humanities, & Languages Department Standard Course Evaluation Form

Semester _Fall 2007 Course Number Eng 2413 Section Number 1

Please answer the following questions as honestly and concretely as possible. If you need more space please use the back of this sheet. Please Note: Faculty do not have access to student evaluations until after grades are submitted.

1 What did you like best about this course and why? I loved the different selections of work that we covered. A variety is always important to help keep the studen interested

2 What academic aspects of this course would you change and why? I dont think that I would change anything academically. I feel like each assignment was weighted properly and graded properly.

3 Did you find the feedback the instructor gave you on your work to be helpful? Why or why not?

I found the feedback given by the instructor to be very helpful. The instructor gave me enough information to let me know what I did wrong and how I could improve on that.

4 What are the most important things you learned in this course?

The most important thing that I learned is how I should interpet literary works.

5 If one of your friends asked you whether he or she should take this course from this instructor, what advice would you give?

I would say if you like alot of reading go for it!

Please rate your academic effort in this course by circling a number from one to four, with four indicating the maximum effort.

1 2 3 (4)

English, Humanities, & Languages Department Standard Course Evaluation Form

Semester _Fall 2009_ Course Number 2413 Section Number 1

Please answer the following questions as honestly and concretely as possible. If you need more space please use the back of this sheet. Please Note: Faculty do not have access to student evaluations until after grades are submitted.

1 What did you like best about this course and why?

Reading Greek Tragedy and learning about the relationships between the reader, writter and Play itself

2 What academic aspects of this course would you change and why?

The time spent on Poetry because it seems to be the hardest and we spent the shortest time on it

3 Did you find the feedback the instructor gave you on your work to be helpful? Why or why not?

Yes, it taught me how to correct what I had done wrong

4 What are the most important things you learned in this course?

Poetry and Greek tradgedy

5 If one of your friends asked you whether he or she should take this course from this instructor, what advice would you give? If you do not enjoy group work, stay away from this class, otherwise it is a good class.

Please rate your academic effort in this course by circling a number from one to four, with four indicating the maximum effort.

1 2 (3) 4

English, Humanities, & Languages Department Standard Course Evaluation Form

Semester _Fall 2006_ Course Number 2413 Section Number 1

Please answer the following questions as honestly and concretely as possible. If you need more space please use the back of this sheet. Please Note: Faculty do not have access to student evaluations until after grades are submitted.

1 What did you like best about this course and why? I liked all the new literature that I read. Also, I have a new found understanding of poetry.

2 What academic aspects of this course would you change and why? Please talk about th Aschelus Exam + what it will require before we start talking in class. So better notes!

3 Did you find the feedback the instructor gave you on your work to be helpful? Why or why not? extremely.

4 What are the most important things you learned in this course? How to write an argumentive paper

5 If one of your friends asked you whether he or she should take this course from this instructor, what advice would you give? definitely

Please rate your academic effort in this course by circling a number from one to four, with four indicating the maximum effort.

1 2 3 (4)

English, Humanities, & Languages Department Standard Course Evaluation Form

Semester _Fall 2007_ Course Number Eng2413 Section Number 1

Please answer the following questions as honestly and concretely as possible. If you need more space please use the back of this sheet. Please Note: Faculty do not have access to student evaluations until after grades are submitted.

1 What did you like best about this course and why?

I liked the class discusion most because it was during this time that I felt I learned the most.

2 What academic aspects of this course would you change and why?

None, I thought it was a good course.

3 Did you find the feedback the instructor gave you on your work to be helpful? Why or why not?

yes, the feedback was helpful because it allowed me to see room for improvement especially in my writing.

4 What are the most important things you learned in this course?

The most important thing I learned in this course was how to approach literatur critically with the intention of finding the deeper meaning in the text.

5 If one of your friends asked you whether he or she should take this course from this instructor, what advice would you give?

yes because she is great, and she gives great advice.

Please rate your academic effort in this course by circling a number from one to four, with four indicating the maximum effort.

1 2 (3) 4

English, Humanities, & Languages Department Standard Course Evaluation Form

Semester _Fall ~~2006~~ 2007 Course Number Eng 2413 Section Number 1

Please answer the following questions as honestly and concretely as possible. If you need more space please use the back of this sheet. Please Note: Faculty do not have access to student evaluations until after grades are submitted.

1 What did you like best about this course and why?
I liked the diversity of texts and the group discussions.

2 What academic aspects of this course would you change and why?
None

3 Did you find the feedback the instructor gave you on your work to be helpful? Why or why not?
Yes. She always was willing to help us understand anything we needed help with.

4 What are the most important things you learned in this course?
I learned how to analyze texts (poetry + novels) and use critiques to better understand the literature.

5 If one of your friends asked you whether he or she should take this course from this instructor, what advice would you give?
Yes. It was an informative class.

Please rate your academic effort in this course by circling a number from one to four, with four indicating the maximum effort.

1 2 3 (4)

English, Humanities, & Languages Department Standard Course Evaluation Form

Semester _Fall 2007_ Course Number Eng 2413 Section Number 1

Please answer the following questions as honestly and concretely as possible. If you need more space please use the back of this sheet. Please Note: Faculty do not have access to student evaluations until after grades are submitted.

1 What did you like best about this course and why?

I liked the discussion. It was helpful hearing my peers understanding and points of view.

2 What academic aspects of this course would you change and why?

3 Did you find the feedback the instructor gave you on your work to be helpful? Why or why not?

Yes. The feedback helped me improve from assignment to assignment.

4 What are the most important things you learned in this course?

Critical analysis

5 If one of your friends asked you whether he or she should take this course from this instructor, what advice would you give?

I would tell my friend to take it.

Please rate your academic effort in this course by circling a number from one to four, with four indicating the maximum effort.

1 2 (3) 4

English, Humanities, & Languages Department Standard Course Evaluation Form

Semester _Fall 2006_ Course Number 2413 Section Number 1

Please answer the following questions as honestly and concretely as possible. If you need more space please use the back of this sheet. Please Note: Faculty do not have access to student evaluations until after grades are submitted.

1 What did you like best about this course and why?

I loved the discussions, the interaction w/ fellow students, and the explanations and dissection of each of the books.

2 What academic aspects of this course would you change and why?

I liked all of it, but I felt that some of the paper assignments were not explained well. I also hated that all our papers had to be sent via email.

3 Did you find the feedback the instructor gave you on your work to be helpful? Why or why not?

yes, she went into detail about how we needed to improve, Good Job Dr. Cotter-Lynch!!

4 What are the most important things you learned in this course?

How important literature is & needed in our lives.

5 If one of your friends asked you whether he or she should take this course from this instructor, what advice would you give?

Absolutely, ~~good~~ excellent professor, might need a little bit more explanation of assignments but all-in-all, a great course.

Please rate your academic effort in this course by circling a number from one to four, with four indicating the maximum effort.

1 2 (3) 4

English, Humanities, & Languages Department Standard Course Evaluation Form

Semester _Fall 2006 Course Number ENG2413 Section Number 1

Please answer the following questions as honestly and concretely as possible. If you need more space please use the back of this sheet. Please Note: Faculty do not have access to student evaluations until after grades are submitted.

1 What did you like best about this course and why?

I loved the discussion portion of the class. It really helped my understanding of the literature that we read. Also, it helped me learn to argue critically about these works.

2 What academic aspects of this course would you change and why?

None

3 Did you find the feedback the instructor gave you on your work to be helpful? Why or why not?

Yes. She always writes comments that help me understand why I got the grade that I got. Her feedback is very constructive.

4 What are the most important things you learned in this course?

Again, I learned how to think critically and verbally argue my stance in an argument. I also learned how to incorporate this into my paper

5 If one of your friends asked you whether he or she should take this course from this instructor, what advice would you give?

I would tell my friend to pay attention durring discussion and read all of the assigned reading for an edge in the class.

Please rate your academic effort in this course by circling a number from one to four, with four indicating the maximum effort.

1 2 3 (4)

English, Humanities, & Languages Department Standard Course Evaluation Form

Semester _Fall 2007_ Course Number ENG 2413 Section Number 1

Please answer the following questions as honestly and concretely as possible. If you need more space please use the back of this sheet. Please Note: Faculty do not have access to student evaluations until after grades are submitted.

1 What did you like best about this course and why?

learning how to analyze and critique a piece of literature.

2 What academic aspects of this course would you change and why?

I would not have so many critical articles to be read for homework, I would assign more literature and then do class discussions about criticism

3 Did you find the feedback the instructor gave you on your work to be helpful? Why or why not?

Yes, but sometimes there was not enough feedback on papers explaing what we did right/wrong.

4 What are the most important things you learned in this course?

How to recgnize "good" literature, or ~~the~~ rather, different perceptions of what counts as "good"

5 If one of your friends asked you whether he or she should take this course from this instructor, what advice would you give?

Yes I would advise them to take it because Dr. Cotter-Lynch's style is laid back and relaxed. Not at all intimidating.

Please rate your academic effort in this course by circling a number from one to four, with four indicating the maximum effort.

1 2 3 (4)

English, Humanities, & Languages Department Standard Course Evaluation Form

Semester _Fall 2007_ Course Number ENG 2413 Section Number 1

Please answer the following questions as honestly and concretely as possible. If you need more space please use the back of this sheet. Please Note: Faculty do not have access to student evaluations until after grades are submitted.

1 What did you like best about this course and why?

I liked the assessments for our learning, including the exam, in-class writing, our poetry presentation, and our close reading presentation. They were effective and helpful.

2 What academic aspects of this course would you change and why?

I would not change a thing with regards to how the course was taught

3 Did you find the feedback the instructor gave you on your work to be helpful? Why or why not?

Yes, the feedback was clear with ideas and suggestions for improvement.

4 What are the most important things you learned in this course?

I learned about analyzing texts through different schools of thought

5 If one of your friends asked you whether he or she should take this course from this instructor, what advice would you give?

I would certainly advise my friend to take this course with this instructor

Please rate your academic effort in this course by circling a number from one to four, with four indicating the maximum effort.

1 2 3 (4)

English, Humanities, & Languages Department Standard Course Evaluation Form

Semester _Fall 2007_ Course Number 2413 Section Number 1

Please answer the following questions as honestly and concretely as possible. If you need more space please use the back of this sheet. Please Note: Faculty do not have access to student evaluations until after grades are submitted.

1 What did you like best about this course and why?

I liked the literature we read + the class discussions about the reading. I understood the reading much better after the discussions.

2 What academic aspects of this course would you change and why?

I would make the final paper shorter, with the minimum word count being 1700 words instead of 2000. It can be difficult to hit the 2000 mark sometimes.

3 Did you find the feedback the instructor gave you on your work to be helpful? Why or why not?

Yes. Her remarks on my work were very informative + precise.

4 What are the most important things you learned in this course?

I learned to analyze literature + see it from different viewpoints other than my own.

5 If one of your friends asked you whether he or she should take this course from this instructor, what advice would you give?

She's a great teacher. Just make sure to do the reading, even the critical essays. Don't put off papers to the last minute!

Please rate your academic effort in this course by circling a number from one to four, with four indicating the maximum effort.

1 2 3 (4)

FACULTY DEVELOPMENT AGREEMENT
Dr. Margaret Cotter-Lynch
Assistant Professor of English

After examination of the "Faculty Development and Evaluation System," I agree that I will focus faculty development for the academic year 2009-2010 according to the following items:

75% Proportion of professional emphasis to teaching
15% Proportion to scholarship
10% Proportion to service

I will give attention to the following criteria as ones that I want to emphasize and will document work as indicated:

TEACHING:

1.2: I will develop a new version of ENG 3893: World Literature in Translation for delivery in Fall 2009.
1.3: I will adapt my ENG 1113 course for online delivery in the fall of 2009.
Each of these will be documented through a syllabus and various course handouts, documents, and websites.

SCHOLARSHIP:

2.2: I will work on the following publications this year:

- I will revise and resubmit my article on St. Leoba if necessary.
- I will revise my article on Notker for inclusion in the book, *Reading Memory and Identity in the Texts of Medieval European Holy Women,* as dictated by the peer reviews I will receive in March 2010.
- I will edit the contributed essays as necessary, and coordinate revisions and publication as necessary for *Reading Memory and Identity in the Texts of Medieval European Holy Women.* The complete manuscript is due to the publisher December 1, 2009. The manuscript will then undergo peer review, and all requested revisions will be completed before September 1, 2010.
- I will continue to work on an article on Bartolomeo da Trento's *Liber Epilogorum in Gesta Sanctorum* based upon the unpublished manuscript I studied on my research fellowship at the Newberry Library.

2.3 I will present a paper entitled "Perpetua Goes to Europe: Hagiographic Transformation across the Mediterranean" on the panel entitled *Women in the Medieval Mediterranean World* sponsored by the Society for Medieval Feminist Scholarship at the Modern Language Association annual convention in December 2009.

SERVICE:

3.2 I will serve on the following committees:

- Assessment, Planning and Development Committee
- Honors Committee

Faculty Member: _____ _____
AGREED TO BY Date

Department Chair: _____ _____
ACCEPTED BY Date

Dean: _____ _____
ACCEPTED BY Date

FACULTY DEVELOPMENT AGREEMENT
Dr. Margaret Cotter-Lynch
Assistant Professor of English

After examination of the "Faculty Development and Evaluation System," I agree that I will focus faculty development for the academic year 2008-2009 according to the following items:

75% Proportion of professional emphasis to teaching
15% Proportion to scholarship
10% Proportion to service

I will give attention to the following criteria as ones that I want to emphasize and will document work as indicated:

TEACHING:

1.2: I will revise and develop courses as follows:

- I will significantly redesign my ENG 1213 course for delivery in spring 2009
- I will continue to revise and adjust my ENG 2413 and HUM 2113 courses.

1.3: I will adapt my ENG 1213 course for online delivery in the spring of 2009.

Each of these will be documented through a syllabus and various course handouts, documents, and websites.

SCHOLARSHIP:

2.2: I will work on the following publications this year:

- I will revise and resubmit my article on St. Leoba to another journal.
- I will revise and submit my article on Notker for inclusion in the book, *Inventing Identities: Memory, Imitation and Imagination in the Texts of Medieval Religious Women.*
- I will obtain a publication contract for the book, *Inventing Identities: Memory, Imitation and Imagination in the Texts of Medieval Religious Women.*
- I will edit the contributed essays as necessary, and coordinate revisions and publication as necessary for *Inventing Identities.* I hope to submit the completed manuscript to the publisher in the summer of 2009.

2.3 I will apply to present a paper at the American Comparative Literature Association Annual conference at Harvard University in March of 2009.

2.7 I will apply for the SCMLA/Newberry Library research grant to do research in Chicago in May of 2010 (application deadline February 2009).

SERVICE:

3.2 I will serve on the following committees:

- Assessment, Planning and Development Committee
- Honors Committee
- Presidential Investiture Committee

Comment [m1]: completed

Comment [m2]: completed

Comment [m3]: completed; article currently under review at *Medieval Feminist Forum.*

Comment [m4]: completed

Comment [m5]: completed; contract signed with Palgrave Macmillan. The title of the book is now *Reading Memory and Identity in the Texts of Medieval European Holy Women.*

Comment [m6]: All essays are complete; waiting on introduction; scheduled submission date is December 1, 2009.

Comment [m7]: I applied, my paper was accepted to the panel, and then the panel was cancelled.

Comment [m8]: Applied and received research fellowship for July 2009, which I completed.

Comment [m9]: completed

Faculty Member: _____ _____
AGREED TO BY Date

Department Chair: _____ _____
ACCEPTED BY Date

Dean: _____ _____
ACCEPTED BY Date

FACULTY DEVELOPMENT AGREEMENT
Dr. Margaret Cotter-Lynch
Assistant Professor of English

After examination of the "Faculty Development and Evaluation System," I agree that I will focus faculty development for the academic year 2007-2008 according to the following items:

75% Proportion of professional emphasis to teaching
15% Proportion to scholarship
10% Proportion to service

I will give attention to the following criteria as ones that I want to emphasize and will document work as indicated:

TEACHING:

1.2: I will design the following new courses this year:

- Hum 2113: I will redesign the course to be offered in an online format
- Eng 1213: I will redesign the course, with the theme of "Citizenship," in the following three distinct formats:
  - A face-to-face regular Comp II class
  - A face-to-face honors Comp II class
  - An online regular Comp II class, to be offered in fall 2008

Each of these will be documented through a syllabus and various course handouts, documents, and websites.

In addition, I redesigned my Comp I course, changing 80% of the assignments from the last time I taught the course in fall 2005.

Comment [m1]: I was scheduled to teach Comp I online in fall 2008, but the class was cancelled due to insufficient enrollment.

SCHOLARSHIP:

2.2: I will work on the following publications this year:

- I will publish a review of *St. Mary of Egypt: Three Lives in Verse* in *The Medieval Review.*
- I will submit and revise my article on St. Leoba as necessary in order to get it published.
- I will work on converting a conference presentation into a publishable article about Arthur's dreams in *La Mort le Roi Artu.*

in addition:

- *I began work on a volume of essays entitled Inventing Identities: Memory, Imitation, and Imagination in the texts of Medieval Religious Women. With my co-editor, Brad Herzog, I recruited contributors and wrote a proposal for publishers. The proposal is currently at the third stage of a three-level review process at Routledge.*
- *I expanded my conference paper on Notker into a draft essay for inclusion in the above book.*

Comment [m2]: I submitted this article to the *Journal of Medieval and Early Modern Studies* in Feb. 2008; the article was rejected in June 2008. I am currently revising the article, following the suggestions from the review I received, for submission to another journal.

Comment [m3]: I didn't do this, and I no longer plan to.

2.3 I will participate in the International Medieval Congress in Kalamazoo, MI in the following ways:

- I will organize a three-part panel entitled "Inventing Identities: Re-examining the Use of Memory, Imitation, and Imagination in the Texts of Medieval Religious Women."
- I will write and present a paper on Notker of St. Gall's "In Natale Santarum Feminarum" as part of one portion the above panel, on envisioning memory.
- I will serve as presider and respondent for another portion of the above panel, on inventing identities in hagiography.

In addition, I wrote and presented a paper at the conference "Theorizing the Early Middle Ages" at Pacific University in March 2008. My paper was entitled, "How to Read a Story, How to Read a Dream: Oneiric Hermeneutics in the Vita Rusticulae."

SERVICE:

3.2 I will serve on the Assessment, Planning and Development Committee and the Honors Committee.
3.5 I will work on the 5-year program review of the EHL department.

Faculty Member: _____ _____
AGREED TO BY Date

Department Chair: _____ _____
ACCEPTED BY Date

Dean: _____ _____
ACCEPTED BY Date

FACULTY DEVELOPMENT AGREEMENT
Dr. Margaret Cotter-Lynch
Assistant Professor of English

After examination of the "Faculty Development and Evaluation System," I agree that I will focus faculty development for the academic year 2006-2007 according to the following items:

75% Proportion of professional emphasis to teaching
15% Proportion to scholarship
10% Proportion to service

I will give attention to the following criteria as ones that I want to emphasize and will document work as indicated:

TEACHING:

1.2: I will design three new courses this year:

- Hum 2113: Ancient and Medieval Humanities, "Heroes and Villains"
- Eng 2413: Critical Approaches to Literature
- Eng 4323/5203: Selected British Authors: "Medieval Christian Women"

Each of these will be documented through a syllabus and various course handouts and documents.

SCHOLARSHIP:

2.2: I will submit and revise my article on St. Leoba as necessary in order to get it published, and I will begin work on an article about Arthur's dreams in *La Mort le Roi Artu*.

2.3 I will write and present a paper on St. Perpetua at the South Central Modern Language Association conference in Dallas.

SERVICE:

3.2 I will serve on the Assessment, Planning and Development Committee and the Honors Committee.

Faculty Member: _____ _____
AGREED TO BY Date

Department Chair: _____ _____
ACCEPTED BY Date

Dean: _____ _____
ACCEPTED BY Date

FACULTY DEVELOPMENT AGREEMENT
Dr. Margaret Cotter-Lynch
Assistant Professor of English

After examination of the "Faculty Development and Evaluation System," I agree that I will focus faculty development for the academic year 2005-2006 according to the following items:

70% Proportion of professional emphasis to teaching
15% Proportion to scholarship
15% Proportion to service

I will give attention to the following criteria as ones that I want to emphasize and will document work as indicated:

TEACHING:

1.2: I will design three new courses this year:
- Eng 1113: Composition 1: "Ways of Seeing"
- Eng 1213: Composition 2: "The Aims of Education"
- Eng/Hum 2313: Introduction to Literature: "King Arthur"

Each of these will be documented through a syllabus and various course handouts and documents.

1.3 I will learn to use Blackboard to electronically deliver selected aspects of the above-mentioned courses and to keep course records, including grades.

SCHOLARSHIP:

2.1: I will apply to, and if accepted attend, an NEH summer seminar on Anglo-Saxon hagiography in Cambridge, England.

2.2: I will revise and expand the conference paper on St. Leoba, which I presented at the International Medieval Congress at Leeds last summer, into an article. I will then submit this article for publication.

2.3 I have proposed a 3-day seminar for the American Comparative Literature Association Annual Conference in Princeton, NJ this spring, which has been accepted. I will thus organize, preside over, and present a paper as a part of, a seminar entitled "Other Dreams."

SERVICE:

3.2 I will serve on the Assessment, Planning and Development Committee and other departmental committees as assigned.

Faculty Member: _____ _____
AGREED TO BY Date

Department Chair: _____ _____
ACCEPTED BY Date

Dean: _____ _____
ACCEPTED BY Date

Ways of Seeing
English 1113.33: Honors Composition 1

Fall 2008
TTh 9:30-10:45 am
Classroom: Morrison 318

Professor Cotter-Lynch
mcotter@se.edu
office: Morrison 314

Office hours: Tuesdays and Thursdays 12:15-4 pm and by appointment.

On all emails, expect a 24-hour response time Monday through Friday; emails received over the weekend will be answered on Monday.

This syllabus is subject to change at the discretion of the professor.

I. Description and Rationale:
How do we perceive and understand the world around us? How does this differ from the perceptions and understandings of others? How can we communicate the way we see the world, and how can we come to comprehend the world-views of others? In this course, we will approach reading and writing as integral to the process of seeing, being, and communicating in the world. We will read a series of essays written from various, unusual, and challenging perspectives, and we will explore ways to come to comprehend (even if we don't always agree with) the views of others. We will also practice expressing our own views such that they can be comprehended by people with different ideas, views, and experiences than our own. These are skills which are not only useful in university classrooms across the disciplines, but also in a wide range of situations in life.

II. Course Aims and Objectives:
The primary aims of this course are twofold:

1) To learn to express your own point of view clearly and correctly in writing, in order to facilitate understanding by others.
2) To learn to engage with the points of view of others, to explore and comprehend perspectives different from your own in the interest of greater understanding of and communication with the world around you.

As we will see repeatedly in this course, these two goals are often inseparable, as our own thoughts and opinions are often developed and defined in relationship to the thoughts and opinions of others, and effective communication can only occur once you have an appreciation of perspectives other than your own.

This course fulfills the general education requirement for Composition 1, and will thus address the goals and expectations as defined for this requirement. Please see the

Southeastern Course Catalogue for further discussion of the role of general education in your university degree.

III. Format and Procedures:
In this course, we will engage in a number of activities aimed at helping you learn to think critically and communicate effectively. Some of the activities we will regularly engage in during this course are:

- Discussion of assigned readings. Over the course of the semester, you will be expected to read four essays from the anthology *Ways of Reading*. According to the calendar below, you should arrive in class having already read the entire assigned essay for the first day of scheduled discussion, and be prepared to share your questions, impressions, and opinions of the piece.
- Workshopping of student essays. A significant amount of class time will be dedicated to discussing essays written by members of this class. On days designated for workshopping, you should arrive in class having already read the appropriate essays (which will be provided to you in advance), and prepared to share your comments and suggestions with the author.
- Lessons and exercises in grammar, usage, and style. These lessons will be chosen and tailored based upon the particular needs of the class. Periodically, class time will be dedicated to discussing and clarifying common writing problems which have arisen in the course. These lessons will be dependent upon your needs and questions, so you should let me know if there are particular areas you would like to see covered.
- Writing. As the primary focus of this class is increasing your proficiency in written communication, you should expect to write a lot. Written assignments will take a variety of forms, including in-class writings, response papers to assigned readings, and formal essays undergoing a series of revisions.

In all aspects of this class, the emphasis will be upon open discussion and the exchange of ideas. Your participation in this is crucial. Ask questions; make comments; suggest half-baked speculations. The more you talk, the more fun we'll have, and the more you'll learn.

IV. My Assumptions and Expectations
I assume that all of you have thoughts, opinions, and a point of view. I assume that no two of you agree on everything. You come into this classroom with a wide range of previous skills, ideas, and experiences, and part of the role of this class is to teach you how to effectively share your own ideas, while generously and respectfully listening to the ideas of others. I expect all of you to treat others with courtesy and respect, with empathy for the abilities and experiences of others. Criticism and disagreement should at all times be phrased constructively and politely. Ideas and experiences which are

shared by your classmates in the course of writing and discussing should be kept in confidence, and you should expect the same courtesy of your classmates.

V. Course Requirements:

1. *Internet access and email.* This course will make use of a Blackboard website for required exercises and group work. Announcements, assignments, and reference materials will also often be provided online. You should plan to have periodic reliable internet access, either at home or during available study time at school. I will also occasionally email the class and/or selected students on topics of relevance to the course. IT IS YOUR RESPONSIBILITY TO REGULARLY CHECK YOUR SOUTHEASTERN EMAIL ACCOUNT FOR SUCH MESSAGES! If you have questions about how to do this, please ask a classmate, the helpdesk, or me.

I will gladly respond to questions and concerns regarding the class via email. Please expect a 24-hour response time on emails received Monday through Friday. Emails received over the weekend will be answered on Monday. In all cases, *emails addressed to me should clearly indicate the name of the sender, and the subject line of your email should indicate the course in which you are enrolled.* This will ensure that your email is not accidentally discarded as spam.

2. *Class attendance and participation policy:*
As much of the work of this class takes place in the process of class discussions, attendance is mandatory. Any more than three absences over the course of the semester will cause your final grade to be lowered by as much as one full letter grade. I reserve the right to fail a student for non-attendance if he or she misses more than five classes. Allowances will be made for military leave, jury duty, extended medical issues, family emergencies, and authorized university activities; *all* such excused absences **must be processed through the Dean of Students and supplied to me in writing by the dean's office.**

Being late for class is disrespectful to both your classmates and me. Leaving early or stepping out of the room in the middle of the class period are similarly disruptive. You should plan your schedule to enable you to be present for the entire class period, every time. Please take care of all personal necessities, phone calls, and other non-course related matters outside of class time. Three instances of missing less than 10 minutes of a single class period will count as one absence in the attendance policy. Missing more than 10 minutes of any class period will count as an absence.

3. *Course readings:*

Required texts:

- David Bartholomae and Anthony Petrosky, eds. *Ways of Reading: an Anthology for Writers.* Eighth edition. New York: Bedford/St. Martins, 2008.

- Andrea A. Lunsford. *The Everyday Writer*. Third Edition. New York: Bedford/St. Martins, 2005.
- In addition to these required texts, I strongly recommend that you purchase a 3-ring binder dedicated to this course. In this notebook you should keep paper on which to take notes in class, as well as all course handouts and all writing assignments that you complete.

You should also have access to, and use frequently, a good dictionary.

You should bring both books, your notebook, and a pen or pencil to class every day.

Textbook Reserve Program: Beginning in the fall 2008 semester, all required texts for all general education courses are also available on reserve in the library. While it is still highly recommended that you purchase copies of all the required texts, since you will need to refer to them during class, you may also consult these texts in the Southeastern library. They are available for check out for 2 hours at a time, and must be kept inside the library building at all times, in order to insure that all students have access to these texts.

3. *Assignments:*

Major essays: Over the course of this semester, you will write four polished essays of various lengths (gradually increasing over the course of the semester). Each of these essays will go through a series of revisions. A draft of each major essay will be workshopped by at least 2 people other than yourself, and perhaps by the whole class.

Workshopping: You will periodically be responsible for providing feedback on essays written by your classmates. The means of responding will vary (written, oral, and/or online), and will be made clear as the semester progresses. The quality of your responses will figure into your participation grade.

Thinkpieces: According to the schedule below, you should arrive on the first day of discussion of each anthology essay with a word-processed paper of a *minimum* of 300 words. These papers need not have a formal thesis and argumentative structure, but should represent clear thought and be correct in regards to spelling, grammar, and paragraphing. Thinkpieces are personal reaction papers, and as such may take a variety of forms: you may discuss your reaction to the essay as a whole; you may relate the essay to your own personal experience; or you may extend and pursue questions raised by a particular section of the assigned essay.

Self-evaluations: At three points during the semester (beginning, middle, and end) you will be asked to write a self-assessment, in which you describe the current state of your skills and abilities, your goals for the future, and your

progress towards those goals, as they pertain to the aims and objectives of this course.

All written assignments should be word processed, in an easily legible 12-point font, on 8.5"x11" paper with one-inch margins on all sides. All work handed in to me must be physically handed to me on paper, unless you have gotten prior permission to do otherwise. Some drafts will be submitted online; I will keep you informed of this as the semester progresses. If you ever have any questions about how to appropriately submit your work, please do not hesitate to ask.

A word on late papers: The work in this course is constant, and cumulative; each assignment builds upon the last. Falling behind is a very bad idea. All assignments are due at the beginning of the class period on the day they are listed on the calendar below. All graded assignments will be penalized 1/3 letter grade for each day they are late, i.e. an A paper due at 10 am Monday will be an A- if received by 10 am Tuesday, a B+ if received by 10 am Wednesday, etc. Weekends count. In the case of ungraded drafts, you will forfeit your right to comments and suggestions from myself and your classmates, and thus severely handicap your performance on the final version. Lack of participation in workshopping will also factor in to your participation grade

V. Grading Procedures:

Grades for this course will be calculated in the following manner:

Essay 1: 10%
Essay 2: 15%
Essay 3: 15%
Essay 4: 20%
Class participation: 15%
Thinkpieces: 10%
Three self-evaluations: 15%

- Essay grades will be based primarily upon the quality of the final draft handed in, according to the parameters of the appropriate assignment. Consideration will also be made for overall effort, improvement from previous drafts, and response to constructive criticism (workshopping).
- Class participation grades will be based upon the degree to which you make an effort to actively engage in class activities, including large group discussions, small group discussions, and workshopping. Asking questions counts as much as having answers.
- Thinkpieces will be graded upon three criteria: 1) technical correctness and clarity; 2) evidence of comprehension of the assigned essay; and 3) evidence of independent thought.

- The three self-evaluations will be graded as a unit, based upon evidence of your own self-reflection and effort to actively engage in your own learning process.

VI. Academic Integrity
I have attached a copy of the English department policy on academic integrity. I also refer you to the appropriate section of your student handbook on this topic. At all times during this class, you will be expected to do your own work, and all ideas presented must be either your own, or properly cited. We will discuss correct citation practices this semester, and explanations can also be found in *The Everyday Writer*. If at any time you have any question about quotation, paraphrase, or other issues related to plagiarism, please do not hesitate to ask. I will be very understanding if you come to me with questions or concerns prior to turning in your work; I will be very strict once you have submitted work as your own. Ignorance of the rules is not an excuse for breaking them.

VII. University ADA Compliance Policy. Any student needing special accommodations due to a disability should contact the Coordinator of Student Disability Services, Student Union, Suite 204 or call (580) 745-2254 (TDD# 745-2704). It is the responsibility of each student to make an official request to the Coordinator for accommodations.

VIII. Tentative Course Schedule: Some aspects of this schedule are subject to change, depending upon the needs and interests of the class. All changes will be announced in class, and posted on Blackboard.

Week 1	[illegible]
Week 2	• 8/26: DUE: initial self-evaluation • 8/28: READ: Paulo Freire, "The 'Banking' Concept of Education" (p. 242-254); DUE: thinkpiece on Freire
[illegible]	[illegible]
Week 4	• 9/8: drafts for workshopping will be posted online by noon • 9/9: in-class workshopping: bring printouts of essays for large-group workshopping • 9/11: essay 1 due

[illegible]	[illegible]
Week 6	• 9/22: drafts for workshopping will be posted online by noon • 9/23: in-class workshopping; bring printouts of essays for large-group workshopping • 9/25: in-class workshopping; bring printouts of essays for large-group workshopping
[illegible]	[illegible]
Week 8	• 10/7: field trip to Kimball Museum, Fort Worth • 10/9: discussion of museum visit
[illegible]	[illegible]
Week 10	• 10/20: : drafts for workshopping posted online by 3pm • 10/21 and 10/23: individual meetings by appointment
[illegible]	[illegible]
Week 12	• 11/4: READ: Adrienne Rich, "When We Dead Awaken: Writing as Re-Vision" (p. 519-533); DUE: thinkpiece on Rich • 11/6: further discussion of Rich
[illegible]	[illegible]
Week 14	• 11/17: drafts for workshopping posted online by noon • 11/18: in-class workshopping; bring printouts of essays for large-group workshopping • 11/20: in-class workshopping; bring printouts of essays for large-group workshopping
[illegible]	[illegible]
Week 16	• 12/2: discussion and preparation for final evaluations • 12/4: DUE: final self-evaluations

English, Humanities, & Languages
Department Policy on Academic Integrity

Using another's intellectual property and representing it as one's own violates academic integrity and is known as plagiarism. Academic Dishonesty also includes "cheating" on exams or other assignments, whether by copying from another student, using unauthorized study materials or methods, or by supplying answers to another student. Regarding the violation of academic integrity, faculty members may impose penalties, including, but not limited to:

1 requesting that the student withdraw from the course;
2 reducing or changing a grade in the course, a test, an assignment or other academic work;
3 assigning the student additional academic work not required of other students in the course;
4 assigning a failing grade and informing the student of their right to appeal through the Academic Appeals Committee;
5 referring the matter to the Dean of Students as a violation of the University's Student Code of Conduct.

Repeat offenses could terminate the student's standing in the department and in the university. Faculty members are entitled to have additional guidelines on academic integrity specific to their course settings. (See Student Handbook Section D.1)

http://www.sosu.edu/slife/handbook/Student_Handbook.pdf).

Humanities 2113.W1: Ancient and Medieval Humanities
Heroes and Villains

Spring 2009

Professor Cotter-Lynch
mcotter@se.edu
office: M314

Office Hours: Tuesdays and Thursdays 9-11am and by appointment

This syllabus is subject to change at the discretion of the instructor.

Description and Rationale:
What makes a hero? What makes a villain? The conflict between these two types is the structuring principle of countless stories, from the most ancient poems to contemporary politics. In this course, we will examine the ways in which complex individuals, in complex situations, are represented and explained through the archetypical conflict between the hero and the villain. In order to explore the long history surrounding conceptions of heroism and villainy, we will concentrate upon the literature of ancient and medieval Europe, which provides the foundation of many contemporary assumptions about these two categories. We will read works of poetry, drama, and prose, fiction and history (and a mix between the two); we will talk about the ways in which different authors represent different characters to give readers different impressions of who is a hero, who is a villain, and why.

Course Aims and Objectives:
The primary objective of this course is to teach you the skills of a critical reader and thinker. These skills are integral to not only the study of the humanities, but to many facets of life. The emphasis within this course will be upon the representation of character, that is to say how stories are told in order to give a particular impression of a particular individual, whether fictional or real. By the end of this course, you should be able to differentiate factual material from value judgments; you should be able to identify aspects of a text which reveal the value system according to which characters within that text are judged; you should be able to articulate the differences between your own and others' opinions, and the bases of those differences.

Course Format:
This course will use a variety of tools within Blackboard to enable you to exercise the critical thought and communication skills which this course is designed to help you develop. Firstly, in order to think and communicate, you must have something to think and communicate about. In this course, that subject will be the cultures and literatures of the ancient and medieval European and Mediterranean world as they relate to the categories of hero and villain. You should thus begin every week by reading the assigned texts, and then taking a quiz to measure your basic understanding of the reading. Secondly, the bulk of the work of this course will take the form of discussions, in which students share the responsibility for exploring and explaining further aspects of the material. This course is essentially about opinions, the ways they are represented and the differences between them. As a result, course

content will be light on factual information, and heavy on independent thought and interpretation. You should expect to express and explain your own opinions, as well as respectfully listen to and learn from the opinions of others. Further details of the formats and expectations for discussions will be shared below.

My Assumptions:
I assume that, as students in this class, you arrive with vastly differing experiences and levels of familiarity with the material we will be covering. Some of you may have read some of these texts before; some of you may be familiar with other stories about the characters and events we will be reading about; some of you may identify with one of the religious traditions we encounter. Most of you likely have personal value systems and beliefs about what constitutes a hero or a villain. Because of this range of experience, background, and opinion, it will be crucial that we all articulate the assumptions and knowledge we bring to our discussions, and the questions we would like to have answered. At all times, please be aware and respectful of the knowledge and position of others. Please respectfully share your own views, while being open to learning from your instructors and classmates.

Course Requirements:
1. Class attendance policy:

While this class is conducted entirely online and you are not, therefore, required to show up in a particular location at a particular time each week, the work and attendance expectations for this class are nonetheless equal to those of a face-to-face class. A 3-credit-hour course is defined as being equivalent to three classroom hours plus 6 to 9 nine study hours per week, for a total time commitment of 9-12 hours a week. You should thus expect to spend 9-12 hours per week on this course. This work will take a variety of forms: reading, taking quizzes, writing essays, and participating in online discussion. These tasks will be completed on a strict schedule, outlined below. Sufficient attendance in this class is defined as posting something to Blackboard (quiz, assignment, presentation, or discussion entry) *on a minimum of 3 separate occasions each week*. By separate occasions, I mean logging in on separate days. Even if you complete all of your required submissions more quickly than this, *you must still log in and participate in some manner on further days*. For example, if you complete your quiz on Monday, and write 3 discussion entries on Tuesday, you must still log in again later in the week and participate again in the discussions.

2. Course readings:

The following books are required for this course, and are available for purchase at the Southeastern bookstore:

- Homer, The Iliad. Translated by R. Fagles. Published by Penguin.
- Sophocles, The Theban Plays. Translated by E. F. Watling. Published by Penguin.
- Virgil, The Aeneid. Translated by R. Fagles. Published by Viking.
- Beowulf: a Verse Translation. Translated by Seamus Heaney. Published by Norton.

- Dante Alghieri, Inferno. Translated by Durling and Martinez. Published by Oxford.

For the required course readings, *it is very important that you use the translations listed above*. There are many different translations available of each of these texts; I have chosen those above based upon clarity, ease of reading, availability, and price. *It will be very hard for you to follow this course if you are using different translations.* You are welcome, if you so choose, to use earlier editions of the same translations, although you should be aware that your page numbers may differ from those cited in class. Additional required readings will be made available online through Blackboard.

Textbook Reserve Program: Beginning in the fall 2008 semester, all required texts for all general education courses are also available on reserve in the library. While it is still highly recommended, for your own convenience, that you purchase copies of all the required texts, you may also consult these texts in the Southeastern library. They are available for check out for 2 hours at a time, and must be kept inside the library building at all times, in order to insure that all students have access to these texts.

You should also have access to, and use often, a good dictionary. Given the antiquity of some of the texts we will be reading this semester, an unabridged dictionary that includes archaic words will be most useful to you. The Oxford English Dictionary (OED), available online through the library website, is an excellent resource. You will find a link to the OED under "external links" on the course Blackboard site.

2. Computer and internet requirements:

This course is conducted entirely online. Thus, reliable and convenient internet access on an up-to-date computer is essential to this course. See the section on "technology" in the Southeastern Online Learning site linked under "Course Information" for more information about technical requirements and support for internet classes. While I am happy to help you with course-specific questions, general technical questions should be directed to the university helpdesk or Blackboard support. Please be aware that such support is only available from 8am to 5pm Monday through Friday; you should keep this in mind when planning your time to meet deadlines. For this course in particular, you will need access to and proficiency in Microsoft Word, PowerPoint, and reading documents in Adobe Acrobat.

Nearly all communication regarding the course should take place via Blackboard. I will post information relevant to the course in the Announcements section. You should direct questions to me regarding course procedures and requirements via the discussion forum entitled "Procedural Questions." Email communication should be limited to questions and issues which are specific and private to an individual, usually regarding your grade. This will allow other students to benefit from your questions and my answers (just like if you raised your hand in class), while maintaining student privacy on appropriate issues. I may occasionally email you regarding your performance in the course. All such emails will be addressed to your Southeastern student email account; it is therefore your responsibility to check this account frequently. *All emails to me must*

clearly indicate your name, and the subject line of your email must indicate the course in which you are enrolled. This will prevent your emails from being accidentally discarded as spam. Expect a 24-hour turn-around time on emails sent to me Monday through Friday; emails sent over the weekend will be answered on Monday.

3. Assignments:

Readings: There is reading assigned for nearly every week. The first thing you should do each week is read and think about the assigned reading. Class activities and discussions will be based upon the assumption that you already possess a basic understanding of the reading assigned for that week. As you read, you should aim to identify the major plot points and important themes of the work. One of the goals of this course is to help you to learn to read more quickly, identifying the important aspects of a text while assimilating details into general patterns and themes. I expect this to be difficult work in the beginning; as the course continues, and we practice these skills more as a group, the reading should become easier for you. If you find that you are consistently spending 6-8 hours a week on reading for this course and are NOT getting the grades you would like, please let me know, and we can discuss ways to improve your reading strategies. The reading load is not evenly distributed over the semester; you may find it helpful to read ahead on lighter weeks. The reading assignment listed on the syllabus for a given week is the reading that you will be quizzed upon and that we will discuss that week; many students thus find it helpful to begin the reading *before* it is due. For example, you will be quizzed upon and discuss the first 8 chapters of the *Iliad* during week 2; I would thus recommend that you begin reading the *Iliad* during week 1, so that you are prepared to take the quiz at the beginning of week 2. Similarly, while we are discussing the first 8 chapters of the *Iliad* during week 2, you may find it helpful to simultaneously begin reading chapters 9-16. If you do not choose to begin reading ahead, you should expect to spend much of your weekend reading in preparation for that week's quiz.

Quizzes: Each week that there is assigned reading, your second step (after completing the reading) should be to take a reading quiz. These quizzes are designed to measure your overall understanding of the basic elements of the week's reading. Each quiz includes 10 questions, a combination of multiple choice and true/false. You will have 5 minutes to complete the quiz. If you have read and understood the text, this should be plenty of time; it is *not*, however, sufficient time to look up all the answers in your book. Quizzes which are completed past the time limit will receive ½ credit (e.g., if you take 8 minutes to complete the quiz and get 10 questions right, your grade will be a 5). If you have completed the reading with a reasonable amount of attention and diligence, I expect you to get an 8 (out of 10) or better on most of these quizzes. If this is not the case, please let me know so I can help you to find more successful reading strategies. These quizzes serve three purposes: 1) they allow me to gauge how the class as a whole is doing, so I can structure the class accordingly, dedicating more time to points that many people find difficult; 2) they help you, the student, gauge how you personally are doing, whether you seem on par with the rest of the class, or need to dedicate more time

or ask for extra help; 3) they ensure a basic level of preparation on the part of all students before we begin discussion. Discussions will be based on ideas and questions which result from completing the reading, *not* on repeating what the text said.

Participation: Much of the work of this course will be accomplished through participation in discussion forums. Each week that there is assigned reading, you will be expected to contribute to class discussions a minimum of 3 times. A contribution must meet the following requirements:

- Be a minimum of 150 words long.
- Use proper spelling, grammar, and punctuation.
- Present an original idea, distinct from what others have said before you. You may add to, expand upon, or provide examples to support ideas offered by your classmates, but you must not simply repeat what has already been said.
- Words quoted or paraphrased from other sources (your classmates, your book, a website) do not count towards your 150 word minimum. You are welcome and encouraged to refer directly to the ideas of others, but this is in addition to, not in place of, suggesting your own ideas. When referring to the ideas or words of others, please be sure to cite them correctly. Failure to do so will result in a 0 for the entirety of that week's discussion grade.
- You are welcome to participate more than the required three times. Additional contributions need not be 150 words long, but should still exhibit proper spelling, grammar, and punctuation and do more than reiterate someone else's point.

Discussions will take place under the "discussion forums" section on Blackboard, under the heading for "weekly reading discussions." There will be several discussion questions posted each week, some by me, and some by your classmates (see below). Your contributions may be distributed however you'd like among the different discussion questions; you will be graded upon the total volume and quality of your contributions to all questions posted for a given week.

Presentation and discussion leadership: One week this semester, you will be responsible for providing a PowerPoint presentation on the week's reading, questions for the week's discussion, and leadership of the conversation around your questions by providing follow-up questions, clarifications, and other contributions necessary to see that the discussion is productive. Your PowerPoint presentation should be a *minimum* of 6 slides long. It should do the following things:

- Plot: Identify what you believe to be the 2-3 most important or interesting points of the week's reading. Of all of the things the author tells you in what you read, which 2-3 things most caught your attention? Indicate why you chose these things, and what might make them important things for the class to focus its attention on. This is a subjective decision on your part; there are many aspects of each reading which are potentially worth attention, but you should choose what is interesting to YOU and explain why.
- Character: Analyze one character who appears in the week's reading. You may choose any character you wish. You should include your personal assessment of

the character (i.e., your opinion of what the character is like, and whether that is good or bad), and provide citations to at least 2 specific places in the text which support your assessment.

- Theme: Identify at least 2 themes which you believe are brought up or emphasized in the week's reading, and cite at least 2 specific places in the text where each of these themes is elaborated.
- Discussion Questions: The last slide of your presentation should provide a minimum of 2 discussion questions for your classmates to consider. Your questions should be clearly related to the reading, but should NOT have definite answers. Instead, they should be matters of interpretation and/or opinion, and thus good discussion starters. As the discussion continues in response to your questions, you should contribute to each thread at least once per day (Tuesday, Wednesday, Thursday, and Friday), in a manner which continues or expands the discussion to encourage further participation on the part of you classmates.

You should submit your PowerPoint presentation to me via the appropriate assignment link on Blackboard at any time *prior to* 6pm on Monday of the week you have chosen. I will then post the presentation for the whole class to see by 9 pm that evening. By 9pm Monday evening, I will also start discussion threads for each of the questions you have provided.

Essays: You will complete two essays for the course, one at midterm, and one at the end of the term. In each case, you will be asked to write an argumentative essay in which you compare some aspect of the readings for the course. You will be provided a choice of 2 essay prompts, and you will have to choose one of the two prompts to respond to. You will have at least one week to complete each essay, beginning from the time the prompts are posted, according to the schedule below. You will have no reading, discussion, or other course responsibilities for that week. Further details will be provided as the times for these essays approach.

Grading Procedures:

Your final grades will be determined according to the following percentages:

Midterm essay: 15%
Final essay: 15%
Discussion participation: 30%
Presentation and discussion leadership: 15%
Quizzes: 25%

- Each assignment will be graded according to the degree it meets the stated requirements. Work which simply and adequately meets the minimum requirements of an assignment will receive a C-range grade. B's are for work that exceeds minimum expectations, and is thus above average. A's are reserved for work that shows an exceptional level of effort, thought, and/or insight. In the case of discussion, B and A range grades are reserved for students who contribute more than the minimum required 3 times a week. This may include shorter responses to other students' posts.

- I keep all of my grading records on Blackboard. This means that you are able, and encouraged, to check your grade at any time during the semester. I assign grades strictly mathematically; the computer will determine your final grade based upon the percentages above. If at any point you have any questions about your grade, where you stand, or the data listed on Blackboard, please do not hesitate to talk to me.

Academic Integrity:
Plagiarism and cheating are bad ideas, and will be dealt with harshly. I am distributing with this syllabus a copy of the departmental policy on academic integrity; I also refer you to the section on academic integrity in the student handbook. I expect all words and ideas you use in this course to be either your own, or properly cited. If at any time you have any questions or concerns about your own behavior or that of others, please do not hesitate to ask. In cases of inadvertent plagiarism, I will be very kind and understanding if you come with questions *before* you submit or post an assignment, but very strict after you have publicly represented work as your own. Ignorance of the rules is not an excuse for breaking them. The first instance of plagiarism, intentional or otherwise, will result in a 0 on the assignment involved. Two instances of plagiarism, regardless of how small (i.e., whether a single sentence or a whole discussion post), will result in failure of the course and being reported to the dean of students.

University ADA Compliance Policy:
Any student needing special accommodations due to a disability should contact the Coordinator of Student Disability Services, Student Union, Suite 204 or call (580) 745-2254 (TDD# 745-2704). It is the responsibility of each student to make an official request to the Coordinator for accommodations.

Tentative Course Schedule:

Weeks in this course run from 5pm Friday to 5pm Friday. For the twelve weeks for which reading is assigned, the basic course schedule runs as follows. Exceptions are noted on the calendar:

- Friday 5pm: Weekly introduction and quiz become available.
- Monday 6pm: All quizzes must be completed by this time. If it is your week to present, your PowerPoint presentation must be submitted to me by this time.
- Monday 9pm: The week's PowerPoint presentations and discussion questions will be posted by this time.
- Monday 9pm to Friday 5pm: discussion of the week's readings. *Each week you should plan to contribute to discussion at least 3 times between Monday evening and Friday.*

Week 1 January 16-23	Introductory activities and sign-ups
Week 2 January 23-30	*Iliad* books 1-8 --Are they really fighting over a girl?
Week 3	*Iliad* books 9-16

January 30-February 6	--What's worth fighting for? What's worth dying for?
Week 4 February 6-13	*Iliad* books 17-24 --What difference does it make to know you are going to die?
Week 5 February 13-20	[illegible] --What [illegible] and why?
Week 6 February 20-27	*Aeneid* books 1-4 --the good of the individual vs. the good of the community
Week 7 February [illegible] March [illegible]	[illegible] books 5-8 --What counts as virtue? What counts as vice?
Week 8 March 6-13	*Aeneid* books 9-12 --How is the *Aeneid* like the *Iliad*? How is the *Aeneid* unlike the *Iliad*?
Week 9 March [illegible]	Spring break [illegible] midterm essay [illegible] posted [illegible] Friday, March [illegible]
Week 10 March 20-27	Midterm essay due by noon on Friday, March 27
[redacted]	[redacted]
Week 12 April 3-10	*Beowulf* --What, according to this story, are the characteristics of heroes? What are the characteristics of villains?
[redacted]	[redacted]
Week 14 April 17-24	*Inferno* cantos 12-22 --How does the punishment fit the crime?
Week 15 April 24-May [illegible]	*Inferno* cantos [illegible] --Is Satan like you expected? Why or why not?
Week 16 May 1-8	Final essay.

English, Humanities, & Languages
Department Policy on Academic Integrity

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1 requesting that the student withdraw from the course;
2 reducing or changing a grade in the course, a test, an assignment or other academic work;
3 assigning the student additional academic work not required of other students in the course;
4 assigning a failing grade and informing the student of their right to appeal through the Academic Appeals Committee;
5 referring the matter to the Dean of Students as a violation of the University's Student Code of Conduct.

Repeat offenses could terminate the student's standing in the department and in the university. Faculty members are entitled to have additional guidelines on academic integrity specific to their course settings. (See Student Handbook Section D.1, http://www.sosu.edu/slife/handbook/Student_Handbook.pdf).

Women and Christianity in Medieval England

English 4323.1 and English 5203.1
Mondays 5-7:30, Spring 2007
Dr. Cotter-Lynch

What does it mean to be a woman? What does it mean to be a Christian? These two categories—woman and Christian—have been understood differently in different cultures at different times. Both, in fact, are usually contested categories in most cultures, at most times. In what ways should a Christian woman behave differently than other women? To what extent should a Christian woman behave differently than a Christian man? Should women preach? Should they marry? What about children?

These are some of the questions we will discuss in this course, within the context of medieval England. We will read a wide variety of texts by and about Christian women, written between 700 AD and 1500 AD, in order to explore the nature of the relationship between gender and religion. To what extent is gender determined by religion, as opposed to, or in concert with, culture and biology? In what ways has religion been used to justify or enforce societal assumptions about the "proper" role of women? Students of all opinions, faiths, and genders are encouraged to take this course, provided you are open to thinking critically and deeply about a variety of views on the subject at hand!

Readings will include Chaucer, Julian of Norwich, Christina of Markyate, morality plays and church drama, saints' lives, historians, critics, and theologians. Questions? Want more information? email mcotter@sosu.edu

English 4323/5203:
Women and Christianity in Medieval Britain

Spring 2007
M 5-7:30 pm
classroom: M319

Professor Cotter-Lynch
mcotter@sosu.edu
office: M314

Office Hours: Monday 3-5; TTh 10:45-12:30 and 1:45-3:30; and by appointment

This syllabus is subject to change at the discretion of the instructor.

ATTENTION:
THIS IS A SEMESTER-LONG, THREE-CREDIT CLASS, WHICH WILL TAKE PLACE *OVER*
12 WEEKS AS OPPOSED TO THE REGULAR 15 WEEKS
THE FINAL PAPER FOR THE CLASS WILL BE DUE ON MONDAY, APRIL 16.
ALL COURSE WORK, EXAMS, AND RELEVANT MAKE-UPS MUST BE COMPLETED BY APRIL 19. THERE WILL BE NO EXTENSIONS, UNDER ANY CIRCUMSTANCES, PAST THIS DATE!

Description and Rationale:
What does it mean to be a woman? What does it mean to be a Christian? These two categories—woman and Christian—have been understood differently in different cultures at different times. Both, in fact, are usually contested categories in most cultures, at most times. In what ways should a Christian woman behave differently than other women? To what extent should a Christian woman behave differently than a Christian man? Should women preach? Should they marry? What about children? These are some of the questions we will discuss in this course, within the context of medieval England. We will read a wide variety of texts by and about Christian women, written between 700 AD and 1500 AD, in order to explore the nature of the relationship between gender and religion. To what extent is gender determined by religion, as opposed to, or in concert with, culture and biology? In what ways has religion been used to justify or enforce societal assumptions about the "proper" role of women?

Prerequisites:
Before taking this course, you should have already successfully completed ENG 2413, Critical Approaches to Literature, or its equivalent at another university. This course assumes that you are already familiar with the conventions of writing a research-based analytical paper on a literary subject, and that you are comfortable engaging with a variety of literary and critical texts.

Course Aims and Objectives:
The aim of this course is to explore a range of literary expressions from medieval Britain concerning the interrelationship of gender and religion. While "woman" and "Christian" are often taken as monolithic terms, they are in fact highly contested categories, and their definitions present high stakes to both a given culture, and individuals within a culture. While this course will constantly interrogate big conceptual categories, we will circumscribe our

explorations by focusing on extant literature by and about women composed in England between 700 and 1500 C.E.. At the end of this course, you should possess both a greater specific understanding of the forms and expressions of women's Christianity in medieval Britain, and a broader conception of the ways in which the categories of gender, religion, and culture interact.

Course Format:
This course will be run as an advanced-level seminar; that is to say, all of us in the course will jointly embark upon an exploration and interrogation of the topics and texts at hand. I do not know "the answer" to anything we will discuss in this course. I do have knowledge and experiences to contribute to the quest for understanding, but so do the rest of you. This course will be collaborative and discussion based. You should come to class every day prepared to share ideas and suggest questions for the class to consider. This course will be guided primarily by students' interests regarding the assigned texts: that means that you get to decide what we talk about. Part of the work of this class is learning to work respectfully and productively with others. I expect you to talk more than I do.

All course documents, including this syllabus, assignments, and resources for further information and research, will be posted on a Blackboard website. In addition, all connection papers (described later in this syllabus) should be submitted online to me via the Blackboard website. If you have any questions about how to access or use Blackboard, please talk to me PRIOR to the due date for a given assignment; technical difficulties are not an excuse for late work.

My Assumptions and Yours:
I assume that all of us in this classroom have a range of knowledge and experiences when it comes to issues of gender, religion, and culture. For many of us, these are very personally and deeply held beliefs and positions. At the same time, however, each of us is very different in our positions and beliefs. At all times, please be aware and respectful of the knowledge and position of others. Please respectfully share your own views, while recognizing that others in the classroom may have equally deeply held opposing beliefs. The aim of this class is not to determine which view is "right," but rather to examine the range of debates over gender and religion that took place in medieval Britain. It will be crucial that we all consistently distinguish between our own positions, those of our classmates, and those of the texts that we read.

Course Requirements:
1. Class attendance policy:

    As much of the work of this class takes place in the process of class discussions, attendance is mandatory. Since the class only meets 12 times, and each class is 2 ½ hours long, even a single absence will cause you to fall behind significantly in the work of the course. Please avoid absences in any but the most extenuating circumstances. Repeated absences will be reflected in your participation grade, and will also likely impair your ability to adequately accomplish other aspects of the course. Lateness is rude; please make every effort to arrive at class on time.

2. Course readings:

The following books are required for this course, and are available for purchase at the Southeastern bookstore:

- Women Saints' Lives in Old English Prose. ed. and transl. Leslie A. Donovan. Published by D. S. Brewer.
- Anchoritic Spirituality: *Ancrene Wisse* and Associated Works. ed. and transl. Anne Savage and Nicholas Watson. Published by Paulist Press.
- The Life of Christina of Markyate: A Twelfth Century Recluse. ed. and transl. C. H. Talbot. Published by the University of Toronto Press.
- The Showings of Julian of Norwich. ed. Denise N. Baker. Norton Critical Edition.
- Early English Drama: an Anthology. ed. John C. Coldewey. Published by Garland.
- Geoffrey Chaucer, The Wife of Bath. ed. Peter G. Beidler. Case Studies in Contemporary Criticism, published by Bedford/St. Martins.
- Geoffrey Chaucer, Love Visions. ed. and transl. Brian Stone. Published by Penguin.

You should bring the appropriate assigned texts with you to class every day. Additional required readings, as well as other resources and reference materials, will be made available via Blackboard. In the case of required course reading provided through Blackboard, you should plan either to print them out and bring them to class, or download them to a laptop which you then bring to class.

2. Internet access and email:

This course will use a Blackboard website to provide you access to course information, assignments, and other resources. You should therefore plan to have frequent, reliable internet access, either at home or during available study time on campus. In addition, I will occasionally email the class as a whole and/or selected students with relevant information. IT IS YOUR RESPONSIBILITY TO CHECK YOUR STUDENT EMAIL ACCOUNT AND THE BLACKBOARD SITE PERIODICALLY FOR COURSE ANNOUNCEMENTS. If you have any questions about how to do this, please ask a classmate, the helpdesk, or me.

I will gladly respond to questions and concerns regarding the class via email. Please expect a 24-hour response time on emails received Monday through Friday. Emails received over the weekend will be answered on Monday. In all cases, emails addressed to me should clearly indicate the name of the sender, and the subject line of your email should indicate the course in which you are enrolled. This will ensure that your email is not accidentally discarded as spam.

3. Assignments:

Readings: There is reading assigned for nearly every class period. Following the schedule below, you should arrive at class each day having already read and thought about the texts listed. Class discussions will be based upon the assumption that you are already familiar with, and have given some thought to, the assigned readings. The

reading load is not evenly distributed over the semester; you may find it helpful to read ahead on lighter weeks.

Participation: You will be expected to participate in class discussion of the texts you have read. Class participation counts for a very significant portion of your grade. If at any time you are concerned about your participation, or feel that you are having difficulty finding an appropriate or comfortable way to contribute, please do not hesitate to let me know.

Connection papers: Over the course of the semester, you must complete 6 connection papers. These papers should each be approximately 2-3 pages in length, and consider some aspect of the connections you see between the assigned readings for the week. They will be graded upon the degree to which they exhibit thought and engagement with the assigned texts. Each paper should be clearly written with a distinguishable organizational structure, although a formal thesis and argument is not necessary. Each connection paper must be submitted online via Blackboard by 5pm on the day *preceding* the day on which the texts will be discussed in class; that is to say, papers are due by 5pm on Sunday. *No late papers will be accepted under any circumstances.* There are 10 classes with assigned reading this semester; you must submit a paper prior to 6 of them. It is up to you to decide, based upon your interests and schedule, which 6 papers you will submit. *I highly recommend that you do not leave them all for the end of the semester!* Leave yourself enough leeway that, if an emergency should arise, you do not need to take a zero on a paper.

Term Paper: You will write one major researched-based analytical paper in this course, on a topic of your choosing related to the course. This is a true term paper, in that you will be expected to work on it throughout the semester; a full assignment and schedule for due dates will be distributed on the first day of class. This paper should be between 10 and 12 pages long, and incorporate consideration of one or more primary works of literature in conjunction with relevant scholarly critical sources.

All papers should be word processed in an easily legible 12-point font, double spaced, with one inch margins. Proper MLA form should be followed, including a Works Cited page. If you have any questions at any point about how to research or cite sources correctly, please do not hesitate to ask.

Academic Integrity:

Plagiarism and cheating are bad ideas, and will be dealt with harshly. At the end of this syllabus is a copy of the departmental policy on academic integrity; I also refer you to the section on academic integrity in the student handbook. I expect all words and ideas you use in this course to be either your own, or properly cited. If at any time you have any questions or concerns about your own behavior or that of others, please do not hesitate to ask. In cases of inadvertent plagiarism, I will be very kind and understanding if you come with questions before you hand in a paper, but very strict after you have handed in work as your own. Ignorance of the rules is not an excuse for breaking them.

Policy on rewrites and late papers: In this course, I will accept neither rewrites nor late papers. Since you are choosing yourself which connection papers to write, you should schedule

yourself in such a way to ensure that I receive 6 papers by the end of the semester. I would recommend planning to complete the papers early in the semester, so that if an emergency does arise, you have time to substitute a later assignment. In the case of the term paper, I must receive it by April 16 in order to have time to grade it before I begin maternity leave; if unexpected catastrophic circumstances arise which prevent this, your only option will be to contact Dr. Mischo for an incomplete. While I do not allow rewrites of a paper once it has been turned in, I am happy to offer comments and suggestions *prior to* the due date of a paper; please stop by my office hours or make an appointment if you would like to review your paper with me before turning it in.

Grading Procedures:
Your final grades will be determined according to the following percentages:

connection papers: 40%
participation: 30%
term paper: 30%

- Participation will be graded upon the degree to which you make an effort to be engaged in and contribute to our classroom discussions. You will be judged upon evidence that you have read and thought about the assigned texts. Asking questions counts as much as having answers.
- I keep all of my grading records on Blackboard. This means that you are able, and encouraged, to check your grade at any time during the semester. I assign grades strictly mathematically; the computer will determine your final grade based upon the equation above. If at any point you have any questions about your grade, where you stand, or the data listed on Blackboard, please do not hesitate to talk to me.

University ADA Compliance Policy:
Any student needing special accommodations due to a disability should contact the Coordinator of Student Disability Services, Student Union, Suite 204 or call (580) 745-2254 (TDD# 745-2704). It is the responsibility of each student to make an official request to the Coordinator for academic accommodations.

Tentative Course Schedule:
As stated above, you should arrive in class each day with the assigned readings already completed, and you should have a copy of the relevant texts available for reference during the class period. Items marked with a * are available as a PDF on Blackboard; these should either be printed out and brought to class, or saved to a laptop which is then brought to class.

Monday, January 22	Course introduction; discussion of biblical and patristic precedents for medieval Christianity
Monday, January 29	Donovan, Women's Saints' Lives in Old English Prose, p. 1-65 * Thomas Hill, "Imago Dei: Genre, Symbolism, and

	Anglo-Saxon Hagiography"
Monday, February 5	Donovan, Women's Saints' Lives p. 67-134 * Paul Szarmach, "Saint Euphrosyne: Holy Transvestite"
Monday, February 12	"Ancrene Wisse" (Anchoritic Spirituality p. 47-207)
Monday, February 19	Anchoritic Spirituality p. 209-321 * Karma Lochrie, "Mystical Acts, Queer Tendencies" PAPER TOPICS DUE
Monday, February 26	The Life of Christina of Markyate * Thomas Renna, "Virginity in the Life of Christina of Markyate and Aelred of Rievaulx's Rule"
Monday, March 5	The Showings of Julian of Norwich: p. ix-56; p. 158-164; p. 190-195
Monday, March 12	The Showings of Julian of Norwich: p. 56-125; p. 150-158; p. 164-176; p. 196-209 ANNOTATED BIBLIOGRAPHY DUE
Monday, March 19	SPRING BREAK! NO CLASS!
Monday, March 26	from Early English Drama: an Anthology: • The Digby *Mary Magdalene* • The Digby *Killing of the Children* • *Noah*, from the Wakefield Cycle * Garrett P. J. Epp, "Noah's Wife: The Shaming of the 'Trewe'"
Monday, April 2	The Wife of Bath: p. 28-33; p. 42-85; p. 133-152; p. 273-288
Monday, April 9	Chaucer, "The Legend of Good Women" (Love Visions p. 153-232) *Catherine Sanok, "Reading Hagiographically: the Legend of Good Women and its Feminine Audience"
Monday, April 16	FINAL PAPERS DUE IN CLASS! Please also be prepared to spend approximately 5-10 minutes explaining to the class orally what your

paper is about.

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3 assigning the student additional academic work not required of other students in the course;
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Composition II: Dr. Cotter-Lynch

Essay 3 Assignment:
Research Paper

In his essay "States," Edward Said combines accounts of his personal experiences with information obtained from other sources in order to try to convince his readers to adopt a particular point of view on an important world issue. For this assignment, you should write an argumentative research paper of at least 2500 words in which you follow Said's example by using a combination of your own personal experience and information obtained through research to convince your reader to adopt a particular position on an important national or international issue.

You may choose your own topic for your paper, within the following parameters:

1. You must have some personal connection to the topic. You must be willing to discuss your personal experiences and opinion on the topic in a paper that will be read by your classmates.
2. You must be able to find sufficient library resources on your topic to
    a. give you enough information to complete a 2500 word paper
    b. fulfill the minimum resource requirements discussed below
    c. represent more than one perspective or position on the topic (i.e., you must be able to find evidence of counterarguments to your position)
3. The topic must have national and/or international import. You may write about a topic which you believe is underappreciated by people in the nation and the world, but you must be able to effectively articulate why many people should be interested in this issue.
4. The topic must be focused enough to allow you to write a well-informed, detailed, and convincing argument in a paper approximately 8-10 pages long.

You should assume that your audience for your paper is perhaps generally aware of the topic you discuss, but does not have any particular detailed knowledge or experience of the issue. It will be your job to educate your audience about the topic, as well as hopefully convince your audience to accept or adopt your opinion on the topic.

For your paper, you must use a *minimum* of FIVE sources, at least THREE of which must *not* be available for free on the internet. These three sources should be accessed through the Southeastern library, or another public or educational library, either electronically or in person. All sources must be properly cited in MLA form, using parenthetical citations in the body of the paper, and with a correctly formatted Works Cited page at the end.

Your paper should be completed in several steps, according to the following schedule:

- research question: due by 5pm, Monday, March 30
- annotated bibliography and thesis statement: due by noon on Monday, April 6
- full draft of essay for workshoppinng: post by 5pm on Thursday, April 9
- workshopping of classmates' essays: complete by 5pm on Monday, April 13
- final draft of essay: due by 5pm on Thursday, April 16

In addition to these benchmarks in your own writing, you will be asked to complete various exercises along the way, in order to facilitate and organize your writing process.

Professor Cotter-Lynch

ENG1312.W2

16 April 2009

A New Epidemic

There have been reports in the news in the last few years stating that childhood immunizations could be a cause for autism. Following these reports there has been a decline in parents choosing to have their children immunized. Even after the report came out clearing immunizations from causing autism, the damage was already done. The media should concentrate more on educating parents about the benefits of vaccinating children, and less on exposing the potential but unproven dangers of vaccines.

As a parent myself, I have been faced with the decision of having my child receive the recommended vaccinations or to waive my rights and chance his health. When you become a parent for the first time you are inundated with decisions. Which pediatrician will you trust your child's health to? Will you bottle feed or nurse? Will you send your child to daycare or will you stay at home to care for them? What immunizations, if any are safe and will I have my child immunized? I asked plenty of questions. When it came to the last one, I not only spoke to my son's pediatrician, but to my childhood friend who also happens to be a pediatrician. Not that I don't trust my son's pediatrician because I do, but I have known my friend for over 20 years and I knew she wouldn't keep anything from me when it came to the welfare of my child. After speaking to both of them and receiving very important advice regarding the pros and cons of immunizations, they educated me with medical facts and firsthand experiences with patients. After those conversations, I felt confident in my decision to keep my son up to date on his

immunizations. If every parent knew all the facts, good and bad, about immunizations, I believe we would have fewer parents choosing not to immunize.

Immunizations are also referred to as vaccinations. Vaccinations were created in 1796 when Dr. Edward Jenner made an important observation during the smallpox epidemic. He noticed that his milkmaid and dairymen patients that had contracted cowpox from working with the livestock were not contracting the more serious smallpox. It was then he decided to take the substances out of his patients' cowpox sores and inoculate it into a young boy. That young boy caught a very mild case of cowpox. A few weeks after his cowpox inoculation, Dr. Jenner inoculated the boy with smallpox. The young boy proved to be immune to the smallpox virus. They named this procedure vaccination from the Latin word vaccinus which means relating to cows (Chase 46).

Since the smallpox vaccine was created, there have been numerous other immunizations that have been created as well. There are now immunizations for polio, measles, mumps, rubella, diphtheria, tetanus, pertussis, Haemophilis influenza type b, pneumococcal infections, chickenpox, hepatitis A, meningococcal disease, and the human papillomavirus. Among these that have been the most dramatic to date would be the IPV or Inactivated Poliovaccine which would ease the worries of many families in the 1950s.

Imagine your child waking up to discover the muscles in his or her legs would not allow them to walk anymore. Even worse, the muscles that keep breathing regular would become paralyzed so that their body could not remember how to breathe. "The first recorded polio epidemic in the United States occurred in 1984" (Oshinsky 11) and eventually would get even more severe in 1916 when the polio epidemic took on New England. Polio, derived from

poliomyelitus, is "an intestinal infection spread from person to person through contact with fecal waste: unwashed hands, shared objects, contaminated food and water" (Oshinsky 8). Polio affected mostly children under the age of 3. The initial symptoms were those similar to the common cold. However, those seemingly harmless symptoms would turn into a paralysis and even death. Polio caused thousands of deaths of children. Three years before the vaccine was introduced, there were a reported 59,000 cases of polio. It wasn't until 1955 that the vaccine for polio was made known to the public. Jonas Salk was a virologist who was particularly interested in the case. He had produced influenza vaccines earlier using a killed virus form. Using the same killed virus method, he developed the IPV, which is what is still used today, although it has received some updates (Oshinsky 104). To date the vaccine has completely eliminated wild cases of polio in the United States.

Aside from the remarkable impact the polio vaccine has made, the other recommended childhood vaccines create an immunity to knock down other uncomfortable illnesses. According to the Manual for the Surveillance of Vaccine-Preventable Diseases, the MMR vaccine was introduced in the early 1970s and creates immunity for measles, mumps, and rubella. Measles is characterized by a prodrome of fever and malaise, cough, coryza, and conjunctivitis, followed by a maculopapular rash. Complications from measles include pneumonia and even death. Mumps is usually accompanied by parotitis. Parotitis is the swelling of one or both major salivary glands. A major complication from mumps is hearing loss. Rubella is often misdiagnosed as measles due to their similar symptoms. The most significant complications affect pregnant women. If a pregnant woman in her first trimester is contracts rubella she is likely to experience a miscarriage. The DTaP vaccine was introduced in the early 1940s and was licensed in the United States in 1991. This vaccine creates immunities for diphtheria, tetanus, and pertussis. Diphtheria

is an infection that can cause sore throat, difficulty in swallowing, malaise, and low-grade fever Tetanus is an often fatal disease that causes rigidity and convulsive spasms of skeletal muscles. Pertussis is also known as whooping cough. Pneumonia is the most common complication of pertussis. The Hib vaccine was introduced in the late 1990s to prevent H. influenza type b. This disease can cause meningitis and pneumonia. Meningitis is the inflammation of the covering of the brain and spinal cord. This is especially dangerous and thus considered a medical emergency. Introduced in 2000, Prevnar is the vaccine for pneumococcal disease. Pneumococcal disease is caused by the bacteria Streptococcus pneumoniaem, which is "a leading cause worldwide of illness and death for young children, persons with underlying medical conditions, and the elderly" (Baldy 105). The vaccination for hepatitis B became available in 1982. Hepatitis B is a disease that affects the liver with symptoms including nausea, vomiting, jaundice, and anorexia. Hepatitis A has similar symptoms as hepatitis B, however they are not present as long. The vaccination for hepatitis A was developed in 1995. The vaccination for chicken pox also known as varicella was introduced to the United States in 1995. Since the introduction of the vaccine, the number of cases of chicken pox has dropped by 98% (Baldy 1-160).

In certain areas a child must have immunizations before he or she is allowed to enroll in public and private schools. According to the website for the Texas Department of State Health Services, in North Texas a child is required to have certain immunizations in order to attend school. For Kindergarten entry, a child must have obtained two doses of the varicella, MMR, and hepatitis A vaccines. For Seventh grade entry a child must have received the meningococcal vaccine and TDaP booster. Exclusions can be obtained due to medical, religious, or conscience reasons. Many other states have adopted a similar policy that allows more flexible rules for immunizations.

As with anything else in this world, there is always a group against the cause. Unfortunately the largest influence to those parents who do not choose to vaccinate their children is the reports that the MMR vaccination can lead to autism. Autism is a brain development disorder that has received attention due to the rising number of cases diagnosed in the last decade. The reasoning for the accusation is due to thimerosal which is a mercury based preservative that some vaccinations contain. According to a recent report in the LA Times, the MMR vaccination does not contain thimerosal, however, several other vaccinations that are administered the same time as the MMR do contain the preservative. Some members of the opposition state that the thimerosal weakened the child's immune system causing certain viruses in the MMR vaccine to affect them. These affects caused autism (Chong sec. 13-14). As a result of countless medical tests, the link between the vaccine and the disease has been scientifically proven false. Others have heard stories of doctors being told to not report serious side effects their patients have experienced or even worse to hide cases of death linked to vaccinations. These stories are just that, they are stories. Nothing has been proven otherwise. There are also parents out there that do not do not want "live" viruses injected into their children's tiny bodies. Although that is a valid argument, the only immunizations with live viruses are the varicella vaccine and the MMR vaccine for measles, mumps, and rubella. The live viruses are weakened tremendously and if they did infect the patient the side effects would be significantly less than if they caught the virus without having the immunization. The last group are those that are without insurance and state that lack of funds are the reason their children have not received their immunizations. However, there are programs out there for such instances. These programs will fund routine immunizations for those who meet the criteria. Many pediatricians' offices have pamphlets with the requirements.

What about the positive side? The positive side that states "[immunization], a scientific development said to have had a greater impact on human mortality reduction and population growth than any other public health intervention besides clean water" (Berger 155). Another note on the positive side is that there are lower cases of chicken pox in the United States. I remember having chicken pox when I was 5 in the 80's before there was a varicella vaccine. I remember how terrible it was. My entire body was itching. All I wanted to do was scratch the itchy enemies! My mother had to put gloves on my hands because I was young and didn't quite understand that scratching these chicken pox sores could cause a worse infection. I had an older sister who had not had the chicken pox at the time. Unfortunately, she caught the chicken pox as well. As much as my mother had tried to keep us apart, we lived under the same roof and we were sisters. No matter how much a little sister can be a pain to an older sibling, she still felt bad for me and wanted to take care of me. After she caught the chicken pox from me, I had literally become a pain to her! She was in the fourth grade. Her case was more severe and she had to stay home from school for over one week. She was devastated. Not only because she had to miss classes and her friends but it was also in February and she missed her class Valentine's Day party. Oh the tragedy! All laughing matters aside, you rarely hear of children missing classes for chicken pox anymore. These stories were very minor from what I read of a firsthand account with polio in A Paralyzing Fear: The Triumph Over Polio in America. One lady recounts the days leading up to her diagnosis with polio and the life she lived after as a helpless victim of the disease. She started off by saying that she started having symptoms one week after a big slumber party her parents had allowed her to have for her birthday. Apparently in her time, slumber parties were not usually allowed due to the dangers of the polio season. Since it was the end of polio season, her parents agreed to let her have friends over to her house. Her symptoms started

out as body aches. She spoke of her brother poking her in the ribs and it hurting so badly she would scream. Her parents took her to the doctor soon after that day. She was diagnosed with polio soon after that. She was put into a polio hospital immediately. Her mother was unable to go to her hospital room with her or even tell her goodbye. They whisked her away through the double doors while, through her own tear filled eyes, she watched her mom disappear. She described her entry to the hospital as "feeling alone in the world. There were iron lungs, and these iron lungs just pump and hiss and gush and pump and hiss and gush. And there were kids crying..... I was absolutely terrified" (Seavy 124-125). As she was quarantined in the polio hospital, her family was also quarantined at their home for two weeks since they had been in contact with her. Luckily, thanks to the advances in modern medicine that created this vaccine, we and our children will never have to live like this. That is as long as everyone continues to keep their children up to date on their immunizations.

What happens when more and more parents take the option to not have their child receive the recommended vaccinations? A family member of mine is a firm believer in the natural, holistic approach. She has a beautiful little girl who is right in the middle of her toddler years. She has chosen to not have her daughter receive any immunizations. When her daughter was two, she became ill. They found out she had measles! It seems strange to hear of a case of measles in a two year old in this day and age. You see not only do my cousin and her husband have these holistic views; they share these views with his family and a large circle of friends. Her daughter had contracted measles from being exposed to other children who had also not been immunized. If she had allowed her daughter to have the MMR vaccine, she would not have had to watch her go through the misery of measles. Luckily, the child's case of measles was not

severe. I just couldn't stand the guilt of watching my child have to endure an illness that could have been prevented because of my own believes.

There is not a doubt in my mind that there will one day be a vaccination for cancer. These concerned parents that are not having their children immunized may change their minds if they were offered vaccinations for current day diseases such as cancer or AIDS. What if there were preventable measures made available for depression, autism, or attention deficit hyperactivity disorder? Do you think parents would change their mind? It may be that these parents do not remember the repercussions of these diseases because they were too young to remember or because it was before their time. If they were exposed to them and the devastation of some of them, such as polio, they may change their mind about putting their child's life in danger by not having them immunized. The most important thing that needs to be conveyed is that the side effects from immunizations are far less likely and less dangerous than if the disease was contracted.

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Eng. 4323/5203
Spring 2007
Dr. Cotter-Lynch

Term Paper Assignment

As your final project for this course, you will write a researched-based analytical paper on a topic of your choosing related to the course. This paper should be approximately 10-12 pages in length, and make a sustained argument concerning at least one medieval literary text, with reference to and consideration of a number of scholarly secondary sources. This paper should be an in-depth and thorough consideration of a specific and discrete topic; it should *not* be a broad overview of a general idea. I will not give specific requirements for the number or type of sources to be used, except to say that they should be scholarly (i.e., articles from peer-reviewed journals, or books published by a reputable press). I expect you to work on this paper throughout the semester, and to consult with me throughout your work. At various points of the semester, you will be required to submit materials to me, according to the schedule below:

Monday, February 19: paper topics due

Monday, March 12: annotated bibliographies due

Monday, April 2: abstracts due
* I forgot to include this due date on the syllabus! *

Monday, April 19: final papers due

On February 19, I will pass around a piece of paper on which you should be prepared to write a 1-sentence description of your chosen topic. For each other due date listed above, you should hand in a physical paper copy of the assignment on or before the due date. If you would like to receive written comments from me on your final paper, you should also hand me, on April 19, a self-addressed stamped envelope big enough to hold your paper, with an address at which you can receive mail in May and June.

I am aware that students in this class range widely in their experiences and abilities in writing scholarly papers. I am more than happy to help you with any aspect of this paper, but I will depend upon each of you to let me know what you need help with. If I don't hear from you, I will assume that you know what you are doing.

Undergraduates will be graded upon the degree to which they can integrate a variety of scholarly perspectives into the consideration of a literary topic, and produce a clear and sustained argument.

Graduate students will be graded upon the degree to which they can use existing scholarly resources in order to develop a sustained, original argument of their own.

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tale, and although she, and others like her, makes a valid point, there is more to the tale than simply the act with which it begins.

In a completely opposing view, others, like Leicester, see the Wife as taking "an aggressively feminist public position in structuring the world of the tale and the pointing of its moral" (160). The fact that the queen and her ladies insist that the raping knight spend one year searching for the one thing women really want from men is not seen by many as a reprieve from the crime he has committed, but instead as just punishment. "Clearly this particular knight, as a surrogate for men in general, needs to learn more about women, and the plot becomes a device for forcing him to do so, putting him in a position more familiar to women, who have to cater to male desires, and giving power to women from the beginning of the tale" (160). This knight is put in the position of the female, and forced to cater to women, just as women have been forced to do for centuries.

Although the rape of the young girl at the beginning of the tale is an absolute act of misogyny, it can be assumed to be used because of its prevalent occurrence in the fourteenth century or perhaps because it is a crime against women, and the women gain control for the rest of the tale. Either way, the knight had to commit in order to receive the punishment and become reliant on women for the sake of his life. This is the twist that the Wife intended as she relays her tale to the pilgrims traveling alongside her. She wanted to play a role reversal game, while using the tale to show that above all else "women desire to have sovereynetee" (Beidler, 79, l. 1038). This is the final act which proves Alisoun to be a proto-feminist who absolutely refuses to let any opportunity to voice her opinion get away from her.

According to O'Brien, in this instance, "Chaucer's linking violence with seduction. By telling Jankyn she dreamed of him, Alisoun not as subtly as she thinks lets him know that he occupies her thoughts; and more strongly, that an intimate marital relationship between them is predicted by the dream world" (180). However, Alisoun's inclusion of the violent act brings about the blood, which "means gold and suggests prosperity" (180).

By examining the recollection of this dream, it becomes clear to the reader that Alisoun's feminism might have been in her genes. In his article, Leicester argues that "the wife of Bath learned from her mother that she should lie and tell a man she was attracted to that she dreamed that he tried to murder her in her bed, and that the blood might be a sign of money" (240). The "dame" who taught her this scheme was her mother, and as she states, "I folwed ay my dames lore" she is claiming that she could not imagine not following her mother's good advice (Beidler, 64, l. 583). Apparently this family plan worked for Alisoun, because Jankyn did, in fact, become husband number five. However, this is not only because of the blood's symbolic representation of gold but "however startling and grotesque, the image of Alisoun spilling blood into her bed is designed to appeal to Jankyn. The imagined dream's suggestions of the sexual act are undeniable: the slaying takes place as Alisoun lies in her bed and seems to be penetrated by some weapon" (181). At the same time that the dream symbolizes prosperity, it simulates a sexual experience between the two. In this regard, Alisoun's account of the dream must be recognized as a cunning use of her experience and knowledge of the male gender for her own gains, and this use of violence should not be clouded by views of misogyny, but recognized as nothing less than her own clever feministic plan. Chaucer's

preached by authority. In short, she makes herself into exactly what every misogynist said women really were" (141). All of this continues to support the fact that Chaucer's Alisoun is a proto-feminist created by the misogynistic world she inhabits.

Those critics who choose to show Alisoun of Bath as simply a victim of misogyny rely heavily on the aspects of violence within both her prologue and tale. In his article, "Seductive Violence and Three Chaucerian Women," Timothy O'Brien discusses the tendency of Chaucer's few female characters to "represent themselves as objects of violence" (178). There is no denying that Alisoun of Bath was involved in violent relationships, especially with her last husband, Jankyn. However, was she a victim? She plainly states that she was the one to render the first blow, as she proclaims, "I with my fest so took him on the cheke/ That in oure fire he fil backward adoun" (Beidler, 71, ll. 792-793). However, regardless of who threw the first punch, according to O'Brien, women in Chaucer's literature reveal these circumstances in their lives in order to make themselves victims in the eyes of the men who hear their stories. "They represent themselves in this way, as crude as the observation at first seems, in order to make themselves attractive to men. Violence to women generates desire in men – that is the fundamental equation within these portraits" (178). If this is true of the men in Chaucer's time, Alisoun of Bath once again possesses the upper hand. She gained power over Jankyn, both as she abuses him and as she uses his abuse of her to gain control of her land and home, and becomes attractive to the men in her presence by using the story to culminate their desire, based on her victimization. If they find her even more attractive because she is a victim, she should have no trouble finding and welcoming "the sixte, whan that evere he shall!" (Beidler, 46, l. 45).

times by the telling of her story, at the age of forty, Alisoun is a victim of a society in which men strive toward total sovereignty and domination over their wifely counterparts. Yet, Alisoun, having literally grown up in this tradition, has become a bit of a rebel, or proto-feminist, as she uses her opportunity on this pilgrimage to preach for exactly the opposite; a woman's sovereignty over her man.

According to the essay, "The Animus-Possessed Wife of Bath," D.W. Fritz recognizes Alisoun's refusal to conform to the laws of society, as he states, "At war with her husbands, at odds with Church theologians, combative with several of the male pilgrims, and even aggressive in asserting her position with women at Church, Alisoun of Bath seems to see the external world as a battleground" (163). Recognizing Fritz's opinion of Chaucer's Wife, Alisoun can be seen as a feminine medieval warrior fighting the misogynistic tradition that has, for forty years, oppressed her. Armed with her experience, intellect, and tongue, she battles the sex she finds guilty of wronging her and her female counterparts.

Living with several old husbands in marriages in which she was miserable, at some point, she decided to turn the tables and become "the whippe" herself (Beidler, 50, l. 475). After having been mistreated by men for many years, she actually eventually falls in love with Jankyn, her 20 year old fifth husband, only to have him hit her so hard that she is left partially deaf. Near the end of the Prologue, she relays the event to her fellow pilgrims by saying, "And with his fest he smoot me on the heed/ That in the floor I lay as I were deed" (70, ll. 795-796). However horrendous Jankyn's abuse, resolution to the matter is found when she is given control of the house and land again, and sovereignty is again recognized, in her favor. Having all that she now needs, in the form

established. Varying literary opinions label Chaucer's Alisoun as an intelligent, wealthy, once young and lovely hopeless romantic, and at the same time yet in vast contrast, a disobedient, outspoken, sex-crazed, and tyrannical wife. This inability to place a definite label on the Wife of Bath is perhaps a consequence of her outspoken refusal to conform, and likewise be labeled. In his article, "My Bed was Ful of Verray Blood: Subject, Dream, and Rape in the Wife of Bath's Prologue and Tale," H. Marshall Leicester, Jr. discusses Alisoun's "want to define herself in terms of her own experience without being pinned down by prior labels" (235). He further claims that she "is engaged in a project of undoing established prior meanings. Insofar as she wants to base a new version of women on a new idea of herself – to convert her own 'experience' into a new 'auctoritee' – the reifying Wife is engaged in a counterproject of establishing new meanings on the basis of a new self" (239).

Her own experience is what gives the Wife of Bath the power to begin creating that new self about which Leicester speaks, for both herself and women in general. She begins the Prologue with an assertion of her expertise in the area of love and marriage as she boldly proclaims, "Experience, though noon auctoritee/ were in this world is right ynough for me/ To speak of wo that is in marriage./ For, lordinges, sith I twelve yeer was of age,/ Thonked be to God that is eterne on live,/ Housbondes at chirche dore I have had five" (Beidler, 44, ll. 1-6). Using this statement to begin her tale in a direct and opinionated manner, Alisoun opens the door to criticism of her character, because of her lack of reverence for the bonds of marriage. This lack of reverence, combined with her immediate proud confession of five marriages, exists as the first evidence of Alisoun's absolute refusal to conform to the societal values present at the time, and to be labeled by

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New York Times used as teaching tool in class

By QUIENCY BRANNAN
Staff writer

The New York Times is delivered free of charge to the Southeastern campus each weekday.

Some students take this free service for granted.

Several teachers are now using the New York Times as an instructional tool.

"I teach the class the theme of citizenship and community," said Dr. Margaret Cotter-Lynch, assistant professor of English.

Cotter-Lynch is using the paper in her Composition II class as an addition to her text.

"We read the New York Times to get a sense of what goes on in the country and world," she said.

Kyle Sturch, a sophomore science education major, said, "It keeps us aware of what is going on in the world."

"It's more up to date,"said Queta Jones, a junior psychology major.

Some of the papers the class will write this semester will cover what communities find important and what responsibilities they hold in the community.

Cotter-Lynch said she got the idea to have the requirement while attending a 2006 Dallas conference which concerned making education more relevant to all majors of study.

"I've taught Comp. II before, but this is entirely new," Cotter-Lynch said. "I get bored if I teach the same thing every semester."

But so far, Cotter-Lynch has seen students responding positively to the assigned reading of the paper.

Cotter-Lynch commented on her students' enthusiasm.

"Some students immediately come in ready to talk about the paper," she said.

Cotter-Lynch also said she might continue utilizing the New York Times in the future, citing that she needed to see the outcome of this semester's work before making a decision.

Section Three

RESEARCH & SCHOLARSHIP

Conferences
Awards
Publications
External Grants

A11 East Pyne 233

Other Dreams

Seminar Leader **Margaret Cotter-Lynch**, Southeastern Oklahoma State University

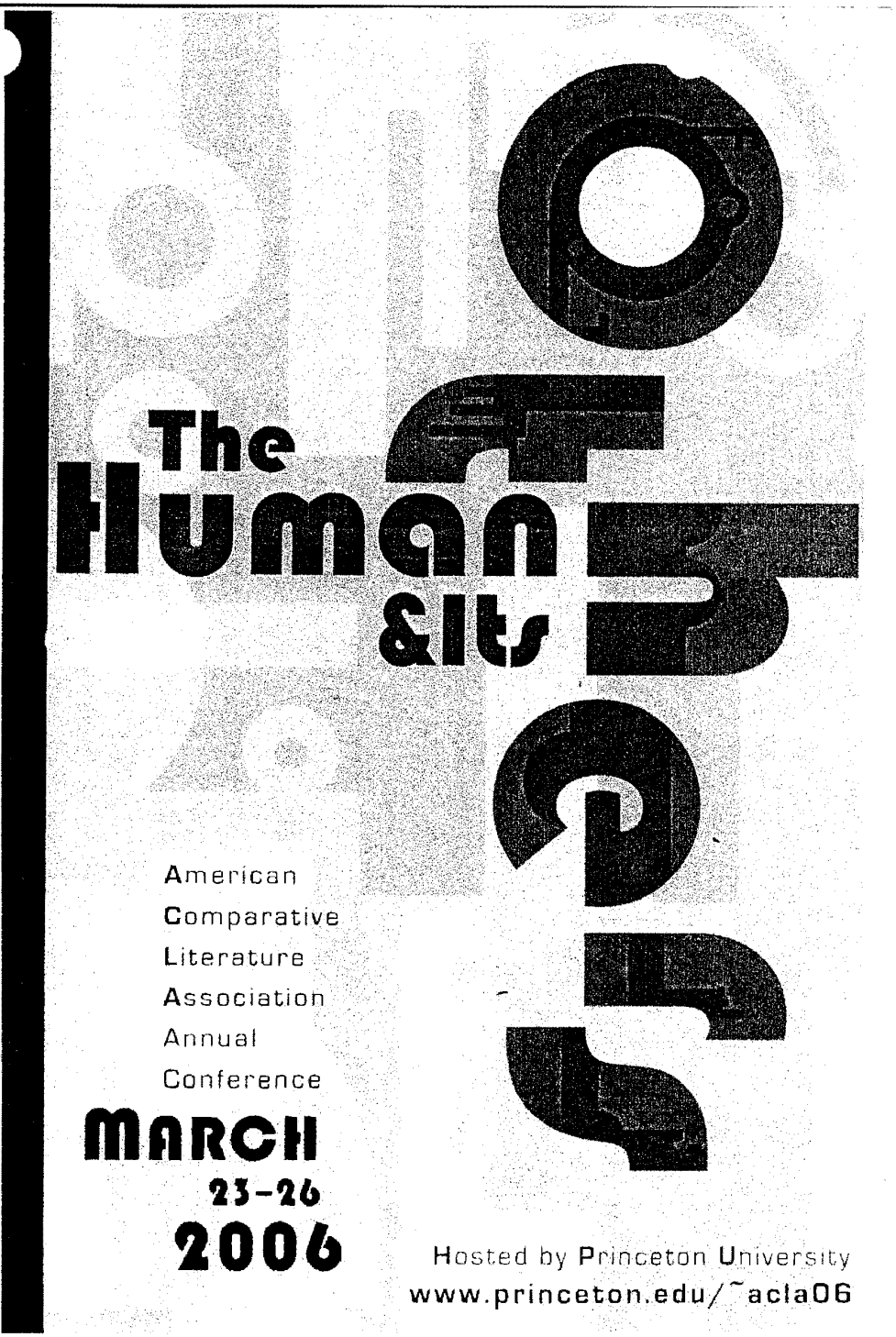
In the post-Freudian West, dreams are most often understood as expressions of our unconscious, or subconscious, selves. But prior to and outside of the psychoanalytic tradition, dreams have often been seen as privileged locations for connection between humans and their others. Religious and mythological traditions from around the world emphasize the potential of dreams to lead the dreamer outside of herself, to provide access to super-human, extra-human, or other-than-human realms. Many cultures have thus produced literature in which dreams are shown to provide connection with the divine; to be a source of hidden truths; to allow the human soul to travel outside of the body; to transcend the human constraints of geography and time. How have world literatures figured dreams as a point of contact between humans and others? How do dreams figure the relationship between the dreamer and things outside of herself? What can humans do in dreams that they cannot otherwise do? How does the otherness of dreams serve to define the humanness of the waking self? What literary purposes do dreams serve, if not to elucidate the mind of the dreamer? Papers in this seminar will discuss literary accounts of dreaming which are outside of or challenging to the psychoanalytic tradition. We will discuss literature from a range of time periods, from Late Antiquity to the present.

Friday March 24

Afrodesia McCannon, Rowan University
"A Dream of Relics: The Concluding Dream of the Vie de Saint Louis"
Paige Sweet, University of Minnesota and Sonia Werner, New York University
"How to Enact the Dream: Chernyshevsky's Revolutionary Vision"
Barbara Alfano, Pennsylvania State University
"Seeking the Other in Francesca Duranti's *Left-Handed Dreams*"
Bernard Welt, The Corcoran College of Art and Design
"'The Sleepers': Walt Whitman's Dream Vision"

Saturday March 25

Margaret Cotter-Lynch, Southeastern Oklahoma State University
"Directional Dreams: Prophecy as Context in the *Vita Rusticula*"
Carolyn Fay, Pennsylvania State University, Altoona
"'Dream is a Second Life:' The Quest for Wholeness in Gérard de Nerval's Aurélia"
Marc Weiner, Indiana University
"Schnitzler's Dream-Music"



Directional Dreams: Prophecy as Context in the *Vita Rusticula*

Meg Cotter-Lynch

Southeastern Oklahoma State University

In Florentius' seventh-century hagiography of St. Rusticula, the two most important events of the saint's life are predicted by dreams. In both instances, the divinely-inspired dream provides both the dreamer with direction for her behavior, and the reader with direction for how to understand the story. In this paper, I will examine the ways in which prophetic dreams, as a commonplace of early medieval hagiography, serve a double literary purpose: they at once provide the characters within the story with foreknowledge, and thus concrete instruction as to how to properly behave, while simultaneously providing the reader of the hagiography with hermeneutic instruction, pointing towards appropriate literary analogues and contexts for the proper understanding of the hagiographic text. This prophetic contextualization allows the hagiographer to negotiate the highly formulaic genre of hagiography by using the characteristic trope of the divinely inspired dream in order to accrue subtle and sometimes unexpected meaning to the life story of a saint. At the same time, by carefully reading the intertextual images of a hagiographic dream, I argue that we as modern readers can come to better understand the literary context and generic assumptions and assertions that underlie a particular hagiographic text. In the case of the Vita Rusticulae, Florentius uses dreams to shift the obvious context

for his hagiography from the prescriptive literature of the female religious life to the descriptive literature of politically active male saints. In order to illustrate all of this, I will begin with a brief synopsis of some standard characteristics of hagiographic dreams, then move on to discuss some of the ways women's hagiographies, in particular, were used by readers in the early Middle Ages. I will end by detailing the example of Florentius' *Vita Rusticulae*, to show how, in this case, Florentius exploits generic conventions in order to construct a text which conforms to canonical expectations, even if its subject, at first glance, does not. (explain distinction: vita/Life vs. historical life)

Divinely-inspired dreams are a common feature of medieval saints' Lives (Afrodesia/Graham). Within the medieval Christian tradition, dreams were believed to provide a point of contact between the dreamer and the divine. Hagiographic dreams typically explain the mortal world from an eternal perspective, in which human events are revealed and explained within their divine context. Within the plots of the stories, these dreams thus provide the dreamer with information or advice regarding the future. At the same time, due to the epistemological similarity between stories, saints, and dreams (all of which are theologically situated at the intersection of the earthly and the divine, as earthly signifiers of divine things), hagiographic dreams provide hermeneutic direction to the reader. The advice to the dreamer and the advice to the reader both derive from the same source, namely, the literary, historical, and biblical allusions of the dream. The eschatological context provided by the images of the

dream serves to provide both reader and dreamer with the analogues necessary to appropriately understand and react to the events about to unfold within the story. For the dreamer (who is often the saint), this means being told how to behave in her life. For the reader, this means being told how to understand and interpret the text she is reading.

Jane Tibbets Schulenberg has shown that the overwhelming majority of hagiographies of women from the period between 500 and 1000 C.E. record the lives of cloistered religious. These *vitae* were commonly used as pedagogical tools and guides for monastic practice amongst the religious women who read them.[1] For example, we know that Rusticula's vita is addressed to Celsa, the woman who immediately succeeded Rusticula as abbess of the convent of St. Jean at Arles. The text was thus presumably meant to relate the story of the former abbess for the instruction the nuns living there. Such hagiographies were meant to inspire admiration and imitation on the part of the readers and hearers, and thus it is not surprising that most of the women's hagiographies that come down to us emphasize the conservative virtues of humility and claustration espoused by the most powerful ecclesiastical authorities of the time. However, just because there was institutional pressure upon religious women to conform to a certain ideal, does not mean that all early medieval women succumbed to it. Some women, and indeed some who came to be venerated as saints, did not lead the lives of strict claustration espoused by the majority of theological and

hagiographical texts of this period. St. Rusticula is an example of a woman who was at once a devout abbess and an active public figure. Her vita, composed by Florentius soon after her death, thus illustrates some of the ways in which the largely formulaic genre of hagiography could be and was manipulated in order to accommodate the veneration of women who did not conform to the most conservative ecclesiastical ideals of the time. Florentius worked under the dual pressures of presenting, on the one hand, a believable picture of a woman about whom some aspects of her "real" life were likely widely known, while at the same time composing a *vita* which conformed to the formulaic constraints of the hagiographic genre and invited the reader to consider Rusticula within the context of other established saints.

Florentius's literary challenge derives in part from the nature of Rusticula's historical life. Saint Rusticula lived from approximately 556 to 632 C.E., most of that at the convent of Saint Jean in Arles of which she was abbess from 575 onwards. Her life and tenure as abbess span an especially contentious time in Merovingian politics, during which Burgundy in general and Arles in particular was a prominent chess piece. In reading her vita, we can gather that she somehow earned the ire of a local bishop, who accused her of treason and ultimately caused her to be tried before King Clothar II.[2] Florentius does not give us enough information to judge the case ourselves, but his verdict is clearly that Rusticula was innocent. Regardless of the legitimacy of the accusations leveled

[1] Schulenburg, "Saints' Lives as a Source for the History of Women, 500-1100." p. 288.

against her, or the spin Florentius may have put on them, Rusticula became famous in her lifetime for the very public controversy which surrounded her forcible removal from her convent, and eventual trial in front of the king.

I propose that the key to understanding how Florentius negotiated the composition of an (ultimately successful) hagiography lies in his use of the generic trope of the divinely inspired dream. Florentius reports two dreams in the course of the vita. The first dream is experienced by Rusticula's mother when the saint is a baby, and forecasts the infant's future sanctity. The second dream, experienced by Rusticula herself, foreshadows her forthcoming arrest and forcible removal into the public arena, while providing her advice about how to deal with and understand this upcoming hardship. Both dreams at once provide knowledge and advice to the dreamer, while simultaneously suggesting to the reader of the hagiography intertextual references and theological contexts through which to understand this hagiography as canonical and this woman as a saint.

First, Rusticula's mother's dream. Early in the *vita*, we are told the story of an extensive dream experienced by Rusticula's mother forecasting her daughter's religious life. One night soon after Rusticula's baptism, her mother Clementia has a dream in which she sees herself nursing two chicks of a dove, one gleaming white and one multi-colored. Next, a servant announces to her that Saint Caesarius, the deceased bishop of Arles, is at the door and wants to speak with

[2] See McNamara, Halborg and Whatley, eds., Sainted Women of the Dark Ages. p. 121, note 8.

her. Caesarius asks to be given the white chick, and after initially hesitating Clementia hands over the bird, and Caesarius joyfully withdraws. Upon awaking, Clementia is unsure of the meaning of her dream, but the narrator of the hagiography makes clear to the reader that this dream prophesizes Rusticula's future sanctity, while the images of this dream predict particular characteristics of Rusticula's holiness. She is pictured as a pure white dove, illustrating her purity and innocence, as well as her intimate connection with the Holy Spirit. Saint Caesarius, being both a deceased saint, and a bishop, lends Rusticula's calling both heavenly and ecclesiastical authority. Caesarius's appearance in this dream also foreshadows Rusticula's association with the saintly bishop later in her life, as she joins and eventually becomes abbess of St. Jean of Arles, the convent founded by Caesarius for his own sister more than a century before Rusticula's birth. It is important here, however, that the first appearance of Caesarius in Rusticula's vita is as a person—albeit an authoritative and holy one—and not as the founder of a convent or the author of the Rule for Women that governed the convent. St. Caesarius of Arles was, of course, the author of arguably the most popular and influential monastic rule for women of the early Middle Ages; the convent of St. Jean at Arles was the house for which this rule was originally composed. But at this early point of Florentius' text, Caesarius is introduced as an individual character. This is important, I argue, because it posits the *vita* of St. Caesarius, rather than his Rule, as the corollary text to Rusticula's *vita*. Rusticula, in essence, should be understood by

comparison to the (influential, political, controversial, and holy) man, rather than in comparison to his Rule for Women. Thus, from this first dream early in the text, Florentius indicates both the existence and the nature of the sanctity according to which the rest of Rusticula's life should be understood.

Rusticula goes to live at the convent of St. Jean when she is five years old, and grows to adulthood in the convent. Rusticula is elected abbess of the community, against her protests, at the age of eighteen. Her life up to this point, according to Florentius, has been characterized by asceticism, prayer and study. Upon becoming abbess, Rusticula acknowledges her responsibility for the souls of others, both inside and outside the convent walls. In addition to administering the religious life of her nuns, she builds a series of chapels and oratories for public use. Thus, after firmly establishing her conformity to the accepted norms of humility and strict claustration, Rusticula's first public acts recounted by Florentius are the devotional acts of constructing shrines for saints: this at once establishes Rusticula's piety, and establishes her connection with the communion of saints. As readers, it is suggested, we should understand Rusticula's public actions as pious and saintly.

At this point of the story Florentius tells us about Rusticula's own dream. One afternoon, she falls asleep in the basilica, and hears a voice calling to her by her childhood nickname:

"Marcia, imitare Dominum tuum in cruce pendentem, imitare et conservum tuum Stephanum, quando a Iudeis lapidabatur, dicentem: 'Deus, ignosce illis, quia nesciunt, quid faciunt.'"

"Marcia, imitate your Lord when He was hanging on the cross. Imitate your fellow servant Stephen when the Jews stoned him. Say, 'Father, forgive them, for they know not what they do.'"[3]

In the chronology of Florentius's text, immediately after experiencing this dream Rusticula is denounced as a traitor to King Clothar II by the bishop Maximus. In the midst of great political machinations, Rusticula is arrested, taken from her convent and imprisioned under guard in a local monastery. She remains there for seven days before Bishop Domnolus of Vienne goes to Clothar, denounces Maximus, and threatens the king with the judgment of God. Rusticula is then called to the royal court, where she is heard and found innocent, at which point she is allowed to return to her convent. This whole episode is clearly colored by Florentius's partisan view of the affair: we never learn what, exactly, the charges against Rusticula were, or what the arguments of her enemies were, only that she was unjustly persecuted, and, eventually, vindicated.

This whole contentious public episode, the account of which constitutes the long central portion of Florentius' narrative, is introduced by Rusticula's

[3] *Vita Rusticulae* 9: Krusch p. 344; McNamara p. 127.

dream.[4] The dream warns Rusticula of her upcoming hardships, instructs her to endure and forgive her persecutors, and establishes her own righteousness before the unspecified accusations are even made. Long before the king's decision on Rusticula's innocence, the reader is provided with God's judgment, as delivered in her dream: she will be unjustly persecuted, following the model of Christ and Stephen. Rusticula's dream rhetorically transforms her subsequent persecutions, making them analogous to Christ's own persecution rather than merely a symptom of ubiquitously violent Merovingian politics, or even punishment for the political meddlings of a presumptuous nun.[5]

This dream also introduces her identification with a nearly constant stream of miracles. This begins when, in the first attempt by her enemies to wrest her from her convent, a man with drawn sword is miraculously paralyzed in his hands and feet, causing him to drop his sword to the ground.[6] As she is brought to trial at the king's court, Rusticula's entire journey there and back is marked by multiple miracles, which Florentius claims are too numerous to cite in their entirety.[7] Rusticula's dream marks the moment at which she transforms from an exceptionally devout nun and competent abbess, into a widely venerated public figure performing multiple miracles. However, Florentius

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[4] Of the 30-chapter text, Rusticula's dream and subsequent persecution covers chapters 9-18. Chapters 22 and following relate her death and posthumous miracles.
[5] McNamara also specifically cites the *life* of Caesarius of Arles, founder of the convent, as a source, both for Rusticula's own actions, as she consciously emulated the actions of this saint, and for her hagiographer, who portrayed her as analagous to this authoritative historical figure.
[6] *Vitae Rusticulae*, 9; McNamara p. 128.
[7] *Vitae Rusticulae* 13-17; McNamara p. 129-131.

makes clear that this transformation does not entail an internal change in the abbess, but rather a change in her external circumstances. Rusticula is the same woman before and after her dream; the subsequent events are things which are done to her. Rusticula's own preference, we are repeatedly told, would have been to remain in her convent, leading her previous life; she indeed returns to St. Jean the moment she is released from royal custody, and does not leave the convent walls for the rest of her life. As a result, the dream seems to tell the reader, at the same time as Rusticula, how to deal with the events that follow: all of Rusticula's public actions are afflictions, endured but not chosen. This allows Florentius to tell the story of a conventionally devout woman, who through no choice of her own became famous, and a saint, by undergoing undeserved hardship. The analogue here is quite clearly martyrdom.

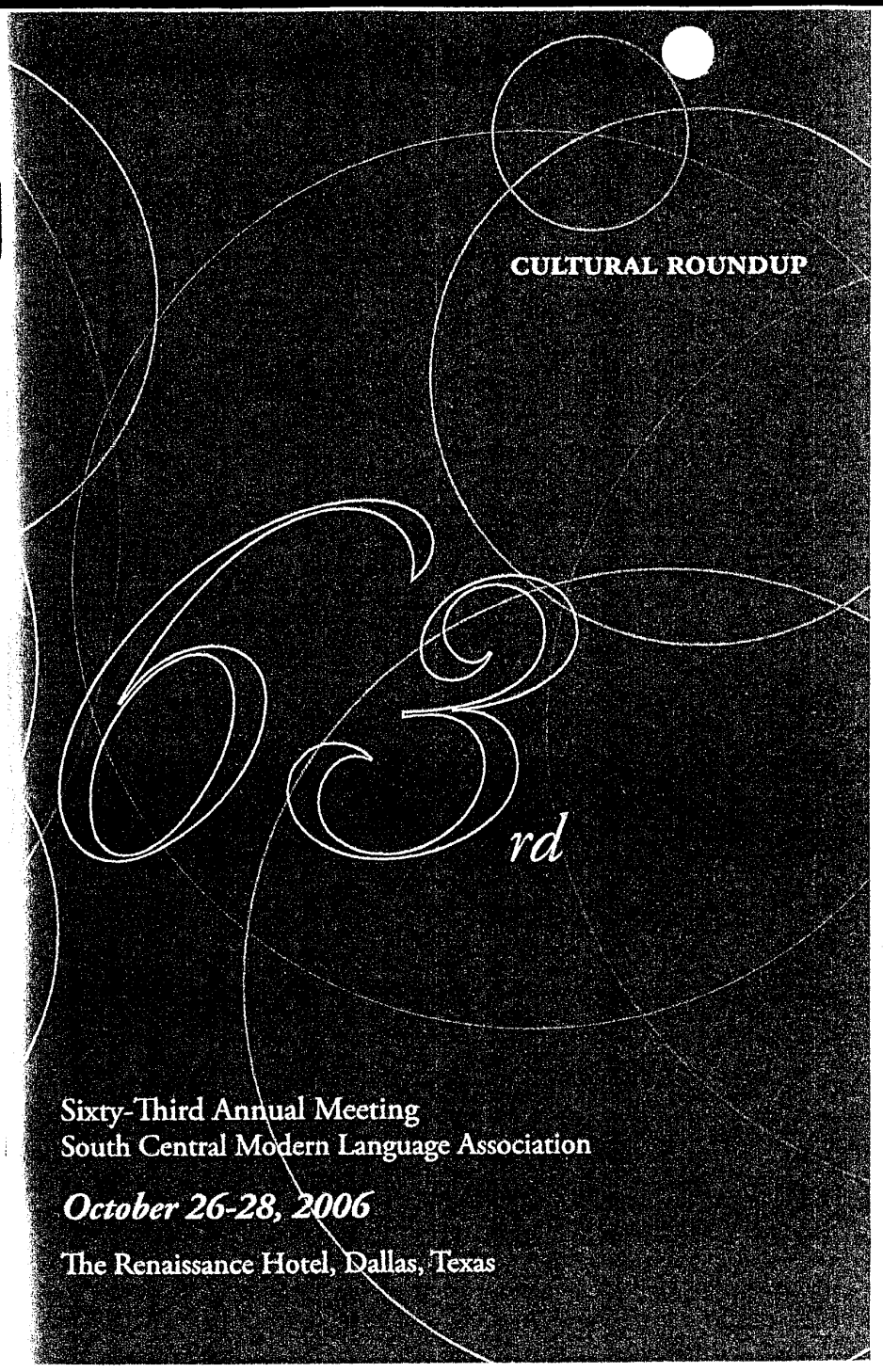
Thus we see that at important points of this text, Florentius, through dreams, provides the reader with intertextual references which transform the import of the events which follow. First, Rusticula's mother's dream establishes the future saint as pure and innocent, while drawing a parallel between the life of the abbess and the Life, rather than the Rule, of St. Caesarius of Arles. Next, the dream experienced by Rusticula immediately prior to her arrest for treason recalls the biblical persecutions of Christ and Stephen, and thus provides the reader a rubric for understanding Rusticula as a martyr, with all of her controversial public activities constituting that martyrdom. Had Rusticula had her druthers, we are in effect told, she would have lived out her life as the ideal

nun described in Caesarius's own Rule: obedient, humble, and strictly cloistered. But God instead chose her to undergo trials reminiscent of those of Christ himself, so that she might perform miracles and function as a public sign of God's power even in the king's very court. The context provided by prophetic dreams not only directs Rusticula's own life, but the reader's understanding of her vita, so that both the text, and the saint, could become canonical.

COMPARATIVE LITERATURE: OPEN TOPIC (R)
Room: Riviere
Chair: Marina Alexandrova, U of Texas - Austin, maralex@mail.utexas.edu
Secretary: Mary Ann Wilson, U of Louisiana - Lafayette, pasta@louisiana.edu
1. "Emergence of the Novel Genre in Turkey," **Hülya Yýldýz**, U of Texas - Austin, hulya@mail.utexas.edu
2. "Art as Beauty: Gabriele D'Annunzio and the Pre-Raphaelites," **Corrada Biazzo Curry**, John Cabot U - Rome, Italy, cbcurry@johncabot.it
3. Business meeting
4. "Un regard sur le Brésil: Orsenna," **Norma Wimmer**, São Paulo State U, wimmer@ibilce.unesp.br
5. "*The Book of Daniel*, *Libra* and *Agosto*: Three novels reviewing history," **Giséle Manganelli Fernandes**, São Paulo State U (UNESP), gisele@ibilce.unesp.br

CONTESTING CULTURAL IDEOLOGIES IN THE TEXTS OF PRE-MODERN RELIGIOUS WOMEN (S)
Room: Presidente
Chair: Brad Herzog, Southern Arkansas U, bdherzog@saumag.edu
1. "Taming the Body: Male Revisions of Vibia Perpetua's *Passio*," **Margaret Cotter-Lynch**, Southeastern Oklahoma State U, mcotter@sosu.edu
2. "Performing the Body and Baring the Soul: Kempe's Strategy of Sanctification through Persecution in *The Book of Margery Kempe*," **Kristina Sepe**, Independent Scholar, ksepe@umich.edu
3. "Julian of Norwich's Mnemonic Transformations of the Body, the Soul, and Christ's Gender," **Brad Herzog**, Southern Arkansas U, bdherzog@saumag.edu

SOUTHERN LITERATURE: OPEN TOPIC - PANEL I (R)
Room: Mayflower
Chair: Melinda McBee, Prairie View A&M U, mwmcbee@pvamu.edu
Secretary: Jeremey Cagle, U of South Carolina-Columbia, jecagle@gmail.com
1. "Katherine Anne Porter: Literary Critic of Her Contemporaries," **Phyllis Bridges**, Texas Woman's U, pbridges@twu.edu
2. "Seeing Things in Their Time: Virgie Rainey's Heroic Quest in Eudora Welty's *The Wanderers*," **Delores Zumwalt**, Collin County Community Coll., dzumwalt@ccccd.edu
3. "Revulsion and Redemption: Ignatius J. Reilly in *A Confederacy of Dunces*," **Greg Giddings**, Midwestern State U, greg.giddings@mwsu.edu
4. "Whose Bird is Back?: Rewriting Ivory Billed Woodpecker Passages in William Faulkner and Walker Percy," **James Everett**, Mississippi Coll., Everett@mc.edu
5. Business meeting



Presented at SCMLA, Dallas, October 2006

Taming the Body: Male Revisions of Vibia Perpetua's *Passio*

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St. Perpetua, the third-century Carthaginian martyr, was one of the most consistently popular female saints throughout Late Antiquity and the Middle Ages, her story recounted in numerous versions by several authors and extant in a huge number of manuscripts. She has become one of the staples of modern feminist scholarship regarding early Christian women, often cited as the first female medieval author and a protofeminist model. There are clear reasons for the attraction on the part of both ancient and modern readers: the story of a 22-year old new mother being thrown to the beasts in the amphitheater of Carthage is riveting reading in any time period. Furthermore, we have, preserved in a 9th-century manuscript, what is believed to be Perpetua's own first-hand account of her trial and imprisonment, including the dreams and visions she experienced in the days and weeks preceding her martyrdom. Amended to this personal account, we also have a detailed description of her actual martyrdom in the arena at Carthage on March 7, 203, apparently written by a first-hand witness to

the event. We thus have, in the case of St. Perpetua, a much more thorough, vivid, and verifiable passion story than in the case of most early martyrs. As has long been noted, Perpetua is exemplary throughout the early text for her strength, courage, and piety. Unusual for saints, she is also a mother; we are told that at the time she is arrested, she is still nursing her infant son. Through the text, we see the young woman's initial struggle as she is separated from her family; her increasing determination and comprehension as her martyrdom approaches; and her eventual dignity and even joy as she is killed in the arena. Through a series of three first-person accounts—the first by Perpetua, the second by her fellow condemned Christian Saturus, and finally by the anonymous redactor and presumably witness to her martyrdom—both medieval and modern readers are given an exceptionally vivid and thorough picture of the life and death of this third-century woman, martyr, and saint.

Of course, any text that has been around—and popular—for 1800 years has had any number of commentators, editors, translators, and interpreters. Perpetua's story has been successively transformed in order to fit the agendas of readers as diverse as late antique Church Fathers and modern feminist critics. All, of course, claim to be basing their ideas on Perpetua's life and text; however, my argument in this paper is that previous discussions of the *Passio Perpetuae* have been all too uniform. In the interest of "excavating" or "redeeming" the "real" early Christian woman named Vibia Perpetua, too many readers have instead been merely inverting previous opinions of her, without properly

interrogating the original text and the ways in which it does NOT support many of the underlying assumptions of subsequent readings, and re-writings. In short, I believe that we have all not been reading Perpetua, but rather Augustine, and in the process have failed to comprehend some of the most fundamental and radical aspects of Perpetua's story.

In order to demonstrate how a series of interpretive accruals have obscured important aspects of the third-century text, I will work chronologically backwards, beginning with a few of the most prominent modern scholars who have worked on Perpetua. While much of their work has been, and remains, thorough, insightful, and invaluable, there has, in my opinion, been too little subtlety in the reading of the vision Perpetua experiences in prison the night before her martyrdom. In this vision, Perpetua finds herself in the arena at Carthage, engaged in gladiatorial combat with an African adversary, whom she eventually defeats. In the standard modern account of this dream, in order to engage in this contest, the young woman Perpetua is miraculously transformed into a man. This dramatic and surprising event is, as you might expect, much discussed by modern critics, and predominantly understood through the medieval trope of virtuous young women, usually virgins (which Perpetua clearly is not), "becoming male." Peter Dronke, in the first chapter of his seminal Women Writers of the Middle Ages, writes, "She is stripped of her womanly clothes, and becomes masculine. [...] Perpetua wants to strip herself of all that is

weak, or womanish, in her nature."[1] Joyce Salisbury, in Perpetua's Passion, the Death and Memory of a Young Roman Woman, writes:

> Certainly there is no more vivid image of personal change than Perpetua's dream image in which she is transformed into a man. [...] If one is looking for a metaphor of personal change, one cannot do better than a transformation of one's gender, which is at the heart of one's self-identity. In her dream, Perpetua was changed into a man. Led by the deacon of her new community, she was fully transformed from her old self into a new empowered individual who could stand in the arena and fight for what she believed. [2]

Both of these readings seek to show Perpetua as young woman empowered by her faith and her impending martyrdom, and claim that Perpetua chooses to express this empowerment in essentialized gendered terms—men are more powerful than women, thus becoming powerful means becoming a man. While Dronke, Salisbury, and others claim the admirable goal of recuperating and celebrating an early female author, their readings of her work take for granted a dependence upon strictly gendered binaries in order to represent Perpetua's personal situation. While certainly Dronke and Salisbury would argue that such binaries are cultural constructs, they never seem to question whether this particular construct was essential to Perpetua's view of herself and her world.

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[1] Peter Dronke, *Women Writers of the Middle Ages: A Critical Study of Texts from Perpetua to Marguerite Porete* (Cambridge: Cambridge UP, 1984) p. 14.
[2] Joyce E. Salisbury, *Perpetua's Passion: The Death and Memory of a Young Roman Woman* (NY: Routledge, 1997), p. 108-109.

Of course, late 20th century scholars were not the first to understand Perpetua in strictly binary terms. The most widespread version of Perpetua's story from the 13th century onwards was from Jacobus de Voragine's *Golden Legend*. This masterwork of several volumes composed by the bishop of Genoa was arguably the most popular and influential hagiographic work of the high Middle Ages. While the stories contained within it are relatively short and often erroneous, it survives in over 900 manuscripts and was the most oft-printed book in Europe between 1470 and 1530.[3]

Voragine's version of the story is characterized by clear dichotomies and conflict. Perpetua, in Voragine's version, is not listed under her own saint's day (March 7); rather, her story is appended to that of St. Saturninus of Toulouse, as an explanation for the potentially confused identity between the French St. Saturninus, and the African one who was imprisoned and martyred with Perpetua. The emphasis is thus not on Perpetua personally, but upon the group with whom she was arrested as a whole; she is listed last, after Saturninus, Satyrus, Revocatus, and Felicitas, and singled out only for her noble birth. Voragine's Perpetua is a new Christian convert in stark and at times violent opposition with her father, mother, and husband; her father chastises her for bringing "dishonor on her family."[4] Her father seems to not know that she is a Christian until she tells him, at which point he physically attacks her in a rage.

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[3] Intro to the Golden Legend in The Medieval Sourcebook: http://www.fordham.edu/halsall/basis/goldenlegend/

[4] Jacobus de Voragine, *The Golden Legend: Readings on the Saints*, trans. William Granger Ryan, 2 vols., vol. 2 (Princeton, NJ: Princeton UP, 1993) p. 342

When her father, mother, husband, and son together entreat her to recant, Perpetua ferociously replies, "Get away from me, you enemies of God, because I do not know you!"[5] Similarly, Felicitas rejects any relationship with her husband. Perpetua experiences only one vision, in which Satyrus, standing at the top of a golden ladder, summons all the rest of the martyrs to join him. The emphasis throughout Voragine's narrative is on the unity of the group of 5 martyrs, in stark contrast to the violent opposition to all others, both family and persecutors. In Voragine's version, the context and message of Perpetua's story is clear; she is one of many loyal Christians who rejected the evil influence of a pagan family in order to find a new family in Christ, and a new community in martyrdom. Her story, thus, is both exemplary and thoroughly conventional; she looks strikingly like any number of early Christian martyrs, and especially like the virgin martyrs who constitute the vast majority of putative female saints from this period. Perpetua, in this case, is thoroughly subsumed to the conventions of medieval sanctity, and contextualized within a larger model of Christian exemplarity.

Although written over 700 years apart by authors with vastly different goals and perspectives, most modern critical accounts of Perpetua's story and Voragine's version share a dependence upon dichotomy and conflict in order to make sense of the story. I contend that this tendency to dichotomize Perpetua's story can be traced to Augustine's three sermons on Sts. Perpetua and Felicitas,

[5] Voragine, *The Golden Legend: Readings on the Saints* p. 343

likely composed and delivered in 397 at Carthage. As John Kitchen has persuasively shown in his analysis of the relationship between the rhetoric of Augustine's sermons on Perpetua and the spatial relationships of the ampitheater at Carthage, all three of these sermons are constructed around a system of contrasts and dichotomies.[6] For Augustine, the primary, and recurring dichotomy in Perpetua and Felicitas' story (for he consistently refers to the two together) is a dichotomy of gender. The miraculous quality of the martyrdom story—and thus the story as a whole as an example of God's continuing agency in the world—can best be understood, for Augustine, by the fact that, through the power of the Holy Spirit, these two young women were manly. As Augustine says in sermon 280:

> For what thing might there be more glorious than these women, whom men may wonder at sooner than they may imitate? But this is chiefly the glory of Him, in Whom they that believe, and they that with holy zeal in His name do contend one with another, are indeed *according to the inward man neither male nor female;* so that even in them that are women in body the manliness of their soul hideth the sex of their flesh, and we may scarce

[6] John Kitchen, "Going to the Gate of Life: The Archaeology of the Carthage Ampitheatre and Augustine's Sermons on Saints Perpetua and Felicitas," in *Speculum Sermonis: Interdisciplinary Reflections on the Medieval Sermon*, ed. Georgiana Donavin, Cary J. Nederman, and Richard Utz (Turnhout, Belgium: Brepols, 2004)

think of that in their bodily condition which they suffered not to appear in their deeds.[7]

Or similarly, in Sermon 281:

> These martyrs, brethren, were companions together; but above them all shineth out the name and merit of Perpetua and Felicity, the blessed handmaids of God; for where the sex was more frail, there is the crown more glorious. Truly towards these women a manly courage did work a marvel, when beneath so great a burden their womanly weakness failed not. Well was it for them that they clove unto one husband, even Him unto Whom the Church, being one, is *presented as a chaste virgin.* Well, I say, that they clove to that husband from whom they drew strength to resist the devil; that women should make to fall that enemy who by a woman did make a man to fall. [8]

In both of these examples, the praise of the two female saints is amplified on the basis of their gender; the miraculous nature of the narrative, according to Augustine, rests upon the profound contrast between the saints' status as

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[7] W. H. Shewring, *The Passion of Ss. Perpetua and Felicity Mm; a New Edition and Translation of the Latin Text Together with the Sermons of S. Augustine Upon These Saints* (London: Sheed and Ward, 1931) p. 45.

[8] Shewring, *The Passion of Ss. Perpetua and Felicity Mm; a New Edition and Translation of the Latin Text Together with the Sermons of S. Augustine Upon These Saints* p. 52.

women, and their courage and strength in martyrdom. This contrast between womanly frailty and manly strength is consistently emphasized throughout the sermons as the very basis of Perpetua's sanctity. Augustine cites as an example Perpetua's final vision, in which he claims "she was made a man and strove with the devil." He glosses Perpetua's first vision, in which she steps on a dragon's head to access the ladder to heaven, through comparison to Eve, claiming that Perpetua crushed the head of the serpent by which Eve was tempted. For Augustine, Perpetua's (and Felicitas's) sanctity is predicated upon clear sexual difference; only through the manifest power of God could such profound difference be overcome in the ways he claims for the two female martyrs. Thus, Perpetua, in her exceptionality, is used to reify established gender hierarchies in Augustine's sermons.

After all of these accounts of Perpetua's martyrdom and importance, one might expect to find her own narrative to be full of contrasts and antagonisms. However, I argue that the exact opposite is the case. Perpetua's own account of her imprisonment and visions is highly complex and subtle, and works towards undermining the very dichotomies so fundamental to later versions of her story. The two most striking examples of this can be found in Perpetua's portrayal of her complex and sympathetic relationship with her biological family, and in her final vision of gladiatorial combat. In the interest of time, I will concentrate upon Perpetua's fourth vision, as this most often figures—I argue, in an overly simplified version—in modern critical accounts of Perpetua's *Passio*.

Briefly, in Perpetua's vision, she is escorted from prison by the deacon Pomponius, who leads her to the ampitheater where she knows she is to be martyred. Once there, Pomponius reassures her and departs, leaving her in the middle of the arena, watched by the crowd. Then, she tells us (I am here using Musurillo's translation, which is the standard modern English version):

> And because I knew that I was condemned to the beasts, I marveled that there were no beasts let loose on me. And there came out an Egyptian, foul of look, with his attendants to fight against me. And to me also there came goodly young men to be my attendants and supporters. And I was stripped and **was changed into a man** (*facta sum masculus*). And my supporters began to rub me down with oil, as they are wont to do before a combat; and I saw the Egyptian opposite rolling in the sand. And there came forth a man wonderously tall so that he rose above the top of the amphitheater, clad in a purple robe without a girdle with two stripes, one on either side, running down the middle of the breast, and wearing shoes curiously wrought made of gold and silver; carrying a wand, like a trainer, and a green bough on which were golden apples. And he asked for silence, and said: 'This Egyptian, if he prevail over **her**, **shall** kill **her** with a sword; and, if **she** prevail over him, **she** shall receive this bough.'

The two then fight, and Perpetua defeats the Egyptian, at which point she continues:

> And I came forward to the trainer, and received the bough. And he kissed me, and said to me: 'Peace be with thee, **my daughter**.' And I began to go in triumph to the Gate of Life.[9]

This vision is too often talked about, by Augustine as well as late 20th and early 21st century feminist critics, as the one in which Perpetua "becomes a man." Such a rendering, however, not only reinforces a dichotomous version of gender difference, but more importantly misreads the inherent ambiguity of the Latin. In modern English translation, part of this misreading is linguistic—English does not attach gender to adjectives and passive verbs, as Latin does, and so the initial phrase signaling Perpetua's transformation—"facta sum masculus"—loses its gendered difficulty. As Maud Burnett McInerney has explained, this phrase is inherently and necessarily problematic in Latin, since the subject of the sentence is marked as female, and the adjective, male.[10] The sentence thus effectively says, "I, as a woman, was made male." Thus, I argue (and I read this differently here than McInerney) the sentence effectively dismantles conventional gender dichotomies, to mark Perpetua as *at once* male and female. This ambiguity continues throughout the vision, as Perpetua, apparently in a male body and engaging in gladiatorial combat, is repeatedly referred to by the trainer as "she" and "her," and finally addressed as "my daughter." Thus, Perpetua clearly and

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[9] Elizabeth Alvilda Petroff, *Medieval Women's Visionary Literature* (New York: Oxford UP, 1986) p. 73. Transl. H. R. Musurillo, originally published in *The Acts of the Christian Martyrs*, Oxford 1972.
[10] Maud Burnett McInerney, *Eloquent Virgins from Thecla to Joan of Arc*, ed. Bonnie Wheeler, *The New Middle Ages* (New York: Palgrave MacMillan, 2003) p. 26.

explicitly does not become male, but rather is at once male and female, figuring the biblical phrase quoted by Augustine, "*according to the inward man neither male nor female,*" in an entirely different light.

This refusal of clear binaries and obvious contrasts is characteristic of Perpetua's narrative as a whole. While, in the interest of various religious, social, and cultural interests, later readers and interpreters have adopted Perpetua as an emblem for good in the conflicts of their time, I believe that Perpetua herself explicitly rejected this role in the composition of her text. She seems to have understood herself as a complicated woman living in a complicated time, in which one might be ashamed at feeling relief for not seeing one's beloved father, one might befriend one's guard or jailer, and one might affirm through one's life and death the possibility of being at once Roman, Christian, mother, daughter, criminal, role model, leader, and woman, all without apology.

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Application Portfolio
for
Promotion to Associate Professor Rank
with
Tenure Status

Submitted by

Rachel Tudor, PhD
Assistant Professor

Department of English, Humanities &Languages
School of Arts and Sciences
Southeastern Oklahoma State University

Academic Year 2010-2011

SOUTHEASTERN
A CENTURY OF BUILDING FUTURES

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TRANSMITTAL FORM

LETTER OF APPLICATION

September 27, 2010

Dr. Randy Prus:

I request consideration for tenure and promotion to the rank of Associate Professor. The attached portfolio contains documentation in support of my petition in the areas of scholarship, teaching, and service.

Sincerely,

Dr. Rachel Tudor

Candidate's Letter in Support of
Application for Tenure and Promotion

This letter is to inform you that I wish to be promoted from assistant professor to associate professor. I am submitting a portfolio with this request which documents my contributions in the areas of scholarship, teaching, and service.

In the area of scholarship, I have had the following articles accepted in peer-reviewed journals: *The Ethics and Ethos of Eighteenth-Century British Literature*, ASEBL Journal; *Pearl: A Study in Memoir and First Person Narrative Poetry*, Diesis; *Latin American Magical Realism and the Native American Novel*, Teaching American Literature: A Journal of Theory and Practice; *A Reading of Jonathan Swift's 'A Modest Proposal' Using Roman Jakobson's Poetic Function*, The Atrium; *Finding Meaning in N. Scott Momaday's House Made of Dawn*, Southwestern American Literature; *Romantic Voyeurism and the Modern Idea of the Savage*, The Texas Review; and *Historical and Experiential Postmodernism: Native American and Euro-American*, Journal of Contemporary Thought. Additionally, my manuscript *The Ancient Child and House Made of Dawn: A New Interpretation* was accepted for publication in an anthology of postcolonial literature, Diasporic Consciousness: Literature From the Postcolonial World. Furthermore, my paper, *Modern Media's Translation of Greece's Atavistic Myths*, was accepted for presentation at a conference focusing on literature and technology. I also presented another conference paper, *Native American Protest Fiction*, at a national conference. As the summary indicates, the quality and quantity of my scholarly achievements exceeds those required for tenure and promotion from assistant to associate professor. It is to be noted that my publishing record demonstrates mastery of a number of areas of specialization. In addition to Native American literature, the subject matter of my publications includes works on Latin American, British, and Postcolonial literature as well as pedagogy, use of technology in the classroom, and theory.

However noteworthy my scholarly achievements are, I merit tenure and promotion first and foremost because of my dedication to teaching. I selected Southeastern because I wanted to work at a teaching university. I focused my scholarly acumen on pedagogy and classroom management as soon as I began working at Southeastern. For instance, I welcomed and invited my colleagues to peer-review my classes even before peer-reviews became mandatory because I actively sought practical advice from my more experienced colleagues. I am proud of the fact that the peer-reviews have been consistently positive and that I actively incorporate their advice into the classroom. I would like to call attention to my last classroom observation, May 14, 2010, which makes meticulous note of the extensive innovations I have made to integrate technology and the latest advances in pedagogy into my classroom as well as my classroom management skills. I also created and taught a number of new and on-line classes. One of my most outstanding achievements, and one which is exceptionally noteworthy, is creating and co-teaching a class under the auspices of the prestigious Oklahoma Scholar Leadership Enrichment Program. OSLEP presented me with a unique opportunity to work with a leading Native American educator and scholar in Native American Studies, Dr. Rennard Strickland. Under Dr. Strickland's mentorship, I had the opportunity to develop and teach a truly interdisciplinary course in Native American Studies.

My proficiency and dedication to teaching is also evidenced by the extensive number of classes I have taken at Southeastern in order to enhance my classroom skills: *PowerPoint to Windows Media Player*, *SMARTBoard Basics*, *Getting Started: Toward Online Teaching*, *Blackboard Assessments*, *PowerPoint to Windows Media Video*, *Teacher Tube*, *Blackboard Discussion Forums*, *Using Micrasoft Office Powerpaint*, *New Technologies for Enhoncing Instruction*, *Customizing Your Blackboard Course*, and *Grading Documents Electronically*. Finally, I am pleased that I have been repeatedly nominated for Southeastern's teaching award by my

students. In addition, note should be taken of the consistently positive summaries of my course evaluations made by Dr. Mischo. Taken together, the evidence conclusively demonstrates that my dedication, proficiency, and contribution to teaching exceed that normally required for tenure and promotion.

My services to Southeastern include some extraordinary contributions. For instance, I was elected to the Faculty Senate in 2009, a noteworthy and exceptional honor, by my colleagues and I have served responsibly on the Senate as well as the Senate's Awards Committee. I have also served on the Native American Symposium Committee since my arrival at Southeastern. Service on the symposium committee is time-consuming and arduous. Core committee members are responsible for planning, overseeing, and following-up each symposium. For instance, in the months and weeks before the symposium begins, we meet repeatedly and for hours at a time as a group to discuss and plan the program. Immediately before the symposium starts, we have transported participants from the airport in Dallas to hotels in Durant. Then we shuttle the participants from their hotels to and from campus and eventually back to Dallas. I, like many members of the symposium, have made the trip to and from Dallas in service to the symposium many times. As a matter of fact, during the last symposium I picked up the guest speaker in Dallas, brought her to the banquet to speak and then took her back to Dallas after the banquet, returning to Durant at 4:00 in the morning. During the Symposium itself, there are panels to supervise, panelists to shepherd around campus, students to assist, and a banquet to watch over. Afterwards, there is the *Proceedings* to edit and submit for publication. Serving on the Native American Symposium Committee, especially as one of the core members, is probably one of the most labor-intense and time-consuming university committees one may serve on. I also consider it one of the most valuable as well. The symposium's contributions to Southeastern are enormous. It is Southeastern's

highest profile activity as well as providing an opportunity for the university to develop relations with its Native American neighbors. I, personally, contributed to raising the symposium's and Southeastern's profile by inviting a Native American radio journalist to speak and conduct interviews which were later broadcast to listeners nationwide via the radio and the internet. In addition, I prepared and presented a paper at the symposium. Since the symposium is not considered by the administration to be a scholarly venue, I would like my paper considered as part of my service to Southeastern instead of scholarship. Following the symposium, I helped Dr. Spencer edit two editions of the symposium's *Proceedings*, these should be evaluated as service rather than scholarship. In addition to the years of service to the Native American Symposium, I have contributed to Southeastern in a number of other significant and noteworthy ways. For instance, I have served on many department committees since my employment. I served as chair of the Assessment, Planning, and Development Committee for three years. In addition, note must be taken of the many other vital department committees I serve on as well. Furthermore, whenever I am asked to help with any program outside the department, such as the Honor's program, whether it is grading essays or traveling with students to events in Dallas, I always oblige when invited. Finally, I have made exceptional and noteworthy contributions in reference to my unique and considerable creative talent. Before I came to Southeastern, I was recognized by the prestigious Virginia Center for the Arts and awarded a residential writing fellowship for my poetry. My talent was also recognized by Wordcraft Circle of Native Writers and Storytellers with the award of Writer of the Year in 2000. I have continued writing and reading my poetry to audiences since coming to Southeastern. It is to be noted that I would like my poetry to be considered in the category of service in the form of community outreach and diversity. My creative contributions are not limited to language, but include art as well. For instance, I contributed an ink and charcoal drawing which was jury-selected to be displayed in

Southeastern's art gallery. My artwork is a noteworthy and exceptional contribution because not everyone who wants to contribute a work of art to an art show has invested the time in learning the skill and craft of creating a show-worthy piece of art. Finally, my service to the students is also noteworthy and meritorious. I have been working to establish a Gay Straight Alliance on campus for the benefit of Southeastern's LGBT students as well as advocating for LGBT texts in our curriculum and suggesting programs which the department may sponsor, such as a film series featuring LGBT films. I have also provided information to the Counseling Center of resources for our LGBT students. As a matter of fact, Dr. Jane McMillan informed me that one of the referrals I made helped a young transgender student through a life-threatening crisis. I know it is important for our LGBT students to have the LGBT community represented on the faculty, and I welcome the opportunity to serve in that role.

For all of the abovementioned reasons, I have earned and merit tenure and promotion.

LETTERS OF APPROVAL

Section One

CREDENTIALS

Curriculum Vita
Letters of Recommendation
Letters of Support

SOUTHEASTERN
A CENTURY OF BUILDING FUTURES

September 17, 2010

To whom it may concern:

I am writing to recommend Dr. Rachel Tudor for Tenure and Promotion to Associate Professor within the Department of English, Humanities, and Languages.

I have known Dr. Tudor since her interview and hire. I came to realize her intense interest in teaching, her impressive knowledge in the several fields of English studies, including Native American studies, and her conscientious endeavors (and resulting successes) in teaching those subjects. One of Dr. Tudor's peer teaching observation letters notes that her classroom planning and practices reflect that, as an instructor, she is "knowledgeable, respectful, humorous, helpful, thoroughly prepared, and technologically proficient." Dr. Tudor spends considerable time in the design and implementation of the courses she teaches and maintains high standards for her students in academic achievement.

Dr. Tudor's academic/scholarly record is impressive as well. Beside the academic record that she carried when she came to Southeastern, she has recently presented at least one conference and has had a paper accepted at another. She likewise has had several articles accepted for publication recently by journals well respected in our field. Dr. Tudor also is a creative writer, collecting her poetry and other personal writing in several chapbooks.

As a colleague, Dr. Tudor endeavors to carry (at least) her share of the workload within the department. I recall that, while still a relative newcomer within the EHL Department, Dr. Tudor led an assessment effort by the department with alacrity and foresight over a several-year period. She participates on committees and participates actively in planning and assessment. She works effectively with both faculty and staff members, and her demeanor is always professional regardless of the circumstances.

I have the advantage of having the office next to Dr. Tudor's, which I believe gives me some insight into the efforts she makes toward these different duties and endeavors. Though Dr. Tudor has a very quiet demeanor, she is generally hard at work in her office when I come in every morning, no matter how early I arrive. She is often still working in the late afternoon and evening.

I find Dr. Tudor to be a likeable, responsible, and a professional colleague in all respects pertinent to professional life within the University community, and I hope that the University will recognize and acknowledge Dr. Tudor's efforts and worthiness through the Tenure and Promotion process.

Sincerely,

Dr. Paula Smith Allen
Professor of English

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September 10, 2010

To Whom It May Concern:

Dr. Rachel Tudor has asked me to write a recommendation letter in support of her application for tenure and promotion, which I am very pleased to do. I have known and worked with Rachel for the past six years since she joined our department here at Southeastern, and I have always considered her an exceptionally valuable asset. Indeed, I was on the committee that originally selected her application from among the many we received and voted to hire her.

Although she made a bit of a slow start, Rachel has recently become one of our most active scholars, with six articles either published or accepted for publication in peer-reviewed journals over the last two years. Her primary emphasis has been on the Native American novel, to which she brings a thoroughly informed and nuanced theoretical perspective, situating it firmly within wider international contexts, such as Latin American magic realism and Euro-American postmodernism. Her achievement in this area is truly impressive and outstanding.

As a teacher, my impression of Rachel is equally laudatory. I know she is always exhaustively prepared for her classes, and projects a demeanor of quiet authority and assured professionalism. Above all, she is interested in challenging the students, many of whom come from a very narrow and limited rural background, with alternative and diverse perspectives on a host of contemporary issues. Several have expressed to me how she convinced them to view matters quite differently than they did before taking her class, and always in the direction of greater tolerance and understanding for those unlike ourselves. On this front alone she makes a major contribution to our department.

Finally, Rachel has also established an solid service record. She is in her second year as a member of the Southeastern Faculty Senate, and before that she served for three years as chair of our Assessment, Planning, and Development Committee, compiling and writing the annual assessment report. This is by far the most important departmental committee, as it oversees all aspects of curriculum development and assessment, potentially charting the course for years to come. In addition, Rachel has been one of the key members of the Native American Symposium Committee, which I chair, helping to

plan and stage the event every other year. For the 2005 and 2007 symposia, Rachel further served as co-editor with me of the published proceedings, reading and commenting on all the papers submitted, and joining in the selection of those to include.

In short, I can recommend Rachel most highly in all three dimensions of academic performance: scholarship., teaching, and service. I firmly believe she is more than deserving of tenure and promotion at this time.

Sincerely,

Mark B. Spencer

Mark B. Spencer
Associate Professor of English and Humanities

20 September 2010

Dear Tenure and Promotion Committee:

I am writing in support of Rachel Tudor's application for tenure and promotion to Associate Professor in the Department of English, Humanities, and Languages. I have known Dr. Tudor since 2004, and she has been an asset to the department of English, Humanities, and Languages, to our students, and to the greater Southeastern Oklahoma State University community. Dr. Tudor is sincerely and deeply interested in the success of our students, and she conscientiously makes every effort to determine how she can best serve the students while drawing their attention to the values and the conflicts that inform Western culture in general and American culture, in particular. As a specialist in Native American literature and culture within the context of American history and literature, and as a Native American herself, she is highly cognizant of the fraught situation that arises when Native American literature is taught as separate and distinct from American literature. She performs her culture's ethos by insightfully pointing to the disparities that exist between Native American and American culture; but she accomplishes this pointing in such a way that one is gently led both to understand the disparities and the idea that since these cultural differences are not necessary but chosen, different choices could be made.

Dr. Tudor's teaching is exemplary. She has been nominated in the past two consecutive years for the Faculty Senate Excellence in Teaching Award for the School of Arts and Sciences. The most recent departmental evaluation of Dr. Tudor's teaching supports those nominations and points, in particular, to the mindful way in which the class is taught and the emphasis that is placed on student success and how to achieve it in the given assignment--constructing PowerPoint slides for ancient humanities. In his assessment letter, a faculty observer positively notes the camaraderie between Dr. Tudor and her students and commends her for the careful way she places the day's work in the context of the course. Her teaching reflects the numerous courses she has taken in the Curriculum Instruction and Development in Technology at Southeastern to hone her skills in creating hybrid courses that draw upon online and in-class activities. She has also participated in numerous leadership development courses and assisted in student crisis interventions.

In terms of curriculum, Dr. Tudor has constructed several new courses for the department including one on Great Books, which she suggested in response to a student survey of desired departmental changes. She also devised the course on Native American literature and worked in tandem with the renowned Native American scholar, Rennard Strickland, who taught a course on our campus at the invitation of OSLEP, or the Oklahoma Scholar-Leadership and Enrichment Program, after Dr. Tudor suggested to me that he would be a

good speaker for OSLEP to consider. As the OSLEP representative on our campus at the time, I took her suggestion to OSLEP and they immediately tendered the invitation to Dr. Strickland to be the OSLEP guest lecturer at Southeastern in 2007, the first OSLEP speaker at Southeastern since the 1990's.

The OSLEP program requires that there be a campus coordinator to work with the visiting scholar to help devise the course and assess student involvement. Dr. Tudor took on this task and executed it successfully. Dr. Strickland then became the keynote speaker at Southeastern's biennial Native American Symposium for 2007, a conference that Dr. Tudor helped to coordinate as a member of the Native American Symposium Committee.

As the narrative of Dr. Tudor's experience with the OSLEP program suggests, her service has been an asset to a community far wider than that of Southeastern alone. By serving on the Native American Symposium committee since 2004 and by making suggestions in terms of theme and speaker more than once, Dr. Tudor has served the greater Southeastern community as well. In 2005 she suggested that the topic be "Native Women in the Arts, Education, and Leadership" and was a key player in seeing to it that Native American radio host Jacqueline Battiste attended the 2005 symposium.

Since 2009, Dr. Tudor has also served as a Faculty Senator, elected by the faculty at large. She has served as Chair of the Assessment, Planning, and Development Committee, the most innovative committee of the English, Humanities, and Languages Department. She has also served on hiring committees and on the Five-Year Program Review Committee that I chaired, in which she made a very valuable written contribution that thoughtfully articulated the teaching mission of the department.

It is perhaps in the area of scholarship in which Dr. Tudor has made a great breakthrough in the year 2010. While she has co-edited the Native American Conference proceedings on two occasions and has had articles accepted for publication before this year, 2010 has been a banner year for numerous publications in a broad array of venues that range from regional publications, to Native American collections, to philosophy journals, all indicative of Dr. Tudor's interest in Native American studies, American literature, humanities, and philosophy. In addition to her teaching, service, and scholarship in the world of academia, Dr. Tudor is also an accomplished artist and poet.

Dr. Tudor's passion for teaching and her commitment to her students' success are matched by the high expectations she has for her own scholarship and university service. She will be a thoughtful contributor to any department that is fortunate enough to hire her. If you have any questions or concerns, I would be happy to visit by phone or email.

Sincerely,

Lisa L. Coleman, Ph.D.
Honors Program Director

DEPARTMENT OF ENGLISH, HUMANITIES, & LANGUAGES

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September 27, 2010

Dear Tenure and Promotion Committee,

I am writing this letter to recommend Dr. Rachel Tudor for tenure and for promotion to Associate Professor. Since August 2004, Dr. Tudor has been a valuable asset to Southeastern Oklahoma State University, to the English, Humanities, and Languages Department (EHL), and to the students.

Dr. Tudor's scholarship interests are rich and varied with seven articles accepted for publication in prestigious journals for the year 2010 as well as publications from previous years of research, including the year 2009. In addition, Dr. Tudor has been invited to present her work at a variety of conferences and symposiums.

In regards to service, Dr. Tudor has been instrumental in the preparation of assessment documents and has participated in work on other committees for the EHL Department. She is a vital member of the department through her service, astute thinking, contributions, and collegiality. However, Dr. Tudor's service extends beyond the department as she currently serves on the Faculty Senate, has served and participated in the Oklahoma Scholar Leadership Enrichment Program (OSLEP), and has been a tireless supporter, worker, and committee member for the Native American Symposium.

Dr. Tudor's teaching is quite effective with solid student evaluations and with two nominations (2008 and 2009) for the SOSU Faculty Senate Teaching Award. In addition, and quite significantly, students benefit from Dr. Tudor's interests, scholarship, and expertise via the variety of courses she teaches for the EHL Department.

As a Native American and as a specialist in Native American culture, history, and literature, Dr. Tudor brings the richness of diversity through her heritage and through her scholarship to Southeastern Oklahoma State University; to the English, Humanities, and Languages Department; to the courses she currently teaches of composition, humanities, literature, and philosophy; and, most importantly, to the students.

As a fellow faculty member and co-worker, I appreciate the opportunity to work with such a fine scholar and educator. Thank you for the opportunity to recommend Dr. Rachel Tudor for tenure and for promotion to Associate Professor.

Sincerely,

Virginia A. Parrish

Virginia A. Parrish, Ph.D.
Associate Professor
English, Humanities, & Languages Department
PMB 4234
Southeastern Oklahoma State University
Durant, Oklahoma 74710
Office phone: 580.745.2594
E-mail: vparrish@se.edu

SOUTHEASTERN
A CENTURY OF BUILDING FUTURES

September 24, 1009

To Whom It May Concern:

In the time that Dr. Rachel Tudor has been a member of our department, I have had numerous opportunities to visit with her, and we have developed a personal as well as a professional friendship. From the first I have found her to be a great conversationalist with a pleasant personality. She has never failed to greet me with a ready smile and a welcoming attitude. Our conversations have been varied, though mostly centered around mutual reading interests, and her outlook and comments are always thought-provoking.

In my language classes students talk about their other courses as part of a chapter theme, and on several occasions students have remarked that they find Dr. Tudor's courses fascinating. Students have also commented that they consider her to be knowledgable in her field, presenting subject matter in a manner that is challenging as well as interesting, and that they look forward to her lectures. Several students have specifically expressed an awakened interest in Native American literature.

Dr. Tudor's work within our department has also been exemplary. Whether addressing us as a committee member or as a department, she is so clear and concise in her presentation that we seldom have any questions as to clarification.

I have tremendous respect for Dr. Tudor as a person, an educator, and a scholar. We are fortunate to have her on our faculty.

Sincerely,

Kim B. McGehee

Kim B. McGehee

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Section Two

TEACHING ACHIEVEMENTS

Honors
Student Evaluations
Faculty Development
Course Syllabi
Student Presentations

DEPARTMENT OF ENGLISH, HUMANITIES, & LANGUAGES

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May 14, 2010

Dr. Rachel Tudor
Assistant Professor
Department of English, Humanities, and Languages
Southeastern Oklahoma State University
1405 N. Fourth Avenue, PMB 4036
Durant, Oklahoma 74701-0609

RE: Peer evaluation

Dear Dr. Tudor:

Per your invitation, I visited your Humanities class (HUM 2113.1) at 8:00 on Monday morning, April 19 in Morrison 304. I am happy to provide you with the following observations concerning that class.

After you briefly introduced me to the class, I took a seat at the rear of the class and began my observation. Your students at that early hour were initially quite quiet and reserved; nevertheless they all appeared to be attentive and receptive. Following the plans on your syllabus, you announced that you were going to review for them "how to make a perfect PowerPoint presentation --or at least one that will earn a passing grade." The class and I appreciated the appended humorous comment.

It was clear that you were well prepared for the class as you demonstrated your familiarity with the technology to be used by the students in their own presentations. My original notes indicate a "solid, even inspirational, use of in-class technology" which is an assessment I am pleased to repeat here. In your demonstration, you included examples of model PowerPoint slides that you had prepared and contrasted them with PowerPoint slides that students had produced in earlier semesters. You also provided concrete guidelines for your students to use in their own presentations, i.e. strong recommendations that there be no more than seven lines on each slide; that each line have no more than seven words; and that the font be easily legible and not more nor less than 24 points in size.

As you gave technical instructions, you simultaneously took advantage of the time to engage your class in a review and discussion of the characters from Greek antiquity that appeared in your PowerPoint presentation: I noted slides and questions concerning Achilles, Hector, the Minotaur, Pandora, Odysseus, Erato, and Hypatia. You then demonstrated even further technological prowess by accessing YouTube to play a trailer from forthcoming feature film *Agora*, which is related to Roman-era Alexandria, Egypt.

After giving a ten-minute, open note, open text quiz that you had announced at the beginning of your presentation, your class divided itself easily into three working groups where they discussed and shared their plans among themselves for their imminent PowerPoint presentations. I noticed that you circulated among all three groups, pausing to check in on their progress, answer questions, and share humor. The interaction appeared comfortable, relaxed, and good-humored on all sides. At the end of

the group-work time, you regained the attention of the class to remind them of their activities in class on the next two meetings for that week.

In all respects, I observed a class that was a model of good pedagogical practice: the instructor was knowledgeable, respectful, humorous, helpful, thoroughly prepared, and technologically proficient; the students were receptive, attentive, courteous, and engaged; and the class time was spent productively in three distinct but interrelated activities. I was especially impressed by the care taken to look ahead to the upcoming activities for the rest of the week. In short, it was an impressive display of teaching skill. My only recommendation, as I mentioned in our brief follow-up visit, would be to speak a bit louder. As you know, I am somewhat hard of hearing and I strained occasionally to understand your speech due to your soft-spoken personal style. I am aware, however, that this "problem" may have been mine alone, and that the students may have had no difficulty at all in hearing you.

Thank you for offering me the opportunity to observe your class. It was a thoroughly enjoyable experience and I congratulate you on a job extremely well done.

Sincerely,

F. Daniel Althoff
Associate Professor

SOUTHEASTERN
A CENTURY OF BUILDING FUTURES

March 9, 2009

I visited Dr. Rachel Tudor's introduction to philosophy class on February 5, 2009. The class began with students separating into randomly selected groups to discuss democratic values in Pericles' Funeral Oration. The follow-up discussion engaged the entire class and synthesized the various groups' ideas with a student compiling a list on the whiteboard.

Dr Tudor's teaching style is Socratic. It successfully led students to think dialectically. Student contributions to the discussion effectively linked the Pericles text to Plato's *Republic*, the major text under consideration, generating an analysis of two very different views of governance. Dr. Tudor managed the discussion very well, eliciting students' ideas where necessary and congratulating students when merited. Over all, students seemed to have read the material and to be familiar with it. Students were also able to connect the ancient texts to current political issues.

Group work can be extremely effective pedagogically and can also pose practical obstacles. Personally I think it's very commendable that Dr. Tudor takes advantage of such an active form of learning. Selecting groups randomly, as was done in this class, is a good practice. I would recommend that groups be seated further apart in the classroom so as not to physically blend one into another. Dr. Tudor might also want to prod the more silent groups during the discussion period.

Over all, I was impressed with the class session. Dr. Tudor's juxtaposition of the Pericles' speech and Plato's ideas on government was inspired and created fresh insights into an old topic. Plato's ideas are fascinating to me, and I was gratified to see that the majority of the class was so engaged in their thinking on these topics. These were intelligent and articulate students. Dr. Tudor's persona is pleasant, congenial, and collegial. She effectively brought the class discussion to a sense of closure that nonetheless provided students the impetus to continue thinking on their way out of and beyond the classroom.

Sincerely,

Dr. John Brett Mischo, Chair

DEPARTMENT OF ENGLISH, HUMANITIES & LANGUAGES
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Peer Classroom Visitation
Dr. Rachel Tudor
Phil 2113.1
Tuesday Feb. 10, 2009
by Randy Prus

I had the opportunity to visit Dr. Tudor's "Introduction to Philosophy" class and was quite impressed by the level of instruction and the energy in the classroom. The topic of the class was the last two books of Plato's *Republic*, with the central focus of class being "what is the practice of philosophy?" and "who is a philosopher?" Of the fifteen or so students present that day, at least half of them participated actively in the discussion. It was clear that Dr. Tudor knew the text thoroughly, but I was equally impressed by the students' ability to locate passages and to bring those passages into the discussion. They were equally adept at making connections between the ideas in the text and examples from contemporary culture, mostly film and politics. Because the class was focused on the end of the *Republic*, it seems clear that this level of investigation typifies the class as several of the references were to earlier chapters and earlier discussions from previous classes. In summary, Dr. Tudor does an excellent job of practicing philosophy among a group of fledgling philosophers.

Southeastern
OKLAHOMA STATE UNIVERSITY
DEPARTMENT OF ENGLISH,
HUMANITIES, AND LANGUAGES

February 11, 2007

To Whom It May Concern:

On December 6, 2006, I visited Professor Robert Tudor's Intro to Philosophy class. The class was devoted to Orwell's *1984* and followed a discussion format. By the end of the class period the great majority of students had volunteered comments on the issues raised, a very positive accomplishment, one that testifies to student engagement with the material, and one based on Dr. Tudor's designing a brief, generic writing assignment to be completed prior to class by each student. The two-fold assignment used regularly during the semester asks students to respond to two prompts: 1) "The most engaging idea in this section is ..." and 2) "This idea is important because ...". I think this is a wonderful way to motivate students and to generate their active, personal engagement. It leads well into successful discussion periods. Students were genuinely engaged in discussing *1984* as it related to their lives and to current social and political issues.

A follow-up discussion between Dr. Tudor and myself focused positively on the importance of developing students' critical thinking, the complexities of managing class discussions, on syllabus content involving grading policies and procedures, and on course text selection.

My visit to Dr. Tudor's class was a very positive one. I was especially impressed by his students' willingness to address the philosophical issues raised and also by their respect for one another's viewpoints.

Sincerely,

John Brett Mischo
Professor and Chair

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Peer Classroom Visitation
Dr. R.J. Tudor
Hum 2113.3 Spring '06
9:30 class Tuesday April 11, 2006
by Randy Prus

I had the opportunity to visit Dr. Tudor's 9:30 Humanities class on Tuesday April 11, 2006. The class began with a ten-minute quiz on the first four books of the *Aeneid*. Dr. Tudor then proceeded to lead a discussion on the quiz as a way to explore the complexities of the text. From the particulars of specific moments in the text, Dr. Tudor and several students were able to make broader connections to the *Aeneid* as well as to an earlier text in the course Homer's *Odyssey*. Ultimate questions, central to a Humanities course, such as Fate *versus* Free Will, the concept of Justice, and the role and representation of women, were raised and situated within the differences of Greek and Roman culture. Students who chose to participate did so in an energetic and learned manner. Dr. Tudor is certainly knowledgeable in field and demonstrates the appropriate pedagogy towards the humanities. If I do have a concern--and it's minor--it has to do with the syllabus and the timing and tempo of the course. There seemed to be a gap of several weeks between the syllabus and the material covered, but I'm sure there were circumstances for this gap. Overall, based on a single visit, Dr. Tudor managed the class well and the material fit the course description and the purpose of general education.

DEPARTMENT CHAIR'S SUMMARY

English, Humanities, & Languages Department Standard Course Evaluation Form

Semester __**Fall 2008**__ Course Number __**HUM 2113**__ Section Number _____

Please answer the following questions as honestly and concretely as possible. If you need more space please use the back of this sheet. Please Note: Faculty do not have access to student evaluations until after grades are submitted.

Total Student Responses: 14

1 What did you like best about this course and why?

Responses referred to Greek mythology, the value of class discussions, and the instructor's knowledge of the material.

2 What academic aspects of this course would you change and why?

Students' only issue was with the volume of reading.

3 Did you find the feedback the instructor gave you on your work to be helpful? Why or why not?

Responses were overwhelmingly positive.

4 What are the most important things you learned in this course?

Students cited learning about "different cultures" and learning to critically question ideas.

5 If one of your friends asked you whether he or she should take this course from this instructor, what advice would you give?

The responses were overwhelmingly positive.

Fall 2010
Course Syllabus
Composition 1213.1
MWF 9-9:50; M 302

Dr. Rachel Tudor
Office: M 324
Email: rtudor@se.edu
Phone: x2588
Office hours: M 12-4: TR 1:30-5:00 & by appointment

Course Description

Composition 1213 is a course in critical and persuasive writing using critical thinking and research. Expository essays (*a detailed description of a theory, problem, or proposal discussing the issues involved, or a commentary on a written text discussing its meaning and implications*), quizzes, PowerPoint presentations, essay exams, and a research paper are required. Blackboard assignments will consist of a variety of skills-building exercises such as locating information on the internet, posting responses on Blackboard, and responding to postings by your classmates.

Instructional Objectives

This course builds upon skills developed in English 1113. Students will be evaluated upon their ability to:

- Write effective persuasive arguments
- Write essays requiring reliable evidence
- Evaluate and use library and internet sources
- Make stylistic choices suited to audience and purpose
- Summarize texts
- Synthesize information and ideas
- Engage in critical thinking and problem-solving

The above-listed skills are essential to success in your personal and professional life. This course is designed to help you accomplish your life's goals through reading and writing about stories that deal with the timeless challenges of life.

Course Content

Students will write at least 7,500 words of polished writing. The class will include workshop and well as traditional lecture format. Please keep in mind, that while your grades are confidential, your written texts are subject to peer evaluation and public comment.

This course is designed to help you accomplish these objectives through writing about a diverse and challenging collection of representative texts. Therefore, do not expect to agree with all of the views you will encounter this semester. Keep in mind, however, that one of the purposes of a college education is to learn how to encounter the unfamiliar, even the disagreeable, with poise and an inquisitive mind. Please make every effort to take the time to explore the ideas you encounter through research and reflection. This class may result in personal as well as academic growth if you take the reading and writing assignments seriously, and put forth your best effort to understand and be understood.

Required Textbooks and Materials

Lind, L.R. Ed. Ten Greek Plays in Contemporary Translations.
Belanoff, Pat, and Betsy Rorschach, Mia Oberlink. The Right Handbook. 2nd ed.
Blue book & black ink pen
College-level dictionary
Portfolio folder

Helpful Sources

Hamilton, Edith. The Greek Way. (Library reserve)
Hesiod. Theogony and Works and Days.
Check External Sources on Blackboard for an extensive list of pertinent links
Check Course Reserve in Library for a collection of essays on Sophocles

Grading Policy

Quizzes: 100 pts (10%)
Workshop Journal (peer revisions): 100 (10%)

PowerPoint paper: 100 pts (10%)
PowerPoint presentation: 100 pts (10%)
Annotated Bibliography for Research Paper: 100 pts (10%)
Smarthinking Consultation: 100 pts (10%)
Research Paper: 200 pts (20%)
Final Essay Exam: 100 pts (10%)
Completion of Blackboard Assignments: 100 pts (10%)

Bonus points (up to 100) are awarded for exemplary participation and classroom demeanor—texting or failure to turn your phone off during class will disqualify you from being awarded bonus points for the semester.

900-1000=A
800-899=B
700-799=C
600-699=D
0-599=F

I reserve the right to refuse to accept late papers. Please contact me if you have a legitimate, documented emergency that would warrant your assignment's tardiness.

Attendance is mandatory. Your first two absences are free—subsequent absences will result in a letter grade deduction from your final grade unless you provide a legitimate, documented excuse for your absence. Tardiness in excess of five minutes counts as an absence.

Grades are the measure of your performance in the course. I realize that everyone would prefer to receive an *A*. However, if everyone received an *A* regardless of performance, then the process of evaluation would be meaningless. The letter *C* represents the average grade in the class. *C* is not a failing grade. By definition, *C* represents that a student has demonstrated sufficient competence to proceed to the next level of academic achievement. A frequently asked question from a student receiving a *C* is, "What did I do wrong?" It is not necessary to do anything wrong to receive a grade of *C*. If you made an error or demonstrated unfamiliarity with the material or an inability to complete an assignment, you will receive a grade of *D*. A grade of *D* will be accompanied with an explanation of your error. A grade of *B*, on the other hand, indicates that your work exceeded the minimum standard requirement. A grade of *B* will often be accompanied with an indication of how your work exceeded expectations. The most coveted grade, *A*, is reserved for truly deserving students. The only way to honor their accomplishment is with a mark that has value because it is rare. Grades do not necessarily reflect how much effort you put into a project. There is no way a professor may know how much effort a student makes. We are only able to evaluate the finished product.

Quizzes

The purpose of quizzes is to help you learn to focus on the most important information in the material that you read. Quizzes encourage students to read carefully and thoughtfully, and to remember the information they have acquired. They also provide immediate feedback as to how well you understand the material and concepts. For example, if you do poorly on the quizzes, you should spend more time preparing or revise your study habits. Your quizzes will also function as a heuristic for classroom discussion and comment. You will be informed of the specific reading material a quiz will cover. In addition, you should take careful and complete notes in class because you are also responsible for any information given in lecture. Be advised that some students do poorly on quizzes until they become acquainted with the format. Please do not be discouraged, but encouraged to improve your performance on subsequent quizzes. We learn by our mistakes as well as our successes.

PowerPoint Presentation and Paper

Your paper must be 3-4 typed, double-spaced pages, 12-point Times New Roman font, MLA formatted with a *Works Cited* page documenting a minimum of three reputable sources (excluding texts used in class). The topic of your PowerPoint Presentation is an exposition of one of the plays from Ten Greek Plays. The PowerPoint presentation must contain 8-10 slides with images and text.

Workshop Journal

Some of the assignments require you to collaborate with your classmates. You are responsible for documenting who you collaborated with and your contributions to the group. Your journal should be as detailed as possible because your credit is based on your documentation of your participation. Keep in mind that your particular journal should agree with your classmates' journals.

Essay Exam

The purpose of the essay exam is to evaluate your understanding of the material covered and your ability to articulate your understanding in cogent and lucid prose. You will be given sample essay exam questions in advance of the exam. However, the best way to prepare for an essay exam is to attend class regularly and make a habit of reviewing your class notes. Please note that the questions deal with the texts read as well as lecture and class discussion. The exam is comprehensive.

Annotated Bibliography

Your annotated bibliography is an annotated list of the books and articles you have consulted in preparation for composing your research paper. A minimum of ten sources is required to earn full credit for this assignment. Each citation must be in correct MLA format and contain a 150-200 word evaluation of the source.

Smarthinking

Smarthinking is your online writing resource. You are required to submit a copy of Smarthinking's suggested revisions of your research paper. This means that you need to complete and submit a draft of your paper to Smarthinking at least three weeks before the end of the semester. Your final research paper must indicate that you made substantive improvements in your paper.

Research Paper

The purpose of your research paper is to demonstrate your ability to critically think about a concept and render an informed exposition in a cogent and logical manner. Your essay must be 6-8 page typed, double-spaced, 12-point Times New Roman font, MLA formatted with a minimum of three reputable sources (excluding texts used in class). You may use books from the library or available on NetLibrary as well as scholarly articles found using EbscoHost or FirstSearch (links available on the Library Home page). Do NOT us Wikipedia. Wikipedia is not a reputable source and any information in your paper based on it will be dismissed without credit. However, you are encouraged to use a reputable encyclopedia, such as the Encyclopedia Britannica. Your research paper should be fully documented with parenthetical references and a *Works Cited* page. Links are available in *External Links* that provide guidance to composing a formal research paper. The topic of your research paper must focus on one or more of the plays studied this semester. While I expect you to write in standard edited English, I will also evaluate your essay for rhetorical (your sense of audience and purpose) and substantive (research, analysis, and originality) content.

Portfolio

You are responsible for all of your graded assignments. All of your graded assignments are to be returned in a portfolio before you will be allowed to take your final exam.

Classroom Etiquette

The classroom should be a safe place to discuss pertinent issues in a collegial and productive manner with respect and courtesy toward one another. I trust you to help me keep it a safe and hallowed space for learning. If someone says something that upsets you, excuse yourself and leave the classroom to compose yourself. Avoid using sexist, racist, or threatening language. I know that civility is not effectively modeled for you in the media, but the classroom is not the free-for-all format of Fox news or of the ubiquitous reality shows on television. If you want to see an example of civility while discussing controversial and important issues, watch *The News Hour* on PBS (also available online at pbs.com). The university is a forum for ideas, not bickering. Practice the art of listening instead of waiting to speak.

English, Humanities, and Languages, Department Policy on Academic Integrity

Using another's intellectual property and representing it as one's own violates academic integrity and is known as *plagiarism*. Academic Dishonesty also includes "cheating" on exams or other assignments, whether by copying from another student, using unauthorized study materials or methods, or by supplying answers to another student. Regarding the violation of academic integrity, faculty members may impose penalties, including, but not limited to:

- Requesting that the student withdraw from the course;
- Reducing or changing a grade in the course, a test, and assignment or other academic work;
- Assigning the student additional academic work not required of other students in the course;
- Assigning a failing grade and informing the student of their right to appeal through the Academic Appeals Committee;
- Referring the matter to the Dean of Students as a violation of the University's Student Code of Conduct.

Repeat offenses could terminate the student's standing in the department and in the university. Faculty members are entitled to have additional guidelines on academic integrity specific to their course settings. (See Student Handbook Section D.1 (http://www.se.edu/slife/handbook/Student_Handbook.pdf).

University ADA compliance policy

Any student needing special accommodations due to a disability should contact the Coordinator of Student Disability Services, Student Union, Suite 204 or call (580) 745-2254 (TDD# 745-2704). It is the responsibility of each student to make an official request for accommodations to the Coordinator.

Course Schedule: *Please note that you are expected to have read and be prepared to discuss or be quizzed over the material on the day indicated. For example, you will be expected to have read the Michael Dorris essay (given August 16th) and be prepared to discuss or be quizzed over it in class on August 18th.*

Check Blackboard for specific dates and assignments.

You are responsible for checking Blackboard's *Announcements* regularly to keep appraised of current assignments and readings.

Caveat: All items on syllabus are subject to amendment.

Fall 2010
Course Syllabus
Philosophy 2113.1
TT: 11-12:15; M 301

Dr. Rachel Tudor
Office: M324
Email: rtudor@se.edu
Phone: (580) 745-2588
Office hours: M 12-4: TR 1:30-5:00 & by appointment

Course Description

Philosophy 2113 is a study of philosophical thought as an approach to life and a survey of major value systems. Socrates said that the purpose of philosophy is to learn how to be happy. Therefore, this course pays special attention to philosophical approaches and inquires into the nature of happiness and the "good life" as well as the role of consciousness and ethics in the pursuit of happiness. Students are required to analyze, interpret, and discuss those ideas and events in a cogent and collegial manner. Expository essays (*a detailed description of a theory, problem, or proposal discussing the issues involved, or a commentary on a written text discussing its meaning and implications*), essay exams, quizzes, and a research paper are required.

Instructional Objectives

Students will be evaluated upon their ability to:

- ✓ Exhibit an objective approach to philosophical inquiry
- ✓ Logically analyze and critique philosophical arguments
- ✓ Identify and avoid logical fallacies
- ✓ Construct philosophical arguments in formal prose
- ✓ Discuss philosophy's influence on our society
- ✓ Compare and evaluate various philosophical traditions
- ✓ Evaluate and use library and internet sources

The above-listed skills are essential to success in your personal and professional life. This course is designed to help you accomplish your life's goals through reading, writing about, and discussing the some of the most prescient thinkers in history.

Course Content

This course is designed to help you accomplish these objectives through writing about a diverse and challenging collection of representative texts. Therefore, do not expect to agree with all of the views you will encounter this semester. Keep in mind, however, that one of the purposes of a college education is to learn how to encounter the unfamiliar, even the disagreeable, with poise and an inquisitive mind. Please make every effort to take the time to explore the ideas you encounter through research and reflection. This class may result in personal as well as academic growth if you take the reading and writing assignments seriously, and put forth your best effort to understand and be understood.

Emphasis is placed on reading primary texts as opposed to summaries, abbreviated excerpts, interpretations, or paraphrases. For that reason, it is important to schedule plenty of time to read and think about the books you will be reading. If you are unaccustomed to reading regularly, the volume of reading may seem intimidating. But if you consider this an opportunity for you to develop mature reading habits instead of as a burden, you will enjoy the class more and learn a new habit that will serve you well.

Required Textbooks and Materials

The Republic. Trans. Tom Griffith
Basic Writings of Nietzsche. Trans. Walter Kaufmann
Nineteen Eighty-Four. George Orwell
Blue book & black ink pen
College-level dictionary
Portfolio folder

Grading Policy

Quizzes: 100 pts (10%)
Presentation paper: 100 pts (10%)
Midterm Exam: 100 pts (10%)
Annotated Bibliography for Research Paper: 100 pts (10%)
Smarthinking Revision of Research Paper 100 pts (10%)

Research Paper: 200 pts (20%)
Final Essay Exam: 200 pts (20%)
Completion of Blackboard Assignments: 100 pts (10%)

900-1000=A
800-899=B
700-799=C
600-699=D
0-599=F

Bonus points (up to 100) are awarded for exemplary participation and classroom demeanor—texting or failure to turn your phone off during class will disqualify you from earning bonus points for the semester.

I reserve the right to refuse to accept late papers. Please contact me if you have a legitimate, documented emergency that would warrant your assignment's tardiness.

Attendance is mandatory. Your first two absences are free—subsequent absences will result in a letter grade deduction from your final grade unless you provide a legitimate, documented excuse for your absence. Tardiness in excess of five minutes counts as an absence.

Quizzes

The purpose of quizzes is to help you learn to focus on the most important information in the material that you read. Quizzes encourage students to read carefully and thoughtfully, and to remember the information they have acquired. They also provide immediate feedback as to how well you understand the material and concepts. For example, if you do poorly on the quizzes, you should spend more time preparing or revise your study habits. Your quizzes will also function as a heuristic for classroom discussion and comment. You will be informed of the specific reading material a quiz will cover. In addition, you should take careful and complete notes in class because you are also responsible for any information given in lecture. Be advised that some students do poorly on quizzes until they become acquainted with the format. Please do not be discouraged, but encouraged to improve your performance on subsequent quizzes. We learn by our mistakes as well as our successes.

Essay Exam

The purpose of the essay exam is to evaluate your understanding of the material covered and your ability to articulate your understanding in cogent and lucid prose. You will be given sample essay exam questions in advance of the exam. However, the best way to prepare for an essay exam is to attend class regularly and make a habit of reviewing your class notes. Please note that the questions deal with the texts read as well as lecture and class discussion.

Annotated Bibliography

Your annotated bibliography is an annotated list of the books and articles you have consulted in preparation for composing your research paper. A minimum of ten sources is required to earn full credit for this assignment. Each citation must be in correct MLA format and contain a 150-200 word evaluation of the source.

Smarthinking

Smarthinking is your online writing resource. You are required to submit a copy of Smarthinking's suggested revisions of your research paper. This means that you need to complete and submit a draft of your paper to Smarthinking at least three weeks before the end of the semester. Your final research paper must indicate that you made substantive improvements in your paper.

Research Paper

The purpose of your research paper is to demonstrate your ability to critically think about a concept and render an informed exposition in a cogent and logical manner. Your essay must be 5-6 page typed, double-spaced, 12-point Times New Roman font, MLA formatted with a minimum of three reputable sources (excluding texts used in class). You may use books from the library or available on NetLibrary as well as scholarly articles found using EbscoHost or FirstSearch (links available on the Library Home page). Do NOT us Wikipedia. Wikipedia is not a reputable source and any information in your paper based on it will be dismissed without credit. However, you are encouraged to use a reputable encyclopedia, such as the Encyclopedia Britannica. Your research paper should be fully documented with parenthetical references and a *Works Cited* page. Links are available in *External Links* that provide guidance to composing a formal research paper. While I expect you to write in standard edited English, I will also evaluate your essay for rhetorical (your sense of audience and purpose) and substantive (research, analysis, and originality) content. You will be expected to present your particular point of view on your selected topic. If, for example, you are writing about the topic of *justice*, you should, in addition to defining the subject matter, state your opinion on the subject and support your position with clearly articulated reasons. Your library contains numerous reference works, primary and secondary texts, journals, and Internet resources for you to use in your research. You will find the following dictionaries valuable: *Dictionary of Theories*, *Combridge Dictionary of*

Philosophy, Dictionary of the History of Ideas, A World of Ideas: A Dictionary of Important Theories, Concepts, Beliefs and Thinkers. Do not forget to also consult the *Oxford English Dictionary* (OED) for information regarding the history and use of the term you are writing about. All topics must be approved. Religious topics fall outside the purview of philosophy—just as papers on alchemy fall outside the purview of a chemistry class. Finally, I encourage you to consult the staff in the Writing Center (also located in the library building) for additional assistance.

Your research paper is the single most important assignment of the semester. It is your opportunity to demonstrate the skills you have mastered during the semester. You are encouraged to begin the project as soon as possible.

Portfolio

You are responsible for all of your graded assignments. All of your graded assignments are to be returned in a portfolio before you will be allowed to take your final exam.

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- Assigning the student additional academic work not required of other students in the course;
- Assigning a failing grade and informing the student of their right to appeal through the Academic Appeals Committee;
- Referring the matter to the Dean of Students as a violation of the University's Student Code of Conduct.

Repeat offenses could terminate the student's standing in the department and in the university. Faculty members are entitled to have additional guidelines on academic integrity specific to their course settings. (See Student Handbook Section D.1 (http://www.se.edu/slife/handbook/Student_Handbook.pdf).

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Course Schedule: Please note that you are expected to have read and be prepared to discuss or be quizzed over the material on the day indicated. For example, you will be expected to have read the Michael Dorris essay (given August 17th) and be prepared to discuss or be quizzed over it in class on August 19th.

Check Blackboard for specific dates and assignments.

You are responsible for checking Blackboard's *Announcements* regularly to keep appraised of current assignments and readings.

Please note that additional relevant reading material in the form of handouts or downloads on Blackboard will be assigned periodically. In addition, it is advisable to think of the *Course Schedule* more in terms of a map of where we are headed than a calendar of when we will arrive at any given topic.

You are responsible for checking Blackboard's *Announcements* regularly to keep appraised of assignments and readings.

Caveat: All items on syllabus are subject to amendment.

THE SLOAN CONSORTIUM
A Consortium of Institutions and Organizations
Committed to Quality Online Education

Certificate of Completion

Rachel Tudor

successfully completed the Sloan-C Workshop

Getting Started: The First Step Toward Online Teaching

September 2009

Kathleen S. Ives, D.M.
Director, Online Education
Associate Executive Director

CENTER FOR INSTRUCTIONAL DEVELOPMENT AND TECHNOLOGY

SOUTHEASTERN OKLAHOMA STATE UNIVERSITY

RACHEL TUDOR

Completed Two (2) Clock Hours of Professional Development in

TeacherTube
Blackboard Discussion Forums – Hints and Tips

NOVEMBER 3 – 6, 2008

Ann Haycock, Ph.D.
Director

Ellen Hendrix, M.Ed.
Educational Technology Specialist

SOUTHEASTERN
A CENTURY OF BUILDING FUTURES

Section Three

RESEARCH & SCHOLARSHIP

University Symposiums
State Conferences
Regional Conferences

Tenure Application Vita

Rachel Tudor

Assistant Professor
Department of English, Humanities, and Languages
Southeastern Oklahoma State University
1405 N. Fourth Avenue
Durant, Ok 74701
580.745.2588
rtudor@se.edu

Education

2000 Ph.D. English, University of Oklahoma

Concentration: *American and Native American Literature & Modernity and Theory.*

1994 M.A. Humanities, University of Houston-Clear Lake

Concentration: *Philosophy*

1991 B.A. Multi-Cultural Studies, University of Houston-Clear Lake

Concentration: *History*

Academic Teaching Experience

2004-Present Assistant Professor of English and Humanities, Southeastern Oklahoma State University

2002-2004 Professor of Humanities, College of the Mainland

2001-2002 Visiting Assistant Professor of English, University of Idaho

2000-2001 Post-Doctoral Lectureship, Meritoriously Awarded Position, University of Oklahoma

1997-2000 Teaching Associate, University of Oklahoma

1995-1997 Teaching Assistant, University of Oklahoma

Professional Interests

Philosophy
Humanities
Modernity and Theory
American and Native American Literature

Selected Committees and Special Assignments

Southeastern Oklahoma State University

2010-Faculty Senate Personnel Policies Committee

2009- Present Faculty Senate

2009-2010 Faculty Senate Planning Committee

2007-2010 Chair, Assessment, Planning, and Development Committee, Department of English, Humanities, and Languages

- Composed yearly assessment report for the department
- Compiled, distributed, and tabulated department assessment of upper-level capstone student papers
- Compiled, distributed, and tabulated department assessment of junior-level student papers
- Schedule meetings and distribute meeting agenda

2007 Oklahoma Scholar Leadership Enrichment Program

- Recommended Dr. Rennard Strickland as speaker
- Helped Dr. Strickland prepare a course curriculum and syllabus for program
- Served as Local Director and Supervising Professor of Dr. Strickland's course
- Graded student presentations and papers

2004-Present Assessment, Planning, and Development Committee, Department of English, Humanities, and Languages

- Evaluated upper-level capstone student papers
- Evaluated junior-level student papers
- Participated in regular meetings and deliberations of committee

2004-2010 Native American Symposium Committee

- Moderate panels
- Edited the 6th and 7th symposium proceedings
- Assisted in selection of themes and speakers

- Recommend the theme of Native American Women in the Arts, Education, and Leadership for the 6th Symposium
- Arranged for Native American radio host Jacqueline Battiste to attend 2005 symposium
- Provided transportation for speakers and guests to and from hotels and Dallas Airport

2004-Present Hiring Committee

- Reviewed applications and Vita's of prospective faculty members
- Interviewed prospective faculty
- Participated in deliberations and evaluations of applicants

2004-Present, Five-Year Program Review Committee

- Participated in Review of Curriculum
- Reviewed pertinent paperwork
- Participated in interviews with outside reviewer

College of the Mainland

2002-2004 Multi-Cultural Team

- Organized multicultural activities on campus
- Designed and posted advertisements of events
- Invited speakers to campus
- Hosted guest speakers on campus
- Reserved facilities for events and schedule activities

2002-2004 Curriculum Committee

- Assisted in efforts to ensure college curriculum aligns with Texas *Academic Course Manual*
- Reviewed new course proposals

2002-2004 Estrella Award Committee

- Reviewed nominees and applications for award to honor outstanding Hispanic student leaders in the community

University of Idaho

2001-2002 Native American Advisory Board

- Advised on issues important to the Native American community

- Liaison between faculty and local Native American tribes

Awards and Honors

2009 Nominee, Teaching Award, Southeastern Oklahoma State University

2008 Nominee, Teaching Award, Southeastern Oklahoma State University

2003 Nominee, Teacher of the Year, College of the Mainland

2000 Writer of the Year, Wordcraft Circle of Native Writers and Storytellers

2000 Post-Doctoral Lectureship, University of Oklahoma

2000 Residential Writing Fellowship, Virginia Center for the Creative Arts

Professional Memberships

- Modern Language Association
- Wordcraft Circle of Native Writers and Storytellers

Effective Teaching

Internet Course

Humanities 1213 *Ancient to Medieval*

Blackboard Courses

English 1113 *Intro to Composition*

English 1213 *Intro to Composition II*

Humanities 1213 *Ancient to Medieval*

Philosophy 1213 *Intro to Philosophy*

New Courses

Oklahoma Scholar Leadership Enrichment Program: *Native American Life, Law, and Literature*

This course was created with the assistance of the renowned Native American legal scholar Dr. Rennard Strickland and introduces students to current events in Native American law, life, and literature through the prism of American jurisprudence.

English 4853 *Great Books*

English 4563/5103 *Native American Literature*

Other Courses at Southeastern

English 1113 *Intro to Composition*

English 1213 *Intro to Composition II*

English 2313 *Intro to Literature*

English 4563/5103 *Native American Literature*

Humanities 1213 *Ancient to Medieval*

Philosophy 1213 *Intro to Philosophy*

Courses Taught at College of the Mainland

English 1301 *Composition and Rhetoric in Communication*

English 1302 *Composition and Reading*

English 2328 *American Literature II*

Humanities 1301 *Ancient to Medieval*

Humanities 1302 *Renaissance to Modern*

Philosophy 2306 *Ethics*

Courses Taught at the University of Idaho

English 208 *Personal and Expository Writing*

English 484 *American Indian Literature*

English 295 *American Indian Drama*

English 380 *Ethnic Literature*

Courses Taught at the University of Oklahoma

English 2223 *Poetry*

English 1113 *College Composition I*

English 1213 *College Composition II*

English 2213 *Introduction to Fiction*

Publications

Articles:

2010 "Finding Meaning in N. Scott Momaday's *House Made of Dawn*." *Southwestern American Literature*. (revision requested)

2010 "The Ethics and Ethos of Eighteenth-Century British Literature." *ASEBL Journal* (accepted, publication pending).

2010 "Pearl: A Study in Memoir and First Person Narrative Poetry." *Dieses* (accepted, publication pending)

2010 "*The Ancient Child* and *House Made of Dawn*: A New Interpretation." In *Diasporic Consciousness: Literature From the Postcolonial World*. Dr. Smirti Singh, editor. (accepted, publication pending)

2010 "A Reading of Jonathan Swift's 'A Modest Proposal' Using Roman Jakobson's Poetic Function." *The Atrium* (accepted, publication pending)

2010 "Romantic Voyeurism and the Idea of the Savage." *The Texas Review*. (accepted, publication pending)

2010 "Memoir as Quest: Sara Suleri's *Meatless Days*." *Research and Criticism*. (Fall 2010)

2010 "Latin American Magical Realism and the Native American Novel." *Teaching American Literature: A Journal of Theory and Practice* Spring/Summer 2010

2009 "Historical and Experiential Postmodernism: Native American and Euro-American." *Journal of Contemporary Thought*. Winter 2009

Editor:

2008 Co-Editor. Symposium *Proceedings*. "Sixty-Seven Nations and Counting: Proceedings of the Seventh Native American Symposium"

2006 Co-Editor. Symposium *Proceedings*. "Native Women in the Arts, Education, and Leadership: Proceedings of the Sixth Native American Symposium"

Book Reviews:

1997 Book Review. *Outlaws, Renegades, and Saints: Diary of a Mixed-Up Halfbreed*. Tiffany Midge. *World Literature Today*. Winter, 1997

1996 Book Review. *Deadly Medicine*. Peter C. Mancall. *American Indian Libraries Newsletter*. Winter 1996

1995 Book Review. *Shadow Distance: A Gerald Vizenor Reader*. Comp. A. Robert Lee. *American Indian Libraries Newsletter*. Spring, 1995

Creative:

2007 Open-Mic Chapbook. *Alien Nations*

2005 Open-Mic Chapbook. *Diaspora*

Professional Activities

2010 Presentation. "Modern Media's Translation of Greece's Atavistic Myths."13th Annual McCleary Interdisciplinary Symposium. Texas Southern University (forthcoming)

2009 Presentation. "Native American Protest Fiction." 11th Annual McCleary Interdisciplinary Symposium. Texas Southern University

2005 Presentation. "The Lynching of Ward Churchill." Sixth Annual Native American Symposium. Southeastern Oklahoma State University

2005 Art Exhibit. "Kachinas and Gourds." Centre Art Gallery, Southeastern Oklahoma State University, Juried Art Show

1996 Presentation. "What is Native American Literature?" Southwest/Texas Popular Culture Association, Regional Meeting, Oklahoma State University, Stillwater, Oklahoma

Professional Training and Continuing Education

2009 PowerPoint to Windows Media Player, Center for Instructional Development and Training, Southeastern Oklahoma State University

2009 SMARTBoard Basics, Center for Instructional Development and Training, Southeastern Oklahoma State University

2009 Getting Started: Toward Online Teaching, The Sloan Consortium

2009 Blackboard Assessments, Center for Instructional Development and Training, Southeastern Oklahoma State University

2009 PowerPoint to Windows Media Video, Center for Instructional Development and Training, Southeastern Oklahoma State University

2009 Respectful Workplace, Southeastern Organizational Leadership Development, Southeastern Oklahoma State University

2009 Legal Aspects of the Faculty, Southeastern Organizational Leadership Development, Southeastern Oklahoma State University

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Historical and Experiential Postmodernism: Native American and Euro-American

The different historical and cultural matrices from which the Native American intellectual tradition springs and that of European and American postmodernism is succinctly illustrated by David Harvey's explanation of the process of "creative destruction" in modernism. Harvey explains that:

> The image of 'creative destruction' is very important to understanding modernity precisely because it derived from the practical dilemmas that faced the implementation of the modernist project. How could a new world be created, . . . without destroying much that had gone before? (emphasis added, 16).

At this point, Harvey cites Berman's and Lukács's example of Faust: "Prepared to eliminate everything and everyone who stands in the way of the realization of his sublime vision, Faust, to his own ultimate horror, deploys Mephistopheles to kill a much loved old couple who lived in a small cottage by the sea-shore for no other reason than the fact that they do not fit in with the master plan . . ." (16). Thus, according to Berman, "the very process of development, even as it transforms the wasteland into a thriving, physical and social space, recreated the wasteland inside of the developer himself. This is how the tragedy of development works" (16). In America, Native Americans are the ones displaced and killed in order to create this "New World," while Euro-Americans are the ones who are dealing with the psychic cost of burning down "the cottage by the sea. . . and killing." These different historical and cultural matrices have caused different psychical maladies, as well as different intellectual and philosophical traditions. Louis Owens, in Other Destinies, defines, for example, the difference between being "alienated" and being a "postmodern schizophrenic." Native Americans are "alienated" to the degree that their "coherent sense of self" and "centered sense of personal identity" through their respective tribal communities have been usurped by the colonizing process (131). Euro-Americans, on the other hand, are "postmodern schizophrenic" to the degree that they are "unable to unify the past, present, and future" as a consequence of the fragmented nature of their colonizing society (131).

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In order to understand postmodernism, one also has to know its origins in modernism. Sanford Schwartz's Matrix of Modernism explores the philosophical and cultural influences that went into creating the phenomenon known as modernism. Culturally, Schwartz identifies two books, Sir James George Frazer's The Golden Bough (1922) and Sigmund Freud's Totem and Taboo (1918), as having had a tremendous impact on changing nineteenth-century Enlightenment notions about the inevitable progress and natural superiority of Western civilization over other cultures through their emphasis upon the "common foundations of all cultures, past and present, Western and non-Western, in an unchanging system of ritual and psychic structure" (5). Philosophically, Schwartz identifies Henri Bergson and Frederick Nietzsche as instrumental in influencing the development of modern literature. Bergson taught that "beneath the level of ordinary awareness there is the deeper consciousness that we generally overlook. And it is here, in this dynamic temporal flux, that we are liberated from the habits of everyday life and restored to our own humanity" (27). And, that "contrary to traditional beliefs, the intellect is designed not to find a preexisting reality behind the sensory flux but to project a useful grid upon it" (28). Thus, modernist writers write in order to liberate themselves from everyday, mundane social conventions in order to act, feel, and think for themselves; and to search for an authentic humanity beneath the surface that they can project onto surface reality. T.S. Eliot, one of the high priests of literary modernism, attended Bergson's lectures

regularly in 1910 and 1911 (31). Ezra Pound, another modernist literary giant, was influenced by Nietzsche. Schwartz identifies Nietzsche's claim that truth is "a movable host of metaphors, metonymies, and anthromorphisms. . . a sum of human relations which have been poetically and rhetorically intensified, transferred, and embellished, and which, after long usage, seem to people to be fixed, canonical, and binding". . .[but are really only] "illusions we have forgotten are illusions" as Pound's lodestar (77). Schwartz writes, "Pound constantly searches for 'tensional' constructs that hold together abstraction and sensation, identity and difference, and these tensional constructs are central to his works" (86). Schwartz asserts that Eliot and Pound may not have originally intended to disassociate art from life, but it occurred because "it is precisely through its capacity to detach us from ordinary life that art performs its existential function" (112). Further, in striving to understand a work of art through the "structure of the world he has made" the subjective life of the author is lost (172); and, consequently, we have modernist poetry, like Eliot's, in which people appear as "mere objects rather than fully human subjects" (189), and Pound's shameful endorsement of fascism.

Modernist literary conventions that treated people as objects rather than subjects and that used art as a hegemonic instrument, led, according to Peter Burger, to the development of the avant-garde. As a matter of fact, in Burger's and Habermas's view, it may be considered as a type of ineffectual "reformation" (in the sense of the Protestant attempt to reform the Catholic Church) of modernism, or as Habermas prefers to refer to it, "the project of Enlightenment," to break down the barrier between life and art. However, in the final analysis, Burger does not believe art can ever be "reintegrated into the life praxis" of a "bourgeois society" (Jochen Schulte-Sasse's Forward to Burger's Theory of the Avant-Garde, xliii). The legacy of the avant-garde movement is that although

they failed to break down the barrier between life and art by destroying art as an institution, they were able to overthrow any one school's hegemony over art, which is one of the sources of postmodernism's pluralism (87).

Andreas Huyssen's "Great Divide" in After the Great Divide: Modernism, Mass Culture, and Postmodernism is the breach between "high art and mass culture" (viii). He defines postmodernism as another attempt to breach this divide. Postmodernism, like the historical avant-garde, challenges "the belief in the necessary separation of high art from mass culture, politics, and the everyday" (x). He notes, for example, that "one of the few widely agreed features of postmodernism is its attempt to negotiate forms of high art with certain forms and genres of mass culture and the culture of everyday life" (59). Consequently, Huyssen characterizes postmodernism as the "endgame of the avant-garde and not as some radical breakthrough" (168). And, in this light, postmodernism may even be considered as the avant-garde's play for legitimation and institutionalization. In art, for example, "rather than aiming at a mediation between art and life, postmodernist experiments soon came to be valued for typically modernist features such as self-reflexivity, immanence, and indeterminacy" (Ihab Hassam qtd. in Huyssen 170). However, unlike modernism, Huyssen notes, postmodernism contains a significant, at least vocal, minority element. And,

> It is precisely the. . . self-assertion of minority cultures and their emergence into public consciousness which has undermined the modernist belief [embedded in postmodernism] that high and low culture have to be categorically kept apart; such rigorous segregation simply does not make much sense within a given minority culture which has always existed outside in the shadow of the dominant 'high culture.' (194)

Thus, ironically, "minority culture" may be able to do what the avant-garde (a community composed primarily of privileged white men) was not. Vincent Leitch also recognizes the importance of minority culture to postmodernism in his definition: "Postmodernism is the corrosive cultural moment when suspicion of master narratives becomes widespread and the *margins* solicit the matrix" (emphasis added ix).

David Harvey, on the other hand, defines postmodernism as "not so much as a set of ideas . . . as a historical condition" (viii). One of the key features of this historical condition is the "plasticity of human personality through the malleability of appearances and surfaces . . . [and] the self-referential positioning of the authors to themselves as subjects" (7). He cites Cindy Sherman's photographs as an example of postmodern identity: Her photographs are all of herself in different guises. Cindy Sherman's ability to change her appearance, to free herself from the "masks of fixed cultural identity" is one of the reasons Gerald Vizenor celebrates the postmodern condition; he treasures its freeing and liberating potentials, and finds them necessary for resistance to the suffocating oppressive hegemony the Native American community and Native American individuals find themselves wrestling with day to day (Owens, Other Destinies 242).

Gerald Vizenor, in Narrative Chance, defines postmodernism by first stating clearly what it is not: It is not "tragic themes, individualism and modernism" (3); on the contrary, it is "playful, paratactical, and deconstructionist" (4). He cites Stephen Tyler's assertion that postmodern writing eschews "modernist mimesis in favor of a writing that 'evokes' or 'calls to mind,' not by completion and similarity but by suggestion and difference" (5). Mimesis is one of the ways he fears that tribal narratives will be turned into "consumable cultural artifacts." He feels that postmodernism is a writing strategy that can

prevent that from happening by "liberat[ing] the imagination and widen[ing] the audiences for tribal literatures . . .rouse[ing] a comic world view, [and resurrecting] narrative discourse and language games of the past" (6). Besides, he asserts, postmodernism is not foreign to Native American discourse; "the trickster is postmodern," and "comic world views are communal" (9). Vizenor's eschewing of mimesis, however, has prompted some Native American critics to accuse him of "racial nihilism." For Vizenor, however, postmodern trickster discourse does represent authentic Native American culture; thus, in his view postmodern writing is not "nihilism," but preservation and procreation of his culture in new and vital ways.

Nevertheless, the danger of "racial nihilism" lies in the fact that Vizenor may, like Eliot and Pound, disassociate art from life. This does not necessarily mean that Vizenor will view people as mere objects or that he will endorse fascism, but modernism's ahistorical and socially disassociative potentialities, as Hassam and Huyssen point out, are embedded in the postmodern. In addition, the phenomenon of postmodernism originates in a different historical and social matrix (in reference to certain philosophical and experiential components adumbrated earlier) than contemporary traditional Native American literature and criticism.

In addition, writing postmodern literature without a grounding in realism, even with a trickster twist, leads to postmodern criticism. And, this leads to some important hermeneutical questions such as the importance of history and social circumstances to a thorough understanding of what an author is really saying (a postmodern critic, like Foucault, does ask if there even is an author; another might ask if an author can even know what it is he is saying; another might ask if language is capable of carrying a meaningful message accurately); as well as the more general question of what is the relation of art, be it basket-making or novel

writing, to society. It is precisely this development in literature that Jorge Luis Borges satirizes in his short story "Tlön, Uqbar, Orbis Tertius," in which he satirizes the language of Tlön. For example, they claim all nouns have "only metaphorical value" (22). In essence, that there is no definitive correlation between signifier and signified resulting eventually in a "kind of reduction ad absurdum" in which one sign can stand for all things (22). Likewise, he satirizes literary critics who assert the so-called death of the author when he notes in Tlön that "the concept of plagiarism does not exist: it has been established that all works are the creation of one author, who is atemporal and anonymous" (24).

Greg Sarris and Robert Warrior represent a more traditional approach to Native American writing and criticism. Warrior's Tribal Secrets: Recovering American Indian Intellectual Traditions places emphasis upon a Native American intellectual tradition centered on Vine Deloria, Jr. (Standing Rock Sioux) and John Joseph Mathews (Osage). In Greg Sarris's Keeping Slug Woman Alive, narrative is embedded with the "traditional" voice and world view of Mabel McKay (Cache Creek Pomo). Warrior and Sarris believe that a knowledge of history and social circumstance, tribal and personal, are essential to deeper insights into literature and art. In addition, they both give numerous examples of how neglect of either can lead to erroneous interpretations of texts and people(s).

Warrior demonstrates the importance of the history and social circumstances of writer and critic in interpreting a text such as John Joseph Mathews' Sundown. Interestingly, he frames his discussion by suggesting that if "Mathews could have known in advance some of the ways his . . . novel has been interpreted, he would perhaps have saved the postage and used the pages of the manuscript to wrap his season's take of quail" (53). Of course, we are glad he did not. Charles Larson, for example, "reduces Sundown to the individual identity struggle of Chal;" Warrior wonders how Larson could "completely ignore the fact

that the story parallels exactly the social issues confronting Osages of the period" (54). Likewise, Andrew Wiget "emphasizes Chal's identity struggle as strictly biological-cultural rather than political-ideological" (54). To Warrior, it is "*quite obvious* . . . Mathews did not intend Sundown to be merely a story about how an individual deals with personal identity . . . [but about] a historical period of intense importance for Osage people . . . and how the political strategies of various groups played out and what possible future might exist" (emphasis added, 54). Carol Hunter (Osage), in fact, "demonstrates without a doubt that the novel cannot be reduced to a simple story of an individual identity struggle" by "tracing many of the historical themes" of the novel, and asserts, "it is from the historical context that the novel's message emerges" (55). A reading founded on a specifically Osage historical and ideological nexus is able to glean "from Sundown meanings and nuances that the traditional critical categories of alienation, tragedy, and unredeemed suffering cannot" (83). However, "by reading Sundown in this way," of a community in a crisis of land and sovereignty, Warrior "hoped to demonstrate that relying either on standard critical categories of individual alienation and historically necessary tragedy or on essentializing concepts of radical Otherness [also] severally limits the textual landscapes of Mathews . . ." (86). Therefore, an interpretive strategy that takes into account the particular historical nexus of the author and the Osage is necessary for an accurate and comprehensive interpretation of the novel.

Warrior then throws light on how an interpreter's own particular historical circumstances may influence their reception of a given text. He contrasts, for example, the lukewarm reception of Mathews' Sundown with the hearty endorsement that Charles Larson and Andrew Wiget gives D'Arcy McNickle's The Surrounded and suggests the sympathetic reading is the consequence of the protagonist's, Archilde, of The Surrounded being the "powerless figure whose

destiny is foreordained" that is expected of Native American characters in American literature (55); a figure that "promotes a view of American Indian history that highlights decline, inevitable disintegration of the legal and political status of tribal nations, and Western superiority" (83). Archilde, for example, is "sober, motivated, and seeks to do something to escape his difficult situation," but still ends up tragically (83). Warrior even suggests McNickle deliberately wrote the character that way because "his major concern was for his own writing\career rather than for Indian communities" at the time (56).

Another text that Warrior cites as frequently misinterpreted is Mathews' Talking to the Moon. He frames this discussion under the heading: "Talking to the Moon *When No One Listens*" (emphasis added, 57). He asserts: "More than simple nature writing, Talking to the Moon is an interpretation of the ecological and social history of the Osage land and people" (58). In Talking to the Moon, for example, "categories of land and community and their relationship to each other" are "critical keys to unlocking the contours of the novel" (45). He categorizes for instance:

> The difference between the Osage way of living with the land and that of the invading Euro-Americans was a difference not so much between primitive people and advanced people, but between people who channeled their ornamentation urge toward balance with nature and those who, disastrously, considered the freedom of ornamentation to be a release from natural processes. (65)

Thus, Talking to the Moon, like Sundown, is a distinctly Native American political-ideological text. Warrior asserts that an examination of "Deloria's analyses of land and community [would] further bolster this reading. . . [because] like Mathews, he seeks to understand American Indian traditions in light of a great number of economic, religious, social, political, and biological factors" (84).

And, keep in mind that "for both [Deloria and Mathews], land and community are necessary starting points for the process of coming to a deep perception of the conflicts and challenges that face American Indian people and communities" (85). Thus, "Mathews no longer seems like a Native American Thoreau. He is, rather, a person whose work becomes a living part of the ongoing struggle for a sovereign American Indian future. . . [and] an embrace of people in pain and crisis" (114).

Sarris devotes an entire chapter to interpreting Louise Erdrich's novel Love Medicine. He is not quite as adamant about his interpretation of Love Medicine as Warrior is of the texts he examines. However, Sarris does question the correctness of interpretations that do not consider the specific historical frame and particular social context of the novel. For example, Sarris suggests that although Lipsha does "get to meet his father, see him face to face," that does not necessarily "change the nature of home for Lipsha" because a similar experience did not change it for him (142). He adds, there is "still the drinking and violence, gossip and bickering. Indians fighting each other. Is finding your fathers . . . medicine enough?"(142). Most critics read the last lines: "The sun flared . . .The morning was clear. A good road led on. So there was nothing to do but cross the water and bring her home" as a happy ending; but, Sarris asks, "what will he find?"(142).

Sarris speculates that the cause of all the unhappiness and self-destructive behavior of the characters in the novel is not to be found in the personal animosities and petty bickerings, but have their origin instead in the particular historical experience of "having your cottage burned down, and your loved ones killed for progress' sake." In other words, they are suffering from the disease Frantz Fanon identifies as afflicting colonized people everywhere, "internal oppression" (143). Internal oppression is the condition in which colonized people become unwitting agents of their own continuing oppression through self-

destructive and violent behavior; it is also a feeling of a "deep, unconscious fear" (134). Sarris supports this historically specific interpretation by citing various characters in the novel expressing that fear, or of experiencing the "wet blanket of sadness coming down on us all" (134). Sarris asks:

> Is Marie Lazarre Kashpaw simply an insecure woman driven to garner herself for self-worth? Isn't her insecurity, her denial of her origins, rooted in a history of which she is a part? Is King merely another male with low self-esteem who must beat his wife to feel significant and powerful? Is Gordie just another drunk, down on his luck? (143)

Sarris's answer is: No. Sarris believes "much of the pain these characters experience and inflict upon one another is tied to colonialism, and ironically and inadvertently they work to complete what the colonizer began" (143).

Sarris gives an unforgettable example of the depth of colonialism on Native people's psyche in the story of "Crawling Woman." Crawling Woman was:

> a Coast Miwok woman who was born in the old village that was called Nicasias . . . Crawling woman is not her real name. It is how she is remembered. Even her great-great-granddaughter, Juanita Carrio, the noted Miwok elder and matriarch who told me this story, could not remember the name for Crawling Woman. She was one of my grandmother's ancestors too . . . she got her name because at the end of her life she became child-like . . . she did not know anybody or anything. She didn't talk, she only made baby-like sounds and cried. And she crawled. She crawled everywhere, out the front door, up the road, into fields. People said she was at least a hundred and ten years old by that time. She was a grown woman when the first Spanish missionaries invaded her home. She was a grandmother by the time General Vallejo's

> Mexican soldiers established a fort in Petaluma, and when California became a state in 1850, she was already a very old woman. . . she washed clothes for the Americans and she sold fish she caught herself. This was when she was over eighty. . . No one can remember how she lost her mind, whether gradually with age or suddenly, say from a stroke. . . she had to be watched all the time . . . Juanita's mother used to babysit the old woman. She was just a young girl at the time, and to get the old woman to behave she would put on an old soldier's jacket they kept in the closet. Crawling Woman would see the brass buttons on the coat and let out a loud shriek and crawl as fast as she could back to the house. The coat was the *only* thing she recognized. (emphasis added 144-5)

The story of Crawling Woman, and the real person's life experiences on whom it is based, were created by a people with a specific historical and cultural matrix. For example, the old woman's terror of the soldier's coat's brass buttons is a real and tangible thing. Native Americans across the country can empathize with Crawling Woman, and the people who tell her story, because they are from the same historical and cultural matrix. They understand why an old woman, who cannot even remember her own children's faces, or walk upright, still cringes in terror when she sees the shining brass buttons on an army coat–and they cringe in sympathy.

The psychic trauma of colonialism is also manifest in the mixed-blood dilemma of being simultaneously the one who "tears down cottages" and the one "whose cottages have been torn down." This dilemma is poignantly described in the poetry of Linda Hogan. Her poem "The Truth Is" begins: "In my left pocket a Chickasaw hand/ rests on the bone of my pelvis/ In my right pocket/a white hand. Don't worry. It's mine." Obviously, racial characteristics such as skin pigmentation are not distributed this way. Hogan is describing the experience of

internal colonialism, being simultaneously the colonized and the colonizer, like Tayo's guilt over killing Japanese prisoners of war--seeing "Josiah standing there" instead of a Japanese soldier (Silko, Ceremony 7). But, in Hogan's case, history is played out in a single mind, a single body; and its pervasive intimacy is demonstrated by the fact that her hand is resting on her pelvis. Although the Chickasaw hand and the white hand are both her hands, there is a disjunction between the two. It is significant to note that other racial characteristics are, in reality, unevenly distributed: A mixed-blood may have blue eyes and brown skin, or white skin and brown eyes; blond hair and brown skin, brown hair and white skin; brown eyes and brown hair and white skin, etc. The point that Hogan is graphically illustrating by selection of an unrealistic distribution of characteristics is that, to a mixed-blood, it feels as disconcerting and confusing to look in the mirror and see those disparate racial features that occur naturally as it would be to see the unnatural distribution of those features that she mentions in her poem. Other Americans do not have to come face-to-face with colonialism every time they look in a mirror. Being a mixed-blood means living with the feeling of being "taped together," "crowded together," having one's "hands" (metaphorically representing white and Chickasaw) "knock[ing] against each other at night"; even if you can "[r]elax there are other things to think about" . . . like your red foot and your white foot, for example. This mind-set, this internal/eternal struggle, makes it difficult for the mixed-blood to attain any type of fixed authentic identity. Gerald Vizenor claims that he is not afflicted with this dilemma (Isernhagen 83), but it is significant that many of his characters are.

Louis Owens also discusses this issue in Other Destinies. For example, Owens speculates that one of the reasons that the unnamed protagonist in James Welch's Winter in the Blood is on the road to recovery is his discovery that he is the "grandson of Yellow Calf, the hunter" instead of a "vague, halfblood drifter"

(143). On the other hand, Owens asks in relation to Jim Loney's inability to come to a reconciliation of who he is:

> What if the narrator of Winter in the Blood had been the son of a halfbreed drifter and had had no grandmother to tell him stories of who he is, no Yellow Calf to trick him into self-knowledge? What if the narrator had been a 'stranger to both' Indian and white, made so by blood and circumstance? (147)

The answer, of course, is that he would be Jim Loney; the protagonist of Welch's novel The Death of Jim Loney. The title is self-explanatory.

What is traditional Native American intellectual tradition's, and what is postmodernism's, respective position on the relationship of art and society? From the *Crawling Woman* story and the various novels discussed, the Native American intellectual tradition would say that they inform one another and are inseparable. On the other hand, adherents of the modernist/postmodernist tradition would not necessarily agree. Exemplifying the two positions is the case of Pomo baskets displayed in museums and art galleries. For Sarris, their display in museums and art galleries abrogates their societal relations and exemplifies the break between art and society typical of modernism/postmodernism; additionally, it also demonstrates that for modernism/postmodernism the value of a basket is an "exchange" one. In a Native American intellectual tradition, such as that of Mabel McKay, the baskets have sacral value as well because they are an integral part of the society that created them. In fact, they not only have sacral value, but sacral power too; and, they are a living things. Mabel McKay talks to the baskets, and they are products of her dreams. But, exhibiting basketry out of context diminishes it by removing its sacral value and power (52). Sarris explains this through an analogy of Walter Benjamin's "exhibition value" and "cult value" (53). For example, an object loses its "cult value," or sacral value when it is

placed out of context, outside of history. This "precipitates a closed cycle of presentation and discussion about basketry itself" without raising the embarrassing question of "what happened and continues to happen that allows one group of people to discuss the artifacts of another people separate from the people themselves" (53-4). In explanation, Sarris juxtaposes the murder and dispossession of Poma people, what Mabel McKay calls "the raping time," with the genteel basket collecting of Mrs. Grace Hudson whose collection of Pomo baskets is displayed in various museums and art galleries (55). Likewise, one cannot discuss a mimetic novel like House Made of Dawn or Death of Jim Loney outside of its historical and social context without diminishing the humanity of the real-life suffering of the people these characters represent. People have "sacral value" too.

The applicability of this principle to Native American novels rests in recognizing that the narratives refer to the real, lived experiences of real people. That is the context, not where they are read. It is critical to recognize the importance of context, or as Hayles asserts:

> who controls which context for what purposes [is] an important question. Consider the term 'context control,' which entered the vernacular as a euphemism favored by government spokesmen. It implies that if one can control the context in which damaging information is released, one has a much better chance of controlling the way the information will be interpreted . . . only in a [fabricated] context of national security is it plausible to distinguish between 'disinformation' and lies. (Chaos 274)

Just as the sterile environment belies the violence and bloodshed surrounding the acquisition of Native American cultural artifacts, reading a Native American novel without framing it in real life voids it of its sacral value.

Edward Said writes in Culture and Imperialism that all European and American theories of literature have avoided the major determining political horizon of contemporary Western culture, which is imperialism and its neocolonial outcome. He asserts, "We need to read the canon as the polymorphic accompaniment to the expansion of Europe" (60). If so, there is also a vital need to read Native American literature as a response to that process, too.

Sarris also points out that Euro-American critics such as Arnold Krupat, David Brumble, Gretchen Batille, and Kathleen Sands sometimes err in their interpretation of Native American-narrated autobiographies because they fail to note history from a Native American point of view (89). They often replace real Native Americans with fictional ones who are "made safe, intelligible on the colonizer's terms" (90). However, this error is not a fatal flaw, but simply an error that they may correct if they would simply ask themselves: "Who am I as a reader?" (91). Sarris demonstrates the cultural hubris of these critics by asking what if they put their editing and interpreting methods to work on Faulkner instead of a Native American (100). The result, of course, would be a radically different story from the one Faulkner intended.

Additionally, it is important to note the subtle but substantive differences between the guises Cindy Shepherd (a postmodern artist) dons, the Trickster's multiple identities, and the three names of Welch's Fools Crow protagonist (Sinopa, White Man's Dog, and Fools Crow), Cindy Shepherd's guises are all equally meaningless or meaningful, the Trickster's multiple identities are intended to prevent him/her from being contained and commodified by America's hegemonic consumer culture, and Fools Crow's names are each authentic identities representing his integration in an authentic community. These substantial differences are the result of different historical and cultural matrices, and of different responses to those matrices: postmodern Euro-American,

postmodern trickster discourse, and traditional Native American. Euro-American postmodern theory is based on certain philosophical assumptions about the role of the writer, text, and audience which arise from specific historical and material conditions. Those conditions are primarily those associated with an expanding colonial and colonizing capitalist society, whereas, Native American sensibilities emerge from the historical and material conditions of hundreds of societies, originally living in very different environments, under very different material circumstances, with very different customs, beliefs, and even languages, who have been subject to the colonial enterprise. One may even say that a type of pan-Indian consciousness has been forced upon Native Americans by our common experience of losing our independent ancestral homelands, our independent material means of living, our sovereignty, and even our languages.

On the surface, it appears that there is no reconciliation possible between postmodernism and mimesis in the Native American intellectual tradition. For example, pejorative phrases like "racial nihilist" and "terminal creed" repeatedly fly between Warrior's camp and Vizenor's camp, respectively. The stakes are high: Each side believes the other is endangering the future of Native American culture, and compromising what it means to be Native American. However, both camps survival is dependent upon resisting the encroaching hegemony of the colonizing discourse surrounding them. It can creep into Vizenor's camp via ahistoricism and the rending of the fragile living bond between art and society; and it can sneak into Warrior's camp via uncompromising posturing and cultural stagnation. Independently, each may become a relic for a museum curator to collect and display, like Pomo baskets, or Ishi, "the world's last wild Indian." However, when deftly weaved together by master storytellers like N. Scott Momaday, Thomas King, James Welch, and Linda Hogan into the Native American novel they form a powerful counter-discourse of survival.

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Latin American Magical Realism and the Native American Novel

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The paradoxical bond between the real and the imaginary in many contemporary Native American novels may bear some surface resemblance to another more familiar literary genre, Latin American magical realism, and although there are some similarities, it is important to distinguish magical realism and the contemporary Native American novel because they are different species. In addition to avoiding errors of interpretation, it is also important to distinguish between Native American literature and the non-Native genre of Latin American magical realism because of the history of implicit racially-tinged rhetoric and ideology associated with magical realism.

A long-accepted and familiar definition of Latin American magical realism is found in Amaryll Chanady's *Magical Realism: Resolved Versus Unresolved Antinomy*, published in 1985. Chanady asserts that a dichotomous way of thinking is expressed in magical realism, which she characterizes as the juxtaposition of the "primitive," "archaic" American Indian mentality and the mentality of the "erudite," "rational," "empirical," "supercivilization" of Europe. Next, she assumes an exclusive white Western reader for magical realist narratives. As well, Chanady bastardizes Kant's and Quinn's widely-used definition of antinomy in order

to bolster her dichotomous definition of magical realism. It is important to note that Chanady does not cite Kant's *Critique of Pure Reason* or W.V. Quinn's *The Ways of Paradox*, or provide any explanation for her unconventional use of the term antinomy. Additionally, Chanady's shunning of the more accurate term *dialectic* in her analysis of magical realism is puzzling. *Dialectic* more accurately describes the relationship between contesting world views that Chandry attempts to define. Whatever the explanation, inaccurate use of some analytical terms and bowdlerizing others lead to confusion. Therefore, it is important to discuss each one of these terms in turn as they relate to Latin American magical realism and the Native American novel, beginning with antinomy.

The concept of antinomy was developed by Kant in response to issues that are unresolvable via conventional dialectical processes or reasoning. The term "antinomy," as it is conventionally used, first appears on Kant's *Critique of Pure Reason*, published in 1781. In *Critique of Pure Reason*, Kant examines four paradoxes which, not coincidentally, are in one form or another, found in most contemporary Native American novels. First, "The world has a beginning in time and is spatially limited": Second, "Every composite substance consists of simple substances": Third, "There is a kind of causality related to freewill and is independent of the causality of laws of nature": Fourth, "There exists either as part of the world or as its cause an absolutely necessary being" (*Oxford Companion to Philosophy* "Antinomy"). Paradoxes, it is important to keep in mind, are not true contradictions. Antinomy is the acceptance of two, not necessarily contradictory, but disparate truths. Thus, to discuss magical realism under the auspices of a dichotomous relationship of conflict between European and American Indian world views is an abuse of the notion of antinomy as it is conventionally used in scholarly vernacular.

Chanady's use of antinomy also violates Quinn's definition of the concept in *The Way of Paradox*. Quinn elaborates and refines Kant's

definition to include paradoxes which "produces a self contradiction by accepted ways of reasoning" (5). Quinn also asserts that true antinomy necessarily involves a revision of "trusted patterns of reasoning" and "nothing less than a repudiation of part of our conceptual heritage" (9). Quinn cites, for example, the Copernican revolution and Einstein's theory of relativity (9). Chanady, however, makes no mention of changes in trusted patterns of reasoning or repudiation of conceptual heritage of the readers of magical realism. In fact, Chanady claims just the opposite. She asserts that the magical realist narrative has minimal impact on its, presumed white, reader because "the reader considers the represented world as alien" and she further proposes the "impossibility of complete reader identification in the case of a magico-realist work about American Indians" (163). She claims that "while the [white] reader accepts the unconventional world view [of the American Indian], he does so only within the contexts of the fictitious world, and does not integrate it in his own perception of reality" (163). This is consistent with her notion of magical realism as dichotomous, but not as antimony, at least not as Kant coined the term, and not as Quinn delineated the term to mean a paradox which produces new ways of thinking by revealing flaws in the way we have been taught to think about things; in other words, dialectical.

Even the title of Chanady's text, *Magical Realism and the Fantastic: Resolved Versus Unresolved Antinomy*, reflects that she is using the term antinomy incorrectly because true antinomy is unresolvable by definition. Quinn's text, for example, gives instances of paradoxes mistaken for antinomy. These paradoxes are generally of two varieties: *veridical* or *falsidical*. A veridical paradox is a paradox which "packs a surprise, but the surprise quickly dissipates itself as we ponder the proof" and a falsidical paradox is one that also "packs a surprise, but is seen as a false alarm [to our way of thinking] when we solve the underlying fallacy" (9). Thus, Chanady's *resolved* antinomy is no antimony at all.

However, Kant's and Quinn's definitions of antimony are applicable to many Native American novels, particularly those Native American novels intended to subvert hegemonic ideas about reality by multifarious means. In other words, it is deliberately antinomous. And, it is not the antinomy of the text that is resolved rather than unresolved, but a realignment of the reader's conceptual universe. These Native American novels trope conventional Modernist notions via postmodern literary techniques which are not "alien" to the non-Native reader but play, even rely, on the non-Native and the Native American reader's familiarity with postmodern texts, such as Kurt Vonnegut, Jr.'s *Slaughterhouse-five* and Joseph Heller's *Catch-22*. Within this postmodern genre, the Native American author embeds unique Native American cultural types, epistemologies, teleologies, etc. in order to create a primarily dialogical and secondarily dialectical, though notably not dichotomous, relationship between the author and reader.

Consequently, the Native American novel is fundamentally different from Latin American magical realism. Magical realism is premised on spurious racialist notions of an "erudite," "rational," and "empirical" European "supercivilization" juxtaposed to a "primitive" and "archaic" American Indian mentality. Optimally, of course, magical realism may be the product of the synthesis of the dialectical relationship between the two. Less optimally, magical realism is a dichotomous juxtaposition of an alleged superior and inferior relationship between two peoples analogous, symbolically speaking, to the long-lived dichotomous hierarchical relationship between men and women in Western society wherein men are the privileged, superior, and normative category by which women are measured.

Chandry notes that magical realism assumes an exclusive non-Native audience. Why would authors of magical realism assume that their readers are non-Native? Are contemporary indigenous people illiterate?

Or, do we simply have an aversion to reading novels? These racialist, unscientific, and irrational aspersions are simply not acceptable. It is simply indisputable that all people are capable of rational and irrational thought, rational and irrational behavior, empirical and metaphysical reasoning. People and races simply cannot be said to be one or the other. Chanady's characterization of mentalities according to racialist notions is reminiscent of the dark age of anthropology when evolutionism reigned. Evolutionism is the:

> classifying of different societies and cultures and defining the phases and states through which all human groups pass . . . some groups progress more slowly, some faster, as they advance . . . from irrational to the rational. (*Encyclopedia Britannica* "Anthropology")

However, twentieth-century anthropology recognizes the unscientific and imperialistic premise of evolutionism and formally renounced its practice, at least on contemporaneous cultures, decades ago.

Furthermore, Chanady claims that antinomy exists in the attitude of the reader vis-á-vis the contradiction between the semantic and textual levels. For example, she asserts that the reader, who is presumed to be white, will somehow suspend all his preconceived and culturally embedded notions of what is real and accept the "primitive, archaic" American Indian mentality as an equal to his own, the realist, which results in a contradiction between the reader's denial of the supernatural on the semantic level and the reader's acceptance of it on the textual level (106). However, she is once again using antinomy in an unconventional sense, referring to a contradictory thesis and antithesis in the reader's attitude

that results in tension that is resolved through synthesis. Again, this is not antimony.

However, Chanady does make an astute observation in relation to the role of language, the technology of storytelling, to facilitate understanding the *mystery of reality* that is pertinent to many contemporary Native American novels. Chanady writes:

> The mystery of life does not exist in objective reality, but in the subjective reaction to and interpretation of the world. By presenting various different perceptions of reality . . . the narrator allows us to see dimensions of reality of which we are not normally aware . . . the amalgamation of realism and fantasy is the means to an end, and this is the penetration of the mystery of reality. (27)

Another pertinent observation of Chanady's is the role of the focalizer in narrative. In magical realism, for example, the focalizer is European: "The Indians are the object, not the subject, of focalization" (35). This is important because the "focalization, conveyed by the narrative voice, also determines the reactions of the implied reader" (36). For example, would *Dances With Wolves* have been as successful if the focalizer were not a white man? Julia Goodfox, a Pawnee colleague of mine, stated that she hated the movie because her nation, the Pawnees, were depicted as "savages" once again, but she understood why white people and even Sioux would like the movie, because their point of view (focalization) are depicted. Noting, of course, that "Indians" are the objects, not the subjects of the focalization in magical realism certainly distinguishes it from contemporary Native American novels. In Native American novels Native Americans are, as a rule, the focalizers, the subjects, of the narrative.

Focalization and the subject position of the real-life people portrayed in magical realism is a pertinent point that needs to be addressed as a distinguishing point between the genre of Latin American magical realism and Native American literature. Jimmie Durham in *The State of Native America: Genocide, Colonization, and Resistance*, writes that such distinguished and Nobel Prize-winning magical realist authors as Colombian novelist Gabriel Garcia Marquez lived in the countryside where most of Columbia's indigenous population live, and notes at the period during which his novels are set, the indigenous people became politically organized and were consequently hunted down and murdered by the Colombian government. Yet, Marquez makes no mention of these facts in his writing. Likewise, the Mexican writer Juan Rulfo ignores crimes against the indigenous people in his country. As well as, the literary giant Miguel Angel Asturias, as an official of the Guatemalan government, participated in the razing of Maya villages and the murder of the residents. Other authors, such as Chile's Isabelle Allende, simply label the indigenous population of their countries as "placidly evil" (430-2).

In effect, magical realism is more similar than dissimilar to a longstanding practice of European novelists, such as Jane Austen, who do not want to look too closely at the source of their prosperity. As William James writes:

> we divert our attention away from disease and death as much as we can; and the slaughter-house and indecencies without end on which our life is founded and huddled out of sight and never mentioned, so that the world we recognize officially in literature and in society is a poetic fiction far handsomer and cleaner and better than the world that really is. (90)

Edward Said, more to the point, writes that the fictional myopia of the real-life suffering of real-life people is simply a continuing white tradition (55-62).

Willful myopia of others' suffering and exploitation is different from authorial reticence. Authorial reticence is a prominent feature of many contemporary Native American novels. Authorial reticence is the "withholding of information and explanations" (121). Chanady explains that "one of the factors that distinguishes stories of the fantastic from magico-realist narratives such as Kafka's *Die Verwandlung* is the absence of essential information about certain occurrences within the fictitious world" (135). In magical realism:

> it serves the purpose mainly of preventing the reader from questioning the narrated events, as no attention is drawn to the strangeness of the world view. The unnatural is naturalized by commenting as little as possible on it, and reducing the distance between the narrator and the situation he is describing. (160)

Authorial reticence serves a similar function in Native American literature. For example, in Thomas King's *Green Grass, Running Water*, no special attention is drawn by the narrator to the supernatural powers of the Trickster characters.

The difference between magical realism and Native American literature is much more than the cultural baggage Chanady tags to it. Magical Realism is fundamentally about the real juxtaposed to the unreal. However, Native American novels often contain within them pre-modern, modern, and postmodern sensibilities. Each of these is a world-view and a rhetorical strategy. The pre-modern contributions to literature include epic and heroic narratives like *The Epic of Gilgamesh* and *Beowulf*. The

Modern created, according to Daniel Ammam in his essay *Modernist Mysteries: Cracking the Code*, a generation of readers who read:

> beyond the semantic interpretation of the text, suspect yet another code written into the inner message: subtexts, intertexts, subliminal messages, compositional codes and lexical patterns, chiastic structures and what not . . . it is this form of artistic appreciation and critical interpretation modernism has cultivated. (16)

Postmodern refers to self-referential use of language, self-consciously created context, splicing together of different contexts, characters who are self-conscious, and contains multiple levels of meaning, to name only a few of the most prominent characteristics.

Isenhagen makes an important comment on Momaday in relation to modernism and postmodernism in the introduction to his collection of interviews with N. Scott Momaday, Gerald Vizenor, and Jeannette Armstrong. He notes that while Jeannette Armstrong would be labeled a realist, N. Scott Momaday a modernist, and Gerald Vizenor a postmodernist, the "discussion of postmodernism is shot through with references to the impossibility of clearly separating postmodernist and modernist strategies of writing, as well as the constant reemergence of realism in both genres" (5). These are three contemporary authors "sharing a historical moment of great complexity" (5). He specifically cites Momaday as an example, he has made modernism deal with specific, urgent questions of material and political life . . . in this context he has often had to resort to an almost postmodern gesture of deconstructing established stereotypes and debilitating points of view (6.)

Not *almost*, Momaday, in fact, uses postmodern writing strategies. Larry Lundrum writes in "The Shattered Modernism of Momaday's *House Made of Dawn*": "The text's strategy is not to infuse a modernist structure

with an overlay of realism as most critics imply but to shatter the modernist display-case that represents cultural diversity without cultural substance" (764).

Or, as J. J. Healy notes in his essay "Wrestling With White Spirits: The Uses and Limits of Modernism and Postmodernism in Aboriginal and Native American Literary Contexts": "Modernism and postmodernism no longer matter at Ragnarok or Wounded Knee . . . it is a survival literature, written by survivors, about surviving" (46).

Realism in Native American literature refers to more than the real or "simple mimesis." In fact, there has never been "simple mimesis." Literary mimesis today is very complex, as it was in Aristotle's day. Recall, if you will, that Aristotle's *Poetics* is the first recorded attempt to define the concept. Erich Auerbach explains some of the fundamentals of mimesis that were present in Aristotle's time in his classic text, *Mimesis: The Representation of Reality in Western Literature*. He says, "look at Homer and you will find fully externalized description, uniform illumination, uninterrupted connection, free expression, all events in the foreground, . . . unmistakable meanings, . . . elements of historical development and of psychological perspective," and an examination of Greek drama, Sophocles, for example, demonstrates other early characteristics of mimesis, such as "certain parts are brought into high relief, others left obscure, abruptness, suggestive influence of the inexpresssed, background quality, multiplicity of meanings and the need for interpretation, universal-historical claims, development of the concept of historical becoming, and preoccupation with the problematic" (23). Of course, Auerbach goes on to examine mimesis as it is expressed in literature until the early twentieth-century and comments on those relevant changes too. Lukács' brilliant work on mimesis takes up where Auerbach leaves off. In addition to his insights on the use and development of mimesis in contemporary literature, Lukács also explains the socio-

political reason for the shunning of mimesis today. He points out that it is not simply a coincidence that those who shun realism (mimesis) also tend to embrace fascism, Nazism, and totalitarianism, both Soviet and American varieties.

It is precisely those missing historical and particularly Native American experiential elements that distinguished magical realism from Native American literature. The different historical and cultural matrices from which the Native American novel springs and that of European magical realism is succinctly illustrated by David Harvey's explanation of the process of "creative destruction" in modernism. Harvey explains that:

> The image of "creative destruction" is very important to understanding modernity precisely because it derived from the practical dilemmas that faced the implementation of the modernist project. How could a *new world* be created, . . . without destroying much that had gone before? (emphasis added, 16)

At this point, Harvey cites Berman's and Lukács's example of Faust: "Prepared to eliminate everything and everyone who stands in the way of the realization of his sublime vision, Faust, to his own ultimate horror, deploys Mephistopheles to kill a much loved old couple who lived in a small cottage by the sea-shore for no other reason than the fact that they do not fit in with the master plan . . ." (16). Thus, according to Berman, "the very process of development, even as it transforms the wasteland into a thriving, physical and social space, recreated the wasteland inside of the developer himself. This is how the tragedy of development works" (16). In America, Native Americans are the ones displaced and killed in order to create this "New World," while Euro-Americans are the ones who are dealing with the psychic cost of burning down "the cottage by the sea. . . and killing." These different historical and

cultural matrices have resulted in different literary traditions, and it is a mistake to confuse the two.

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Rachel Tudor

From: Marie Thompson [marie_thompson@diesisjournal.org]
nt: Sunday, September 19, 2010 3:23 PM
: Rachel Tudor
Subject: Diesis Submission

Dr. Tudor,

Due to the low number of quality submissions, we have decided to delay publication to Fall 2010. Yours was one of the few submissions agreed upon by the Editorial Board, and we will be happy to include it in the Fall issue of Diesis--if you are still interested in submitting it. If you would like to see what readers had to say about your article, or would like constructive feedback, we have provided a few comments made by members of our Review Board. Feel free to make any changes based on the below comments. We apologize for the delay in publication, but our goal is to hold Diesis to the high standards your paper represents. Please feel free to email me with any questions and/or concerns.

Thank you,

Marie Thompson

***Pearl*: A Study in Memoir and First-Person Narrative Poetry**

Reviewer Comments

Well-written, relatively clean argument

--Would like to see insertion of examples from the text and a little less reliance on critics

--Few surface errors throughout

--
Marie Thompson
Review Board Coordinator
Diesis: Footnotes on Literary Identities

Pearl: A Study in Memoir and First-Person Narrative Poetry

In Reference to the Concept of Author

The medieval poem Pearl raises intriguing issues concerning the genre of memoir and our understanding of the concept of author because it is written in first-person narrative by a person who believed writers were merely the pens of God. Cleanth Brooks posed an interesting question in relation to the genre when he inquired of the author's function in relation to first-person narrative by asking in The Well-Wrought Urn, "Is the experience of 'On Westminster Bridge' simply a morning out of Wordsworth's life, a morning to be fitted neatly into his biography? Or, is the experience of 'On Westminster Bridge' to be considered as a poem—the dramatization of an experience (real or imagined, or with elements of both) in which the poet may make what use he cares to of contrast, surprise, even shock?" (220). While Brooks grants that the poet "inherits his ideas, his literary concepts, his rhythms, his literary forms" and even his language from his or her cultural milieu, he believes that "poems must be discussed primarily as poems" (215). In his opinion, it is essential, therefore, not to confuse the protagonist of the poem with the poet and the experience of the poem as an aesthetic structure with the author's personal experience, in other words, memoir (220). On the other hand, Charles Moorman asserts that the author's function in Pearl should be thought of primarily as the narrator's story in which a "clearly defined and wholly consistent point of view" is presented ("The Role of the Narrator in Pearl" 73); namely, an author who is the product of his or her times and lived life experiences. The present interpretation of Pearl uses these disparate and seemingly contradictory critical approaches to delineate the author's function, a particular and unique discoursive construct, in first-person narrative poetry imitating memoir. Pearl is a particularly fecund first-person narrative poem to illustrate the concept of memoir because it illustrates the foregrounding of idea

of "author" and the idea of the "autonomous individual" while simultaneously maintaining the writer in a position of transcendental anonymity.

Pearl contains all the requisite constituent elements J. Hillis Miller attributes to the genre of "narrative" poetry. The elements are, "First of all, an initial situation, a sequence leading to a change or reversal of that situation, and a revelation made possible by the reversal of that situation. Second, there must be some use of personification whereby character is created out of signs" (Miller 75). The structure of Pearl fits Miller's criteria precisely. For example, the initial situation consists of a grief-stricken father mourning the loss of his daughter (if we may for the purposes of this example accept without contest the general consensus about who the mourner is and who is mourning). The father's dream-vision of his daughter reverses that situation inasmuch as he is no longer grieving but assured that his daughter is resurrected. Furthermore, he has a new "vision" or revelation of the nature of life, death, and a new found vitality of faith from his experience. And, of course, the pearl-maiden is a personification created by signs. Additionally, Miller asserts that the "minimum personages necessary for a narrative are three: a protagonist, an antagonist, and a witness who learns" (75). In Pearl, the narrator fulfills two of the three roles: He is the protagonist and also the witness who learns. And, finally, Miller states, "there must be some patterning or repetition of key elements, for example, a trope or system of tropes, or a complex word" (75). It should be noted that both of these elements are present in Pearl. Johnson cites illustrations of this quality in The Voice of the Gawain-Poet: in Pearl the pearl-maiden is continually troping the words and metaphors associated with "pearl" and she also "recasts metaphors, she makes puns, she encourages [the dreamer] to consider words as signs, as possibilities" (170). It is also to be noted that the word "pearl" itself is a complex word which has been the subject of much scholarly debate. For example, D.W. Robertson, Jr, states in "The

Pearl as a Symbol" that "in discussions of Pearl it has not been possible to formulate consistent symbolic value for the central figure in the poem which would meet with more than temporary or qualified acceptance" (18). Thus, Robertsons's succinct survey of the literature demonstrates how complex a symbol "the pearl" is in the narrative.

The narrative significance of the complex word "pearl" is such that it warrants a closer inspection. One of the identifying features of a complex word, Miller asserts, is that it is the "locus of a set of perhaps incompatible meanings, bound together by figurative displacements" (77). The dreamer, for instance, at the end of the narrative no longer thinks of his daughter as his pearl, but of himself as merely the "loving steward" of Christ's pearl (Johnson 44). Johnson's elucidation of the text illustrates that the meaning is "revealed—unrolled or unfurled, so to speak—by narrative disjunctions that can never be brought back to unity" (Miller 77).

If we consider Pearl to be primarily the narrator's story, a memoir, then the poet's use of imagery, whether it is the spectacle of "the pearl," "the garden," or "New Jerusalem," should be considered primarily as it affects the narrator. Each new image should be evaluated by the change it works in the mind of the narrator. There is an initial impression, for example, which the narrator interprets according to his, and our, earthly vision; a different interpretation directed by the pearl-maiden; and, finally, a new way of seeing the same thing wrought on the vision of the dreamer. It is, for example, the dreamer's "apprehension of what he sees. . . [that] we may chart his growing apprehension of the nature of love" (Johnson 179). Another example occurs in the beginning when the dreamer is focused on "his spot, his pearl, his garden," [as] distinguished from all other spots, pearls, and gardens," but as the poem progresses and his apprehension grows under the guidance of the pearl-maiden he begins to recognize "multiple pearls and heavenly gardens" and, most importantly, to recognize Christ in all of them (Johnson 180).

Of course, the imagery described in Pearl has different connotations for the medieval narrator and a medieval audience than it does for a modern reader. Jesse M. Gillrich points out in The Idea of the Book in the Middle Ages that medieval people had two books: The Book of Scripture in which God's plan is found and the Book of Nature which can illuminate the Book of Scripture. Books of "man's making," as Gillrich terms it, "are perceived as a part of the Book of Nature and could never come into existence without the Logos spoken by God" (20). Gellrich asserts that Saint Augustine's admonition to readers of secular books to meditate on their similitude to the Bible was interpreted by medieval writers as a challenge to produce books, after asking for divine inspiration, which would illuminate the revealed Word of God. Thus, people of the medieval period generally assumed that "truth was revealed twice, in scripture and in the book of nature as it could be understood by human reason" (Lynch 11). This explains why the Pearl poet uses images of nature and metaphors dealing with natural objects to communicate spiritual truths as well as his use of poetry to elucidate those spiritual truths he perceived in nature.

Another important feature of narration is point of view. Every writer deliberately selects a point of view to tell his or her tale. Of the various points of view a writer may select; first, second, third, or omniscient, the first-person narrative most effectively blurs the distinction between a writer and narrator, and narrator and reader. Writers often utilize first-person narrative in order to present a quality of verisimilitude to the story and make it more seemingly authentic and authoritative. As a matter of fact, some recent writers, such as James Frey, the author of A Thousand Little Pieces, have deceived their publishers as well as readers through their credible use of first-person narrative which draws heavily from their own life experiences. In addition, first-person narrative also effectively blurs the distinction between reader and

narrator which makes the story more compelling by forcing the reader to adopt the point of view of the first-person narrator (Kennedy 18-19). It should be noted that some medieval scholars have written critical essays on Pearl which assume the narrator and the writer are identical, in other words, they see the poem as a memoir. Although there is no conclusive proof that the author and the narrator are one, it is certain that the author intends us to read and experience the text from the first-person point of view.

In order to best understand the authorial intent of Pearl, we should read with the author instead of against him. In other words, concentrate, as Charles Moorman suggests, on the figure of the narrator as the "heart of the poem" ("Narrator," 74). Moorman writes that the author's intent was to "concentrate on the mind of the narrator" [because] "whatever else the poem may be . . . it is, first of all, a fiction presented from a clearly defined and wholly consistent point of view" (74). In fact, the poem does indeed begin with the narrator alone on his child's grave and ends with him alone in the same place. The entire story takes place within the mind of the narrator. Or, in Lynn Johnson's succinct synopsis, "the themes and lessons of Pearl are transmitted through its narrator, so it is important to understand what he learns, how he learns, and where he begins his spiritual growth" (161). While there has, admittedly, been much more criticism written about the figure of the pearl-maiden, she is not the focus of the author's attention. The pearl-maiden, for example, is not introduced until line 161 and then disappears at line 976. Finally, it should not be forgotten that it is for [the narrator's] benefit that the girl talks" (74).

It is also important to note that the role between the narrator and the pearl-maiden is a pedagogical one. If we recognize that one of the author's purposes in selecting first-person narrative is to compel the reader to identify with the narrator; we may also assert that the author

intends the reader to learn along with the narrator. The narrator sets an exemplary model as an attentive and malleable student of the pearl-maiden. While to a modern, skeptical reader, the pearl-maiden's voice is as much the poet's voice as the voice of the first person narrator; to a medieval reader, the words of the pearl-maiden may be apprehended as a special type of revelation, or gnosis, that the author of Pearl may record, but not necessarily author in a conventional sense. Sir James Frazer, in The Golden Bough, notes that "the savage hardly conceives the distinction commonly drawn by more advanced peoples between the natural and the supernatural" (11). While Frazer did not necessarily have medieval Europeans in mind, his observation is apropos in this instance.

In addressing the stark differences in a modern and medieval reader's interpretation and responses to Pearl, we must acknowledge the role of recognizing the context of the work in reference to time and place. In Validity in Interpretation, E.D. Hirsch, Jr., asserts that to understand a text in its own terms means understanding the meaning an author intended to convey through examining the circumstances of the author. Consequently, it is imperative to understand, as far as we are able, what the writer of Pearl believed he was doing and what he believed he had written, or if, indeed, he even believed he was the author, as we commonly use the term, of Pearl.

A.J. Minnis claims in Medieval Theory of Authorship that writers and even individual writer's roles varied considerably in medieval times. The writer's primary roles include auctor, scriptor, compilator, and commentator (94). In addition, Minnis claims that there were specialized roles, such as scriptoral autors, exemplified by the pseudo-historical figures of Moses, Job, and Paul. In the medieval period, Moses, Job, and Paul were not considered authors, but "pens" that God used to write His book. Minnis quotes St. Gregory's (c. 350 C.E.) excursus

on the authorship of the Book of Job to the effect that Job was hardly more than God's pen. Robert of Basevorn (c. 1322 C.E.) reiterates St. Gregory's attribution to God as the true author of scripture when he asserted that God is the primary efficient cause of His writing. Minnis describes the "belief in the idea of the duplex causa efficiens as a means whereby writers could decorously describe themselves as mere instruments of divine will" (164).

Perhaps the most influential literary convention the Pearl poet inherited from his cultural milieu is the genre of the dream-vision. The dream-vision genre is certainly foreign to a modern-minded audience. Conceptionally speaking, however, the genre is familiar to modern millenarians. Consider, for example, the immensely popular Left Behind series by Jerry Jenkins. The series is based on the professed dream-vision of the author of the Book of Revelation and the imaginative piousness of Mr. Jenkins and his collaborator Tim LaHaye. For the expectant millenarians, like their medieval antecedents, the dream-vision was a familiar genre with a long history of Biblical and secular precedents. In the Bible, there are the recorded dream-visions of Abraham, Jacob, Moses, Samuel, Paul, Peter, and John, to name just a few. Andrew Malcolm and Ronald Walden note that the authority of dreams as vehicles for communicating a revelation of divine truth . . . was reinforced by such medieval works as Macrobius' commentary on The Dream of Scipio and Boethius' The Consolation of Philosophy (33).

Minnis, in Medieval Theory of Authorship, divided the dream-vision genre into those dealing with spiritual issues and those dealing with corporeal issues (169). Pearl, of course, is a spiritual one. In spiritual dream-visions, such as Pearl, medieval attribution of authorship of such a spiritually engaged text is fourfold: God is the primary cause, Christ is the secondary cause, the angel or pearl-maiden the mediate, and the writer of the text is the immediate (170). Under the auspices of the dream-vision genre, a poet "could present an experience that was clearly a

fiction—the dream itself—under the superficial guise of credibility—the authority of the known and identifiable author-narrator-dreamer" (Moorman, Pearl Poet, 35). Moorman also asserts, and this is quite pertinent to our discussion of the Pearl poem as memoir, that the "mechanics of the dream-vision provided for the medieval reader a means by which he could suspend . . . his distrust of the purely fictional and could accept the fantastic images of the dream-fiction for the moment as having the authority of truth" (36). Thus, the dream-vision, may be considered, not an imaginary story, but an actual, albeit supernatural, occurrence in the life of the author and thus a type of spiritual memoir.

Of course a modern, skeptical reader may interpret the poet's use of the dream-vision genre as a deliberate attempt to mislead a credulous audience; but the medieval poet may very well have been equally convinced of the authenticity of his dream-vision as originating from God as his readers were. It is interesting to note that three centuries after the Pearl poem was composed, John Milton invoked the "Muse of God" to help him write Paradise Lost. Scholars debate whether Milton was seriously invoking a supernatural agency or if he was simply writing pro forma. Many scholars, in fact, assert that Milton sincerely believed that God assisted him in writing Paradise Lost (see W.B. Hunter's Milton's Muse). On the other hand, shortly after the Pearl poem was composed, Chaucer is noted to have challenged the medieval mind's notion of inspiration and authorship by claiming his work as entirely his own. His challenge to medieval notions of authorship is often demonstrated by noting, for example, his incorporation of an element of play in his works.

Another one of the medieval literary traditions the Pearl poet inherited, probably unfamiliar to a modern reader, is noli me tangere. According to Lynn Johnson, noli me tangere "had an enormous impact on medieval spirituality" (146). Noli me tangere refers to Mary

Magdalene's encounter with Jesus after his resurrection and signified, for the medieval reader, a "new way of seeing the world around [you], of seeing it as a sign of another, more real, world" (147). Johnson outlines some surprising similarities between the text of Saint John and Pearl: both explore death and provide a solution in Christian resurrection; both take place in a graveyard; both mourners are doubly frustrated by physical loss; both mourners fail to recognize the person who addresses them; both contain dialogue between the mourner and the resurrected loved one; both contain consolatory assurances; both mourners wish to confirm the resurrection by touching the loved one; neither mourner is allowed to touch their loved one; both mourners are directed back to the mundane world (146-7). And, possibly the most important similarity is that "Pearl's first-person narrative underlines the message of resurrection by saying, with Mary, 'I have seen it'" (209).

Many modern readers may fail to recognize the lessons of Mary Magdalene in Pearl because we tend to focus on the individual instead of the type; whereas the medieval imagination proceeded "unhesitatingly to generalizations based on the strength of a single instance and generally disregarded the specific features of a case" (Huizinga 233-5). J.A. Burrows goes so far as to argue that even the first-person "I" does not speak for an individual but for a type in the medieval imagination (61). Consequently, we may confidently assert that for the Pearl poet, "each death is like the one; and each mourner, like Mary, should move beyond the grave to a renewed understanding of the problem of love and loss" (Johnson 149). Or, as J. Huizinga writes in The Waning of the Middle Ages, "in the minds of the Middle Ages every event, every case, fictitious or historic, tends to crystallize, to become a parable, an example, a proof, in order to be applied as a standing instance of a general moral truth" (227). And, it is through these general moral truths that the people of the medieval period made sense out of their lives and the tragic

deaths of their loved ones. Or, as Foucault put it, mythic narratives performed the vital function of keeping "death outside the circle of life" (890).

Some texts, like Pearl, not only illuminate the daily lives of individual men and women, but perform an essential mythic function in society as a whole. One of the functions of myth, according to Jesse M. Gellrich, is to "express dramatically the ideology under which a society lives . . . to justify the rules and traditional practices without which everything within a society would disintegrate" (37). The mythologizing tendency of the medieval period "refused to allow anything living or even dead to remain unexplained by traditional ideology (48).

Pearl is full of mythic imagery. The garden, for example, was "the conventional landscape of human love, loss, and fulfillment in medieval literature . . . from man's fall to his rebirth" (Johnson 180). Moorman notes that when the dreamer awakes in the earthly paradise, he has arrived in a mythical land halfway between heaven and earth which is the "hero's mythical initiation cycle from earth to the strange land of adventure to earth again" ("Role," 76-7). And, it should be noted that it is here that the narrator is capable of seeing two points of view simultaneously; the earthly and the heavenly (77). It is only after his mythical rite de passage that he is able to "accept the standards of God, for the most part without understanding but also without questioning" that suffering and death are part of the universal plan (81).

One of the rewards of interpreting a text using the finest practices of New Criticism and the most select methods of Cultural Criticism concurrently is that the interpretation illuminates the particular verve of a text by simultaneously highlighting how an author used the conventions he or she inherited and orchestrated them in new and ingenious ways. For instance, it should be noted that while most texts from the period in which Pearl was composed contained a highly

didactic tone, the author of Pearl deliberately chose a grieving father and resurrected child to mitigate the overtly didactic tone of contemporaneous works. The author's selection of a grieving father and resurrected daughter adds a very human and humane dimension to what would otherwise be a bland philosophical exegesis of human suffering, mortality, and the consolation of religion. Malcolm Andrew and Ronald Waldron note, for instance, in their introduction to The Poems of the Pearl Manuscript that the "tendency for most medieval writers would have been to characterize this debate [between an earthly and heavenly vision of reality] as a confrontation between the proud and ignorant man on the one hand and the humble but authoritative spokesperson of divine truth on the other" (35). The fact that the Pearl poet deliberately chose not to use an obvious repertoire of stock characters is precisely why his poem is a superlative example of literature from its time and culture.

In any thorough discussion of Pearl, the question of whether or not the poet (narrator) is in fact lamenting the death of his real two-year-old daughter must be addressed. In other words, is this a memoir in the form of a dream-vision? Or, a dream-vision that is part of a memoir? Or, is this entirely a work of fiction? The poem's mimetic qualities are truly stunning. Few readers will doubt that the narrator's grief is authentic and fail to feel grief for the dead child. Unfortunately, we may never conclusively know if the text is a memoir because we simply do not have adequate biographical information about the Pearl author. What we my confidently affirm, however, is that the author intended to evoke an emotional response in the reader as if the loss were real, and the author intended the reader to feel the pain of the narrator. Moorman asserts that the author also intended, through use of grief, to raise the consciousness of the reader; and, finally, that the author intended the reader to "understand and accept in universal

terms the final meaning of death" (54). Death, for the author of the Pearl poem, was not the conclusion of life, but the beginning of eternity with one's loved ones.

Finally, we must keep in mind that medieval hermeneutics and poetry was not concerned with the author but the Author. And, although no age is entirely free of religious skeptics, the medieval period was conspicuous for its lack of critical inquiry. J.A. Burrow writes in Medieval Writers and Their Works that the "voice of religious skepticism never speaks in Middle English literature" (86). Consequently, it is not unreasonable to conclude that the author of Pearl probably assumed that his dream-vision did originate from God, and he was merely the instrument of its transmission. Therefore, Pearl is not a memoir as we understand the term because for the genre to exist the concept of the author as an autonomous individual is a necessary prerequisite. While Pearl may not be technically classified as a memoir, this conclusion does not mitigate the labor and literary acumen the author, an autonomous individual, exerted in "merely penning" the text, nor does it render fruitless our exegesis (not a memoir), and equally fecund eisegesis (a memoir), of the poem.

What we discover in Pearl is an autonomous individual submerged in the text. We may assert that Pearl, in fact, has an author because we have identified a particular style and a unique discoursive construct in the poem, which are, according to Foucault, the distinguishing features of an author (893). The unique set of traits that differentiates a text from other similar texts is termed by Derrida a "signature." Thus, we may confidently say of the Pearl poet, as we do of Shakespeare, that there may be those who imitate him, but there never was and will never be another Pearl poet. There is, however, irony in the fact that today many literary critics are lamenting the so-called death of the author because of the emphasis on the notion of writing, écriture, has supplanted the emphasis once placed on the writer. Within this paradigm, the very

idea of author may once again be supplanted by the notion of transcendental anonymity. However, instead of attributing poetic genius to a personal God directing the writer's pen, genius is attributed to the impersonal forces of our collective and unexamined unconscious. Perhaps by reexamining literature from a period without authors, we may reaffirm our own vanishing sense of self.

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Rachel Tudor

From: Ruffin, Paul [ENG_PDR@SHSU.EDU]
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R.J. Tudor

Romantic Voyeurism and the Modern Idea of the Savage

Edgar Allan Poe declared that "the most poetical topic in the world is the death of a beautiful woman," to which Thomas King appended "second place would have to go to the death of an Indian" (26). Two notable examples of Romantic poets who use the image of the death of a beautiful Indian woman are William Wordsworth's "The Complaint of a Forsaken Indian Woman" and Felicia Hemans' "Indian Woman's Death Song." Edmund Burke affirmed that there is pleasure in the spectacle of the pain, suffering, and death of another, or the Other, that is an integral part of the "sublime and beautiful." In other words, voyeurism is an integral, though covert, element of the Romanic period. Although Wordsworth and Hemans are two representative examples of King's astute observation, practically any writer from the Romantic period who uses Indians in their text may be selected. It is also important to note that King's observation is not only applicable to literary texts, but may also be demonstrated, perhaps even more poignantly, in visual media.

Literary Romantic voyeurism is reflected, for example, in the finely wrought paintings of the Romantic Period. An example of the voyeuristic posing as the sublime and beautiful is Delecroix's "The Death of Sardenapalus," painted in 1827. Delacroix's painting depicts Sardanapalus looking on nonchalantly, yet curiously as the women of his household are murdered. Steven Bruhm, author of *Gothic Bodies: The Politics of Pain in Romantic Fiction*, describes Sardanapalus as being "untouched" by the calamity around him (xiii). Perhaps, however, "untouched" is not exactly the right word to characterize Sadanapalus's mood. Instead, the expression Sardanaplus expresses appears to be contemplative engagement, even pleasure at the spectacle before him. However, Bruhm is astute in noting that

Delecroix "sets the life of Sardanapalus's mind squarely against the lives of the Harem's bodies" (xii).

"The Death of Sardanapalus" is one of the earliest and most poignant examples of "male gaze" as defined by John Berger compounded with what may be termed the "imperialist gaze." Some of the salient observations of Berger concerning "male gaze" are that the woman being gazed upon is unaware that she is being gazed at, and that the implied viewer of the spectacle is male. In "The Death of Sadanapalus," the viewer is male, but a non-white male. However, the presumed audience of the painting is a white male. Thus, both the women in the painting and the non-white male become objects subject to an objectifying gaze. A gaze, as Jonathan Schroeder defines it, "implies more than to look at—it signifies a psychological relationship of power, in which the gazer is superior to the object of the gaze" (208). Seen in this light, the painting, and its literary equivalents, is a revealing text of multiple oppressions; the oppression of women by non-white men, and the oppression of non-white men by white men.

Bruhm also asserts that Sardanapalus represents a version of the Byronic hero "standing outside the sphere of human action . . . he is the avatar of Wordsworth or Coleridge, Blake or Shelley" (xv). And it should be noted that Byron, an avatar of Romanticism himself, was one of Delacroix's favorite poets, so it is apropos that Sardanapalus should represent the Byronic hero (Beckett 262). It should not be forgotten, of course, that the painting is based on one of Byron's plays by the same name. Byron's, and the Romantic's in general, derachment from life while keenly observing it is perhaps the responsible for much of the objectifying nature of art in subsequent centuries. The viewer of the painting is a spectator watching a spectator viewing the spectacle of death and dying all about him without doing a thing to prevent the carnage around him; and, perhaps most significantly, he does not express the emotion we would expect a human being to reveal when surrounded with such horror. It is precisely this

anomalous behavior that leads Bruhm to speculate that the painting is symholic of something other than the actual event. The painting is not mimetic, but representative of the Romantic's fascination with the spectacle of human suffering and the aesthetic pleasure generated from watching others, particularly those who are Other, suffer and die.

It is important to keep in mind that the "aesthetic pleasure" discussed in this essay is of the aesthete, not the purulent type. Caution must be taken, for instance, to distinguish Burke's "aesthetic pleasure" from works that eroticize pain, such as the Marquis de Sade's 1795 *Philosophy in the Bedroom*. De Sade's texts, and texts of that type, represent an entirely different set of critical and philosophical questions than ones that intellectually apprehends the suffering and death of others through the point of view of a distanced, imaginatively transcendent spectator.

On the surface, Burke's aesthete may appear as morally suspect as aficionados of texts by the Marquis de Sade. Burke does write, for instance, consider

> how we are affected by the feelings of our fellow creature in circumstances of distress. I am convinced we have a degree of delight, and that no small one, in the real misfortunes and pains of others; for let the affection be what it will in appearance, if it does not make us shun such objects, if on the contrary it induces us to approach them, if it makes us dwell upon them, in this case I conceive we must have a delight or pleasure of some species or other in contemplating objects of this kind. (45)

However, he mitigates this rather reprehensible amorality by offering an explanation of the phenomenon:

> I believe no man is so strongly wicked as to desire to see London destroyed by a conflagration or earthquake, though he be removed himself to the greatest distance

> from the danger. But suppose such a fatal accident to have happened, what numbers from all parts would crowd to behold the ruins, and among them many who would have been content to never have seen London in its glory. (48)

Plato is alluding to the same phenomenon when he writes in Book 4, 439e of *The Republic*:

> Leonitius . . . was on his way to town from Piraeus. As he was walking below the north wall, on the outside he saw the public executioner with some dead bodies lying beside him. He wanted to look at the dead bodies, but at the same time he felt disgust and held himself back. For a time he struggled, and covered his eyes. Then desire got the better of him. He rushed over to where the bodies were, and forced his eyes wide open, saying, "There you are, curse you. Have a really good look. Isn't it a lovely sight?"

Germans, as well as the Greeks, have invented a word for this particular phenomenon: *schadenfreude*. Burke explains that this is a natural human phenomenon and is important to our survival as a species. If we were aesthetically appalled by pain and suffering, then we would not be drawn to those who are suffering and in pain. Instead of aiding them, we would flee their presence.

Although the phenomenon, as evidenced by Plato's observation, is part of human nature; the Romantics were particularly fascinated with the spectacle of death and dying. Recall, however, that the young man in Plato's *Republic* felt a sense of moral approbation by his desire to see the bodies of executed fellow Greeks. Why is a similar sense of moral approbation absent when viewing "The Death of Sardanapalus"? Perhaps, as Burke noted, the more distant the object of contemplation is from the observer, the more alien, the less real the danger the observer feels and the more delightful or pleasurable the experience of contemplation

becomes. Burke, for example, distinguishes between feelings of terror and horror. Horror is pain and death at a distance; terror is pain and death in close proximity. Terror can overwhelm and result in a cessation of intellectual processes. Therefore, the more distant the person suffering and dying is, the easier it is to intellectually contemplate and derive pleasure from their suffering and dying. Specifically, he writes:

> whatever is fitted in any sort to excite the ideas of pain, and danger . . . whatever is . . . terrible, is a source of the sublime; that is, it is productive of the strongest emotion which the mind is capable of feeling . . . pain is stronger in its operation than pleasure, so death is in general a much more affecting idea than pain . . . [however] when danger or pain press too near, they are incapable of giving any delight, and are simply terrible [terror]; but at certain distances, and with certain modifications, they may be, and they are delightful. (39-40)

Obviously, this begs the questions: At what distances and with what modifications is pain and death delightful? For instance, Do Native Americans, and particularly Native American women, fit the categories of objecrs who are distant enough to be intellectually delightful to contemplate their suffering and dying?

The ideas of race, gender, and savagery all function ro objectify and distance Native Americans, among Others, from the intended audience of Romanic texts so they may take unreserved pleasure in the suffering and dying of Others. Ronald Takaki explains in "The Tempest in the Wilderness: The Racialization of Savagery" how the idea of race and savage were merged in early Romantic literature. Takaki begins by noting that the English transferred their idea of the savage from their long and brutal conflict with the Irish to their wars against Native Americans. He noted that many of the soldiers fighring in England's wars

against the indigenous peoples of America were veterans of campaigns against the Irish. The correspondence and journals of these soldiers indicate that they considered the indigenous people of America and the Irish to be very much alike and, significantly, did not make distinctions based on racial criteria, but cultural behavior (893-5). It is very important to note that the racialization of savagery did not occur in the texts authored by those in direct proximity to Native Americans but in literary texts authored by men who never visited America. Interestingly, one of the authors Takaki cites as a primary source of the racialization of savagery is William Shakespeare.

In *The Tempest*, 1610, Shakespeare introduces a new notion of race as a set of physical characteristics representing an incurable moral defect. Takaki cites this as the first modern instance of a "distinctive physical characteristic signifying intellectual incapacity" (904). Audiences of Shakespeare's play and readers of his text were told that Caliban, who represented the savage, belonged to a "vile race . . . to whose nature nurture could never stick; he had natural qualities that precluded the possibility of becoming civilized through education" (904). Caliban was the first inhabitant of the New World to be depicted in literature, and his image served as the template for the representation of inhabitants of the New World by authors and lived in the imagination of their readers. The intractability of this image is evident in a work published centuries later, 1788, by Phillip Freneau. He wrote in his poem "The Indian Student" the lines "no divine spark fired his mind / only sense enough the squirrel to find." Freneau's poem illustrates his belief that Native Americans were not only uneducable, but cognitively incapable of thoughts higher than those of an animal.

Takaki's claims are seconded in Hayden White's essay "The Noble Savage Theme as Fetish." White asserts in his essay essentially the same historical development of the racialization of savagery, and he further adumbrates the importance of the imaginative category of savage in

European and American literature. White lists five taboos of Western Civilization that the savage allegedly violates and are present in literary representations of Native Americans: nakedness, lack of concept of private property, lawlessness, sexual promiscuity, and cannibalism (187). To this list may be added, from Wordsworth's and Heman's poems, infanticide and self-murder. European representations of Native Americans as savages are critical, White notes, to "justify the policies of war and extermination which the Europeans followed throughout the seventeenth-century and most of the eighteenth-century" (194). The foundation for the justification for genocidal policies resided in the identification of Native Americans as "either a breed of super animals" or a "breed of degenerate men . . . between normal humanity and an abnormal one" (188-9). Additionally, White cites the renowned eighteenth-century philosopher Comte de Buffon's (1725-73) assertion that the "degeneracy" of the indigenous peoples of America is due to the climate of America and Cornelius de Pauw's (1739-99) assertion that the savagery is due to an alleged incestuous lifestyle which he termed "monstrous" (190). Buffon's and De Pauw's assertions explain the two ways Europeans dealt with Native Americans, missionary activity and conversion to cure their degeneracy and wars of extermination to rid the continent of the monstrous (190). Native Americans were unaware that their fictitious representation in European literature, originally prompted and sustained by aesthetic pleasure, was largely responsible for the policies of extermination or forced religious conversion that they were subject to for centuries.

Abrams' classic text of literary analysis, *The Mirror and the Lamp*, provides further explanation of the idea of savage and the representation of "Indians" in Romantic and subsequent literature. Abrams asserts that it is the task of the poet to interpret truth to conform to the expectations of their readers; and that it is not verity, but *versimilarity* that poets produce (269-70). He does not believe it is the poet's task to see through falsehoods but to willingly give

themselves up to "agreeing impostures" (271). Thus, it may be argued, from Abrams' perspective that once the role of savage, or "Indian," was ascribed to Native Americans, all that poets were required to do was to use the model consistently. He states that "the probity of a poem consists in this, which the detail accords with the intention, that they are grounded in one another, and that they show no contradiction among themselves" (278). Thus, according to Abrams, poetic probity should be free "from all references to outer reality and made entirely a matter of inner coherence and non-contradiction" (278). However, he does caution that such a paradigm raises two questions for apologists of that type of literature: (1) How to justify poetry's departure from truth, and (2) How to demonstrate its utility for humanity (303).

The Romantics' new definition of truth, as *versimilarity* instead of verity, adds verve to the metaphor of literature as a mirror or a lamp. The objects viewed by the light of the poet's imagination or viewed in the mirror held by an author, are "objects which have already been acted on and transformed by the feelings of the poet" (Abrams 53). John Stuart Mill stated that literature "contains a description, but a description of things as they appear to the poet, not as they really are" (qtd. in Abrams 54).

The legacy of the Romantics' philosophy of literature is that Native Americans have to live with a false but ubiquitous image of themselves created in the minds of men and women who were not concerned so much with verisimilitude as with versimilarity. Jerome McGann observes in *The Romantic Ideology* that "the historical resources of a culture may continue to live and move and have their being in the present even as they are also recognized to be definitively placed in the past" (11).

A particularly poignant example of Jerome McGann's point is found in the late twentieth-century publication of a historical narrative purporting to present an accurate representation of the voyage of Charles Darwin on the *H.M.S. Beagle* and with significant attention paid to the

Yahgashaga of Tierra del Fuego, located in South America, and to one young man in particular, Jemmy Button. This book, *Three Men of the Beagle*, by Richard Marks, received glowing reviews from Stuart Whitall of *Booklist*, Anne Larson of the *Kirkus Review*, and David Shribman of *The Wall Street Journal*, among others, for its realistic portrayal of "Indians." However, a reading of *Three Men of the Beagle* with a mind to the racialization of savagery, and its attendant philosophy of literature which values versimilarity over versimilitude, leads to a radically different evaluation of the text.

Three Men of the Beagle contains a chapter entitled, innocuously enough, "The People of Yahgashaga," in which Marks describes an "Indian" boy

> totally naked, standing and staring . . . google-eyes and agape [while] the slanting rain swept in by the Antarctic wind did not chill him or affect in the least his catatonic concentration. With his splayed prehensile toes he clung to the rounded stones of the beach . . . The racial strain of the boy was American Indian, and in the late 19th century an Englishman with a hobby of linguistics conferred upon the boy's tribe the name "Yahga," which was an Anglicized version of the place name . . . because the Indians really had no name for themselves. They were pygmoid people . . . who walked in a semi-crouch . . . the boy had a mass of black hair which was matted and snarled, a low forehead and a broad, flat face with a dark complexion." (7-9)

Marks proceeds to inform his reader about the Yahgan's culture; or, more precisely, their lack of culture. He claims that the Yahgans lived in "small inbred family groups that had little cohesion and no social structure . . . there was no acknowledged leader . . . no chiefs, no medicine men, no one to paint on the walls of a cave" (9).

Please note Marks' reiteration of the categories of taboo that the idea of savage is supposed to personify. However, Marks is not satisfied with simply ascribing the conventional "degenerate" elements of savage to the Yahgans--he makes them monstrous (ala De Pauw) too. He claims that the culture of the Yahgan Indians was so simple that it antedated the cultures that we conceive for the noble and ignoble savage.

> We usually think of savagery as a condition preceding the advent of civilization--civilization commencing with the tempering of human behavior. The examples of savagery with which are generally familiar involve people who have invented gods to inspirit the terrifying forces of nature . . . but the Yahgan predated magic and the notion of god had never entered their minds . . . they had no oral history . . . no myths . . . told no stories . . . had no music of poetry . . . had no rituals of any sort, no ceremonies, not even for eating, and none for mating. (12-13)

Marks then alleges that the young boy was incapable of even dreaming (22).

Marks begins the next chapter, "Noblisse Oblige," with an Englishman, Commander Robert Fitzroy, Captain of the *Beagle*, entering "not only wearing clothes but clothes that conveyed meaning" (23). The details of the encounter may be omitted except to note that the author's defense of the "taking," or more accurately kidnapping, of four children from the Yahgans as not being a crime and not casting a shadow on the character of Captain Fitzroy and crew, including Darwin, because "the family ties of these Fuegian Indians in their incestuous groupings were too slight . . . the loss of family members too common, for the separation of the four Fitzroy had taken as hostages to cause any commotion" (31). Finally, it is interesting to note Marks seemingly unconscious nod to a more purulent form of voyeurisism when he writes, for instance, that Fitzroy

"must have inevitably looked with some longing at the freedom of the Indians—with the air flowing around their bodies, with no afterthought of their actions, with no code of sexual conduct" (214).

In his conclusion, Marks compares the Indians of Tierra del Fuego with North America. He writes:

> Indians generally talk a lot. Since they aren't moved to do much, they talk. But their talk is generally limited by their tribal language and by the degree to which their minds have become elevated. The North American Indians were famous for being great talkers, endless orators who tried the patience of the U.S. Cavlarymen . . . but the Yaghans had no elevated or fantastical spiritual notions to talk about. Their language accordingly had no words that did not relate in a most direct way to realities . . . they had neither thoughts nor words for anything else. (222)

He claims that the last of the Yahgans died in the 1960s, "even the last of the few half-breeds died. The Yahgans are now extinct. As extinct as the mylodon. As extinct as the moa" (233).

The problem with Marks' text, like its Romantic progenitors, is that despite its claims to the contrary, it simply is not true. The indigenous people of Tierra del Fuego were not savages. They were real human beings who had real dreams—yes, they could dream. They had real families too, they felt the heat and cold, they were brutally treated by Europeans, from being kidnapped and sold as slaves to their forced removal from their homeland in the 1960s by the Argentinean military because petroleum was discovered under their land. The Indians of Tierra del Fuego were a very sophisticated society with, for example, strict kinship rules about marriage. There are detailed ethnographical studies of their culture and language that are easily accessible to anyone who cares more about verisimilitude than versimilarity. Even Sir James Frazer's classic text, *The Golden Bough*, cites the Indians of Tierra del Fuego as exemplars of the diverse religions of humanity. Frazer writes, for instance, that the "Fuegian wizards throw shells against the wind to make it drop" (93). Interestingly, the so-called "civilized tribes" of

Oklahoma have a similar custom: they place an ax-head in the direction of a coming storm to "split the winds."

Why did Marks make the multitudinous false assertions he did in *Three Men of the Beagle*? And, perhaps, more importantly to those interested in texts, why was his text so well received by reviewers from highly respected publications? Why did no one challenge the verisimilitude of a text that claimed to be not only literary, but historical? As a Native American, I have to ask, do non-Native readers believe that Indians are incapable of even dreaming—whether they live in Tierra del Fuego, the Arctic Circle, or anywhere else in North America in any period since modern humans arrived in America? Has the racialization of savagery become so inculcated in literature that educated, sophisticated readers, readers whose business it is to evaluate and review texts, are incapable of making distinctions between the savage of the Romantic imagination and the real-life inhabitants of North America?

It should be noted that not only did book reviewers fail to criticize Marks for his racialization of savagery: They compounded the problem. Shribman's review, for example, was titled, "One Man's Evolution," seemingly a clever play on the presence of Darwin on the voyage, but, in fact, was a reference to one of the young Yahgan children kidnapped from his parents—Jemmy Button. Stuart Whitwell read Marks' text carefully because he summarized the condition Marks claims the Yahgan lived under "no social structure, no housing, no clothes, no religion, no art, no morality" (1619).

It is also interesting to note that all of the book reviewers accept uncritically Marks' assertion that Jemmy Button was later responsible for the "massacre" of missionaries and soldiers who were "trying to bring a message of peace and gentleness" (Shribman A12). However, the accusation made by Marks is in direct contradiction to the finding of an English Court of Inquiry concerning the incident. The fact that Marks' accusation against Jemmy Button is not only unfounded, but contradicts an official inquest is interesting in that it reaffirms the claim made by Shakespeare in *The Tempest* that represented the savage, belonged to a "vile race . . . to whose nature nurture could never stick; he had natural qualities that precluded the possibility of becoming civilized through education" (904). Marks' point is that Button, like Caliban, became especially dangerous because he was "taught to speak." Marks' claims, for instance, that the Indians would not have the wherewithal

to overcome a garrison of soldiers and an armed ship without being directed by an educated "savage."

The *Three Men of the Beagle* are Robert Fitzroy, captain of the Beagle; Charles Darwin, the famous scientist; and Jemmy Button, the "savage." While it would be a mistake to learn history from Marks' text, we may learn a much more important lesson. We learn that the idea of the savage, created by the Romantics, is still operant in literature today, and readers still take pleasure in the romantic voyeurism of the idea of the savage; that is, if book reviews and book sales are reliable indicators of public taste. In this brief perusal of contemporary literary and critical texts, it is evident that there is a need to critically examine and challenge the idea of the savage in literature. McGann writes that the past and its works should be studied by a critical mind in the full range of their pastness--in their differences and alienations" (2). When we compare a contemporary text, such as Marks', with texts from the Romantic Period, we are able to see how they are different, but also how they are the same. We are able to identify the ideology working in both texts.

Historically, literary critics have minimized the influence the idea of the savage has had on literature and culture. Benjamin Bissels, for instance, cautions at the end of his book *The American Indian in Eighteenth Century English Literature* "not to exaggerate the importance of a movement which is at most subordinate to the main currents of eighteenth century thought . . . Indians can hardly in themselves be said to constitute a literary or philosophical movement" (212). Curiously, Bissell contradicts himself when he notes that "the relative frequency with which the Indian appears in all classes of literature between 1775 an 1800 tends to prove . . . that literary invention had . . . in the unexplored forests of America found and appropriated for its own use new and peculiar objects of curiosity, mystery, and wonder" (213). History has demonstrated, in fact, that Bissell's concern is unwarranted because the significance of the idea of savage in literature is depreciated by literary critics and is not given undue attention by literary critics. As a rule, American literature by Native Americans is ordinarily excluded from American Literature curricula and canon. Instead, it is ghettoized as an ethnic genre.

It is essential to be aware of the legacy of the idea of savage to understand and interpret non-Indian literature about Indians. The utility of using the idea of the savage to interpret texts containing

Indians is illustrated by applying it to widely anthologized and canonized authors such as Felicia Hemans and William Shakespeare. In Hemans' poem "Indian Woman's Death Song" we may, for example, consider the complimentary versimilar framing elements in her poem and Shakespeare's play. The beginning of Hemans' poem is, in fact, reminiscent of Shakespeare's The Tempest. "Indian Woman's Death Song" begins with the lines, "Down a broad river of the western wilds/ Piercing thick forest glooms, a light canoe/Swept with the current: fearful was the speed/Of the frail bark, as by a *tempest's* wing" (emphasis added, lns 1-4). Shakespeare's The Tempest begins, too, with a ship being swept away. Another similar framing element is the mythical landscape: "thick forest glooms," the canoe being "borne leaf-like" to the "mists of spray," and the "thundering cataracts" (lins. 5-6); and, of course, the "Indian," like Caliban, is proud, dauntless, alone, dark, strange, and murderous. Next, there are similar plot elements. In both texts the savage has been betrayed by someone who was once trusted and the savage now is intent on murder to avenge the act of betrayal. In Hemans' poem, an Indian woman is abandoned, becomes at first distraught, then decides to commit suicide with their infant daughter while defiantly singing a death song. And, finally, it is because the woman is a savage that the reader is able to imagine her capable of acting the way she does; killing herself and her child in a fit of bitterness and rage is monstrous.

May we read the poem as a simple metaphor without reference to real people? The Native American writer and scholar, Thomas King, wrote in his dissertation, "Inventing the Indian: White Images, Native Oral Literature, and Contemporary Native Writers," that the Romantics, through their literature, turn Indians into metaphors and their representations should not be taken literally" (34). He is, of course, restating a widely-held position articulated by White, "insofar as it was once taken literally [by readers] it can be regarded simply as errors, mistakes, or fallacies" (184). However, note should be taken of Burke's observation that "ordinary people are but ordinary observers of things, and not critical in distinguishing them" (176). Undoubtedly, many unsophisticated readers took Hemans' poem literally. King notes one particularly cruel and tragic event that resulted from readers mistaking the metaphorical portrayal of savages with Native Americans. He writes about white men throwing a Native American baby in the water to see if it could, as they had read, "swim like other dumb animals" (36).

The child drowned while her mother, restrained by the murdering perpetrators, looked on. Who is culpable for this child's murder? The unsophisticated "readers" who threw the baby into the river or the sophisticated writers who created an image of Indians as savages?

Hemans may be using the Indian woman as a metaphor, but she placed the poem in a larger collection that purports to represent a global and historical survey of the mistreatment of women by men. Her collection, entitled "Records of Woman," includes poems about women as varied as Joan of Arc to a Turk's wife. In reference to this poem in particular, she cites an excerpt she read from Long's Expedition to the Source of St. Peter's River as authentication. It should be noted that travel logs, such as the one cited by Hemans are, however, notorious for inaccuracy and exaggeration. However, Hemans' readers may well consider her poem an authentic representation of Native American culture.

Is it necessary for the woman in this poem to be a savage for it to be an effective poem? Will the poem work as well, will it have the same resonance and evoke the same feelings in the reader if you substitute "white woman" for Indian? For example, a white woman killing herself and child would be considered monstrous, but since she is an Indian, she is monstrous per se, thus the reader may overlook the heinousness of her act and concentrate on the immediate cause of her behavior, which is her unfaithful "warrior." Thus, this poem may be read as the other poems in "Records of Woman" in which men are culpable for the pain and suffering of women around the world and throughout history. It is interesting to note that Hemans wrote this series of poems after husband, Captain ("warrior") Alfred Hemans, abandoned her and their four children while she was pregnant with their fifth child (Clark 45).

Julia Kristeva's insights on the ambiguous opposition between the inside and the outside offer some interesting additional elucidation on Hemans' poem, especially when considered in reference to Abrams' "mirror." Remember that a mirror image is not an authentic reflection of the image in the mirror but a reverse image. Consider, for instance, that in "Indian Woman's Death Song" there are really two women, the one in the text and the one writing the text. One may be thought of as the projection of the other, and one may be thought of as the internalized Other. In this case, the Other is not really an Other, but a projection of the self; initiating, perhaps, a transcendent distancing of one's self to remove the pain from one's self. In Hemans' case, she

may be using the Indian woman to distance herself from the pain of being abandoned by her husband, so the pain can not only be managed, but aesthetically appreciated. One aspect of the pleasure Burke cites in his treatise is gaining a greater understanding of one's self through the voyeuristic experience.

Wordsworth's poem, "Complaint of a Forsaken Indian Woman," is also the tale of an Indian woman abandoned by her own people. Instead of one person, however, she is abandoned by her entire tribe after she becomes ill and is unable to keep up. Of course, once again, this poem would not work if the protagonist were a white woman. It would be inconceivable that a white community would abandon a sick woman, whereas savages would undoubtedly do so because they are savages. A reader does wonder, however, why the Indian woman fails to follow the tribe once she recovers from her illness. She starts twice, but then falters. Obviously, there is more than sickness in her body; it is a sickness of soul. There are, for instance, the classic signs of depression. She states that "for clothes, for warmth, for food and fire;/ . . . they to me no joy can give,/no pleasure now, and no desire./ Then here contented will I lie,/ Alone I cannot fear to die (lns. 15-19). Perhaps, Wordsworth's Indian woman serves an analogous function as Hemans'; a way for Wordsworth to distance himself from his own well-documented bouts of depression so he may take pleasure in it and understand it. Of course, both poems deal with the ultimate troubling experience: death.

The process of delightful intellectual voyeurism in another's pain or death is not necessarily an immoral activity. As Burke explains it, it is a natural phenomenon, one of the things that makes us human and contributes to our survival as a species. We do not, as a rule, shun or run away from others in pain or dying, but receive sublime reward from our proximity, and, hopefully, rendering of assistance, to those who are suffering. With writing and storytelling, we do not need to observe actual suffering in order to intellectually contemplate a painful event. We may imaginatively create an event full of suffering and death, and contemplate it at our leisure. What makes the imaginative process problematic in a number of ways, including morally, is the forcing of a suffocating mythic mask of savagery over Native

Americans' human faces. While this process is somewhat explicable by way of Burke's assertion that distance is needed between the observer, or transcendent voyeur, and the observed, so that the suffering and death are not so real that the aesthetic experience becomes an anesthetic experience; it is troubling that Native Americans must continue to bear the onerous burden of being someone else's mytho-poetic archetype.

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Rachel Tudor

From: anita singh [anitasinghh@gmail.com]
Sent: Friday, October 01, 2010 2:37 PM
To: Rachel Tudor
Subject: Re: manuscript submission

yes sure will look forward to it.
will let you know and send you a copy when the journal is out

On 2 October 2010 01:06, Rachel Tudor <RTudor@se.edu> wrote:

Of course. And I hope we will have the opportunity to work together again on another project in the future.

Best

rachel

The Memoir as Quest: Sara Suleri's Meatless Days

The quest for identity is the often-stated ambition of writing memoirs. However, memoirs perhaps ought to be thought of as a narrative of an author's quest for his or her identity rather than a chronicle, a catalogue of events, or a bildungsroman wherein the author attains a fixed-frame identity. The text is an exploration of possible meanings, contradictions, constructions, deconstructions, re-constructions, re-memberings and forgettings, which constitute the texture of a life. Under such a paradigm, it is a given that the process of weaving the story of one's life necessarily changes the texture of that life in a fundamental way. The author's entanglement in the text causes the author to lose something even as she is learning it. Identity, in other words, is not a product but a process. The process of identity formation may be best understood through Foucault's paradigm of thinking about the self occupying three subject positions simultaneously: past, present, and future, and the movement of the self within these three positions. However, multiple subject positions are not the end of the story. Sara Suluri's memoir clearly demonstrates her thesis, defined in "Woman Skin Deep: Feminism and the Postcolonial Condition," that one's lived experience as a woman and one's historical experience as a member of a people are also crucial issues that must be considered as essential components in the process. Identity formation, and the attempt to define and share that identity, is perhaps the most challenging textual exercise any author confronts. Sara Suleri's Meatless Days is a courageous and candid exploration of self.

In addition to being a memoir, Meatless Days is also a biography: a biographical sketch of Suleri's mother, father, paternal grandmother, sister, brothers, and friends.

Through biographically sketching her family and friends, Suleri is engaging in the process of self-discovery. However, even the most perceptive, empathic, and intuitive biographer cannot accurately expose the inner life of another. Consider, for example, the renowned biographer Irving Stone. When he writes about the motives and nature of his subject, he is, in actuality, speculating on his subject's life. In fact, if one examines his oeuvre closely, one finds recurring revelations about the inner-life of his subjects that occasionally assert more about Stone's inner life than that of his subjects. Likewise, as we read Meatless Days, we see that Sara Suleri's understanding of the significant people in her life are repeatedly abruptly altered by their behaving in manners contrary to her illusory image of them or by their saying something incongruent with her expectations. In recognizing the disparity between her image of them and their actual selves, Suleri's own sense of self is revealed to her. For example, Suleri is shocked when she witnesses her father kissing the telegram announcing the return of her mother. The event caused her to become cognizant of the amorous aspect of her parents' relationship that she had not previously considered. In another instance, when her brother Irfan is badly scalded and Suleri sees his injured male genitalia exposed, she has a new consciousness of him as male and of herself as female.

Thus, we see that the important people in Suleri's life, revealed in intimate biographical sketches, tell us more about Suleri's own self than about the people she is describing. Consider, for instance, how dramatically different a biography of Suleri written by her brother Shahid would be from her own memoir. Suleri is surprised to learn that Shahid has a vivid memory of her throwing a brick at him, while she has no recollection of the event at all. If he were to write a memoir and include a biographical

sketch of her, she would be stunned to discover who he thinks she is. We may justifiably wonder, therefore, how accurate Suleri's assertion is that Shahid wakes up "indignant for all the affronts he is soon to suffer" (Meatless 176). Another interesting illustration of this phenomenon is Suleri's memory of her sister Ifat falling and injuring herself is centered around intimations of mortality, whereas Ifat's own recollection centers on the fluid properties of her body—the moistness on her forehead which dries up and she picks off. This observation is not intended to diminish Suleri's biographical sketches of the people in her life, but to change the focus from them to what her representation of them reveal about her own inner self. They are essential constituent elements of her identity and sense of self. Suleri presciently comments about her parents, "what would possess me to believe that they could be, to me, of such unfailing interest . . . if they were not my parents ?" (176). Similarly, she writes of her twin sister Ifat, "so much of her was inside of me . . . a twin . . . the sleepy side of Ifat" (131).

The disparity between who she thinks other people are and who they actually are demonstrates to Suleri the ephemeral nature of identity. It is a startling revelation to discover that identity is a process and not a product. This revelation is foreshadowed when Halima, the cleaning woman, who "gives birth to one child while another is dying" asks: "Do I grieve or celebrate?" (10). Who is she? A grieving mother or a new mother? In fact, one of the themes of the first chapter of Meatless Days is slippage. Suleri's fascination with Dadi may consist in Dadi's ability to defy definitions, a fixed identity, or any ascribed category; it was part of the fluid property of her body. Dadi appeared to be the reticent Muslim woman, yet she cursed men and thought of women as superior. For instance, she would often proclaim, "there is more goodness in a woman's little finger

than in the benighted mind of man" (7). On another occasion she asserted, "Heaven is the thing Muhammad says lays beneath the feet of women" (7). Even when Dadi appeared to be at her most pious, fasting for example, she was actually celebrating a gluttonous meal, Sehri, that occurs before the fast (30). In addition, Dadi composed her own reading of the external world. Although the fast of Sehri was supposed to begin at daybreak, she would ignore all evidence that day had broken, such as the daylight, the sirens, the sound of morning birds chirping, the milkmen going about their business, it was not dawn until Dadi stopped masticating (30). Dadi even defied the doctors who pronounced her "dead"; inasmuch as they said she would certainly die. The parable of "meatless days" is that life is the "little swerve from severity to celebration," from stability to flux (31).

Identity as process means that you may never know definitively who you are or who anyone else is either. The lack of concreteness to life, to identity, is simultaneously unsettling and liberating. The danger of a self obsessionally seeking a concrete identity is discussed in Eric Hoffer's The True Believer. The danger consists primarily in the delusion that by allowing yourself to be defined by others, or playing a role defined by others, you are not really yourself but, like the third-world woman, an object that cannot know but only be known. Nevertheless, there is a "sweet peace of saying someone else's lines" and a "serenity that accompanies a body engaged in work, in habit" (178-9).

One of the temptations of life is to fall into habit. A "habit" is Suluri's term for identity as product. She is always struggling against habit, against "waking to become this thing, a name . . . an over alliterated name . . . this thing I have to be" (152). Suluri believes her mother succumbed to the temptation and allowed herself to "reach a point where [she] no longer bothered to differentiate between what the world imagined her to

be and what [she] was" (169). She writes, it is not easy becoming habitual, much must be lost and suffered (158). Maintaining a role, a habit, is difficult because significance "must be bailed out all the time; it must be peeled away with onion tears in order that habit can come bobbing up like mushrooms on the surface of a soup" (177). Living with other people, she says, causes a part of her to "wail with maniacal devotion, night and day; another of me with great forbearance weeps" (178). Her mother, Suleri thought, went one step further and mastered the "art of distraction." This is one of the reasons she thinks her mother is so distant from her.

Suleri equates a reified definition of identity with entombment. Suleri's anecdote about the woman who was "bricked up alive into her grave," for example, is a powerful counter image that helps her to avoid becoming an object, a name. "To be engulfed in grammar," an analogy that follows on the heels of the anecdote about woman being bricked up alive, "is a tricky prospect . . . a voice needs to declare its own control anyway it can" (155). The most memorable example of Suleri exercising her voice to identify herself and the mutable nature of that identity is her visit to the Jamia Masjid mosque in Dehli. The man at the gate would not let her enter because Muslim women were not allowed in between the hours of maghrib and isha. She tells him, "I'm not a Muslim" to which he replied that he would never let her in. Suleri, not to be deterred, exclaims that she is not only a Muslim but the daughter of a Hajji (81). She explains further about names: "Mamma, marmalade, squirrel—names cannot define a person because they are not a fixed thing, but a discourse" (169). Discourses flow and have many fluid properties.

Suleri's own definition of who she is is constantly being revised. The sweetbread parable is an example of the fluid and mutable nature of identity. Suleri thought of herself

as a native. Kapura, like native, was "something that had sat quite simply inside its own definition but was now claiming independence from its name and nature, claiming a perplexity I did not like" (22). The dubious definition of Kapura threatened her definition of native which was one of the terms she used to define who she was. When asked if she knew what Kapura was, she wanted to be able to say "yes, of course, who do you think I am" (27). Suleri was shocked to discover that Kapura also referred to genetalia. The new knowledge had the impact of weaning her from her childhood sense of self. While weaning is shocking, it indicates growth and maturation. The parable of Kapura also teaches us that definitions are a matter of convenience and they often mask reality.

Suleri's utilization of various temporal perspectives is also a type of knowledge that allows her further insight into the process of identity formation. Suleri recalls, for instance, that when Mustakor looks to the future, leaving Kinnard Boarding School behind, she throws away her Coca-Cola bottle nipple as a sign of growing up; similar to when she stops looking at Pakistan as a surrogate mother (58). Richard X, on the other hand, looks to the future and sees the end of things instead of the beginnings. His fault, Suleri writes, "is that he anticipated the past tense in every story . . . he already thought of me as completely lost to him" (67). He said, for example, "you'll say about me, 'He used to cook for me'" (66). Suleri wanted to shout some "idiotic truth such as, 'I'm nice. I'm real'" but never did (67). In reference to the past, Suleri says, it is naïve to think that returning is somehow sweeter, less dangerous, than seeking out some novel history" (49). Later, she writes, in time "faces slip, become third persons" (176). Of all temporal spaces, past, present, and future; now is the hardest place to occupy because of "all the detail that has to be forgotten to pay vociferous attention to it" (111). For instance, after

her mother's death Suleri says she is "uncertain that the present was a place [her father] could again inhabit" (124). Suleri herself sometimes longs for the theater where "plots are uncomplicated by the threat of future resumptions" that teaching poses (179).

One of the constituents of fixed-identity that Suleri challenges is gender. The first chapter of Meatless Days begins with the line "leaving Pakistan was . . . tantamount to giving up the company of women" (1) and concludes with the provocative and carefully worded assertion that "there are no women in the third-world" (20). These lines, strategically juxtaposed as the first and last lines of the first chapter, appear to contradict one another. However, Suleri is too gifted a writer to mistakenly contradict herself. Therefore, there must be, indeed is, an explanation. Suluri writes in "Women Skin Deep: Feminism and the Postcolonial Condition" that she shuns the "banality of easy dichotomies" and does not advocate any type of "simple binarism" or the rhetoric of "us and them" which, she believes, "beleaguers issues of identity formation" (756) and is evidence of a "conceptually parochial" mind (765). Is Suleri practicing what she criticizes in others, or is there something else going on here? In fact, Suleri is deliberately using contradiction as a pedagogical technique: The reader has to resolve the dilemma for her or himself. Her rhetorical device may also function as a subtle form of persuasion because it eliminates the psychological barrier raised against inculcation of ideas and opinions originating outside of the self by challenging one's ideas of what she means by use of the term "woman." Is woman a colonial, postcolonial, Muslim, or a Western construct? Are these constructs mutually exclusive?

One of the faults of Western feminism, according to Suleri, is its entrapment within a discourse of binary oppositions: men verses women, for example. The

essentialist's position asserts that genders are biologically determined and are articulated in publications as divergent in authorship and audience as Ashley Montagu's The Natural Superiority of Woman, Elizabeth Gould Davis' The First Sex, and the radical separatist lesbian rhetoric of Mary Daly and Sonya Johnson to the long tradition of misogynistic Western male-authored texts such as those sentiments about women found in Aristotle's and Thomas Aquinas's texts. Essentialists thinking that posits one's abilities and ways of thinking are biologically determined are analogous to the equally empirically suspect claim that "each member of a race is supposed to share [certain abilities or lack thereof] with every other member" (Appiah 276). The danger of essentialist's thinking is made manifest if one familiarizes one's self with early polemics defending colonilization and slavery such as Juan Genes de Sepulveda's assertion that, "if you know the customs and nature of the two peoples [European and native] . . . with perfect right [Europeans] rule over these barbarians . . . who in wisdom, virtue, intelligence, and humanitas are as inferior to [Europeans] as *women to men*" (emphasis added, quoted in Green 31).

Suleri seems to share the social constructionist's view of the definition of woman. The constructionist's position is perhaps best articulated in Simone de Beauvoir's bold assertion that "one is not born, but rather becomes a woman" in The Second Sex. Judith Butler, Jan van Buren, Jeanette Marie Magio, and Christine Delphy are some other prominent feminist philosophers who endorse Suleri's observation that gender is not a fixed identity, but a culturally constructed artifact that is a constantly shifting paradigm. Interestingly, the aforementioned feminist philosophers have made little use of the "postcolonial woman" as proof of their position.

Suleri asserts that it is not the postcolonial woman's voice that is heard by feminists but the white feminist's own. In a critical essay, Suleri criticizes the adumbration of two distinct categories, postcolonial and woman, into one and Western feminism's use of it to assert their own, white feminist's rights instead of the rights of third-world women (Suleri, "Woman," 759). In Western feminism, Suleri contends that third-world women never rise above "object status" in their rhetoric (760). The problem with being an object, Suleri quotes Gayatri Spivak, is that "the person who is known, somehow seems not to have a problematic self . . . only the person who knows has all the problems of selfhood" (756). Until the third world or postcolonial woman is a subject instead of an object, her lived experience, her autobiographical text, can only "serve as fodder for the continuation of another's [white feminists] epistemology" (766).

Consequently, within the context of feminist discourse there are no third-world women as subject, only objects. The "company of women" that Suleri left in Pakistan were not objects, but loved ones and friends. Thus, we may see now how both of Suleri's statements are true. Suleri saw "imperial Ifat," "Mamma in the garden," "Halima the cleaning woman," and Dadi with her goat," all very personal images and people whom Suleri cannot depersonalize or objectify to serve the cause of Western feminism any more than she could ignore the human toll of Pakistan's civil war (Meatless,122).

Three components are necessary for identity formation according to Suleri: lived experience, historical contexts, and theoretical context (Suleri, "Woman," 762). Lived experience is defined as the "anecdotal literalism of what it means to articulate an 'identity' for a woman writer of color" (762). In addition to anecdotal narrative, lived experience is articulated through "that other third person narrative known as law" (766).

Historical context identifies where the literal body resides in time and place. Confinement within postcolonial discourse is a prime example of theoretical context. Suleri specifically defines postcolonial discourse as the "free-floating metaphor for cultural embattlement" and a "signifier for the historicity of race" (759-60). An idiom, such as postcolonial discourse, has the power to "raise identity to the power of theory" (762). Suleri asserts that lived experience, historical contexts, and theoretical contexts interact in a dynamic way to create a sense of self. For example, while lived experience is a distinct category, it is influenced by historical and theoretical factors. Law is simply the manifestation of particular historical forces, but its impact on one's lived experience is enormous. The title of Suleri's memoir, for example, Meatless Days, refers to Pakistan's program of Islamization and the way individual lives are manipulated by forces, third-person narratives, outside of their control. Meatless Days illustrates how the people who ostensibly control the third-person narrative are themselves manipulated by other forces which they may not be fully conscious of or able to control.

Lived experience may be direct or vicarious. An example of direct lived experience is Suleri's testimony that the effect of Ifat's death on her life was that it "cut away her intimacy with Pakistan, where history is synonymous with grief (Meatless, 19). Anecdotes concerning Ifat and Dadi become vicarious lived experiences in her life. It is important to note that when Suleri writes of Ifat and Dadi becoming anecdotes, she does not mean that they are becoming objects, but a most intimate transmogrification. She describes them as food, a part of her. Suleri relates a dream, for instance, that she had after her mother dies in which she puts a piece of her mother beneath her tongue, in her mouth, and describes the would-be cannibalistic act as an "extremity of tenderness" (44).

Another component of lived experience is, of course, her experience of her own body, the physicality of self. Suleri seems to have a fundamental mistrust of her own body. She was surprised, for instance, when her body refused to throw-up or faint at appropriate moments (26). When her sister, Ifat, explains the sexual and physiological implications of nursery rhymes and the names of food, she is livid at her for "destroying her innocence" (137). Her sister's fall is shocking because of the exposure of blood. The only niece she mentions by name is Heba, and the anecdote is included because she is the one who informs Suleri that boys have a penis and girls are "composed of blood" (42). Heba gazes at Irfan's injured male body, while Suleri is frightened at the sight. It may be that Suleri is not so frightened at the sight of the naked, injured male body as she is at the physicality of existence and the sudden knowledge that she too is somehow anchored to a body, a body that she seems to fundamentally distrusts.

Maturity does not mitigate, but exasperates the problem Suleri has of acknowledging the physical component in the montage of her identity. Suleri reports that the "tragedy of adolescence" is, in fact, becoming a woman (139). Ifat, Suleri writes, hated her body becoming womanly and womanhood which "precipitates [Ifat's] separation between body and self" (139). The separation between body and self seems endemic to the family, perhaps inculcated by her mother who "seemed to live outside her body" (156). Sara, as a child, observes that her mother is "not where she is; she has gone somewhere different"(179). Meatless Days ends with a juxtaposed image of the body as at once a fixed identity and a fluid substance. The flesh can only be known in obliteration she writes: 'Only in obliteration", her body tells her, "will you see the shapes of what I really can be" (186).

One of the effects of her cognition of the bodily aspect of self upon Suleri's identity formation is her frequent juxtaposition of literary and literal procreation. For example, Suleri juxtaposes her father's lament that "I have written nothing, done nothing with my life" while "two rooms are full of stacks of newsprint of his prose" with reference to herself as her mother's book (184). It is interesting to note that while Suleri portrays her mother much more sympathetically than she does her father, she does use affectionate appellations for him such as Pip and talking about his jail as a "father-sized playpen" (93). In fact, Suleri's life imitates her father's; not her mother's. Suleri devotes herself to writing, to reproducing literarily while her sisters reproduce literally. She exclaims at one point in the text, "while I write, Tillat germinates another child" (176). She describes writing Ifat's biography as "keen, painful labor", referencing, of course, the labor of childbirth (108). In addition, she uses deliberately evocative language when she talks about herself, saying that she "expresses letters rather than breasts were my normal ken, and it hurt to watch [Ifat] . . . relieve her body of the extraneous fluid" (35). It is significant to note that Suleri uses the phrase "extraneous fluid" and not milk; which, again demonstrates her vexatious relationship with all things fleshy.

Meatless Days also dramatically shows how historical context affects our identity formation as much as "all things fleshy." Pip, Suleri speculates, felt at the hub of history and that is why he married a Welsh woman and divorced his wife, Baji, by mail (112). A new life in a new nation. Suleri's mother, too, imagines she was going with Pip to a new nation, but it was an "ancient landscape" with "centuries of mistrust" (163). Suleri asks, "What choice did that world have but to be resistant?" (163). The historical context forced Suleri's mother to "live apart . . . apart even from herself" in a "world that was

still learning to feel unenslaved" (163). The danger of being enamored with history is that one does not see the human toll, the hurting partition [India and Pakistan] caused the people (116). Perhaps "partition" also serves as a metaphor for Pip's divorce from Baji and the hurting that caused.

Historical context had fatal implications for Ifat. The record of the history of misogyny in Ifat's husband's family, a brother in jail for rape and a great-grandfather who murdered his infant child for being born female, makes Ifat's murder seem almost historically preordained. Therefore, it is not surprising that Suleri calls history "that great machine at the heart of things" (118). History's hegemony is not absolute however; Suleri and Tillat, for example, did not wait for history to change them: they changed themselves (113). Suleri came to America and Tillat married and moved to Kuwait.

Theoretical contexts are also important influences in the process of forming an identity and sense of self. For Suleri's father, Pip, the distinction between being a minority in India or a citizen of Pakistan figures prominently in his understanding of his identity. Pip's sense of self is intertwined with his sense of being Pakistani. Suleri, on the other hand, never addresses herself as Pakistani, but Indian. In one of her confrontations with her father, she said he looked as if "I was telling him I was not a nation anymore, I was a minority" (123). In fact, she was telling him exactly that in many subtle ways. Ifat's sense of self was also dependent on being Pakistani. She identified with the nation her father help create. Her marriage to Javid represents, to Suleri, her total immersion into Pakistan (140). Her metaphorical death, loss of an independent sense of self, thus heralded her literal death at the hands of her husband.

Postcolonialism is another theoretical context that figures prominently in Suleri's process of identity formation. Postcolonial identity has national as well as racial components. Nationally speaking, one was Pakistani because a certain Englishman's scissor, Lord Mountbatten, clipped the map of India in 1947 (74). To Suleri, independence was actually a slivering up of space, the beginning of a "long unmaking" (74). "History", she writes, "like a pestilence, forbids any definition outside relations to its fevered sleep" (8). Suleri mocks the Pakistanilization of names and cities by putting "pur" on the ends of them: Cambellpur, for example. Even the word Pakistan, she explains, emerged from Cambridge (110). At one point she hypothesizes that her mother's motivation for marrying Pip was to "assume the burden of empire, . . . to let my father colonize her body . . . to perform some slight reparation for the race from which she came" (163). Her father too, Suleri suggests, was motivated by postcolonialism: "his desire for her was quickened with empire's ghosts, that his needs to possess was a clear index of how he was still possessed" (163). Dadi, for her part, always resented "the white-legged woman" and did not show her the proper respect of mourning. In fact, Dadi's failure to show the proper respect prompted bitterness in Suleri that was never reconciled before Dadi's own death.

Suleri realized the implications of race when she was still a child. For instance, when her father asked her about her lack of friends, she replied that Ifat has many friends because she is white, and I do not because I am brown (160). Of course, this news outraged her father the politician and maker of history. But, Suleri simply accepted it as a fact, "a fact that shaped any day as much as weather did, the wet chill of an English Spring" (160). Suleri's use of weather as a metaphor for race assesses a well-worn cliché:

you can't change it by complaining about it. However, by specifying "wet chill", she is ingeniously communicating its effect on people and on herself as a child, quite poignantly. Her mother, she says somewhat ironically,"loved to look at us in race" (160). And, she adds that her mother seemed "subdued with the awe of the comingling of color . . . she had colluded to produce . . .'what will happen to these pieces of yourself?' It was a question that made her retreat" (161). Suleri, obviously, feels that race creates distance between people; but, more specifically, she explains how race create distance even between mother and daughter.

The law, which Suleri characterizes as a third person narrative in the lives of people, is another external force that influences the composition of identity. The institution of meatless days in Pakistan was intended to promote an atmosphere of abstentation, but instead "came to signify the imperative behind all things fleshy" (32). Another example of the law having the opposite of its intended effect were the Hudood Ordinances. The Hudood Ordinances were designed to usurp Anlgo-Saxon legal hegemony, a colonial legacy, but the impact of the program fell heavily on women and children. The Hudood Ordinances created a new realism, an alternative realism to Anglo-Saxon jurisprudence, and an alternative construction of identity in which a woman's testimony, voice, is half that of a man's. The lived experience is that of a fifteen-year-old child, after being raped, is convicted of fornication and sentenced to one-hundred public lashes. Suleri places the responsibility for the horrific ordinances, not on Pakistani politicians and lawmakers, but on the United States' intervention in the political affairs of the hemisphere (Suleri, "Woman," 768). The fifteen-year-old child's identity is formed

from the interaction of her lived experience of being raped, publically whipped, and the historical and theoretical contexts that made that reality possible.

The final and most significant component of Suleri's identity is the product of her antagonism with the prevailing legal, cultural, and historical hegemonies of her environment rather than through them. Suleri, for example, refuses to engage in marriage negotiations with Dr. Sadik, her father's life-long friend (Meatless, 59). Later, after her mother dies, she refuses to be a dutiful daughter and return to Pakistan with her father (129). Finally, she writes, she and Pakistan came to a parting for "I felt supped full of history" (123). Suleri's life demonstrates her repudiation and violation of ascribed norms. She repeatedly usurps hegemonic discourses of ascribed identity. By way of contrast, Suleri's sister Ifat embraces the prevailing hegemonic discourses of gender, nationalism, and religion, and consequently loses her identity and, more importantly, her life; while, Sara migrates to America and raises an oppositional voice. Suleri refuses to be subsumed into the macro-political discourses of Pakistan, colonialism, postcolonialism, race, and gender as her mother, father, and sister were, while simultaneously refusing to become an object of Western white feminism.

Memoir is a conundrum. Suleri says to her mother, "you must be just as you are, and we must discover why" (166). To know herself, she needs to know where she came from, who her parents were, who her grandmother was, her brothers and sisters, her friends, and identify where she is going and why. Suleri studies the process of identity formation through remembrance, analysis of historical and theoretical contexts, and exploring ideas from a variety of perspectives. It is like wrestling shadows and ghosts. As Suleri writes in her concluding chapter, "I worked at making Ifat my geography, my

terrain of significance, on which I thought, and slept, and breathed. Now context becomes a more abstracting thought, admitting finally; you never lived in Ifat anyway . . ." (182). What may be said, by way of mitigating the conundrum of the memoir, is that it is not the destination, but the journey that is most significant and instructive to the reader of the memoir.

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Sent: Monday, September 06, 2010 11:27 PM
To: Lee Skallerup Bessette; vinita singh; Lalima Mukherjee; smita verghese; drpatel@purdue.edu; punyashree panda; vandana saxena; suman.sigroha@gmail.com; bhawana jain; Meenu Aggarwal; saha.amitshankar@gmail.com; Ashok Saini; Sarah Ruppert; leelakanal@rediffmail.com; shabinaomar@gmail.com; Rachel Tudor; Sihem Arfaoui Abidi; puthamadhurima@gmail.com
Subject: Papers for 'Diasporic Consciousness'

We would like to thank you for submitting your papers for our proposed volume: 'Diasporic Consciousness: Literatures from Postcolonial Nations'. Further, we wish to inform you that your papers have been accepted for publication. Please treat this as a formal acceptance letter. We will keep you updated over time.

Yours,
Smriti Singh
Achal Sinha

--
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N. Scott Momaday's *The Ancient Child* and

House Made of Dawn: A New Interpretation

Abel is dead. He returned to his home alone, like any other day, but this day he loaded a shotgun, perhaps took a few drinks of strong liquor to steady his hand, then placed the barrel in his mouth and pulled the trigger, blowing his brains out the back of his skull and the remnants of his head onto the wall, ceiling, and floor. His body crumples to the floor and blood and urine soak into the carpet, congeal in the matting below and permanently stain the wooden floor.

I am not speculating about what becomes of the literary character, Abel, from Momaday's novel House Made of Dawn, but rather an actual Native American man of the same name. Abel was N. Scott Momaday's neighbor who killed himself, the man Momaday chose to name his literary character after. "Abel happens to be the name of a neighbor who blew his brains out at the reservation" (Persona 119). In an earlier interview with Gretchen Bataille he said that he had a particular person in mind, "someone at Jemez whose name was Abel" (61). Momaday specifically refutes the practice of "a lot of people" who want to "make some symbolic sense out of the name" (119). He did not select the name "Abel" for symbolic reasons or conventional symbolism as it relates to the mythical character from Judeo-Christian literary tradition, although parallels may be drawn. Momaday's decision to name his character after a real-world neighbor makes the question of the fictional Abel's survival relevant to correctly interpreting the author's intent. Additionally, it shows why a man like the fictional Abel, a man with Abel's life experiences, for example, may choose to kill himself. Schubnell notes that, "His [Abel's] crisis is intensely personal, and yet it represents a latent crisis of American Indian cultures in general" (Cultural 100). Finally, it is significant to note that Persona did not ask Momaday why he named his leading

character after a man who "blew his brains out" but chose instead to focus on Momaday's use of literary forms.

The introductory paragraph of this essay is abrasive, even shocking, but it is not an empty or exploitive rhetorical strategy. Exactly the opposite. It is intended to astonish readers to the critical practice of bowdlerizing Native American people to mythic stereotypes that serve to entertain non-Indian readers instead of being emblematic of crisis in Native American communities. It is more appropriate for critics to consider Momaday's novel in the context of protest fiction written by members of oppressed communities to facilitate self-consciousness among members of the oppressed community, and to raise critical awareness of the condition by members of the dominant society. Momaday is legitimately recognized as a superbly talented author who deftly avoids the danger of heavy-handedness that many socially-conscious writers exhibit in their writings. However, the absence of heavy-handedness does not mean that pressing social issues are not a vital component of his text. Momaday himself invited a real-life analysis of his text when he used the pointedly unpoetic and graphic words "blew his brains out" to vigorously refute literary critics who impose errant readings of his text by asserting "Abel" represents the mythical Abel of the Judeo-Christian tradition. It is imperative to keep in mind that Abel, as well as the rest of the novel, is drawn from Momaday's own lived experience as a Native American and reflects his life among Native American communities, such as the Jemez pueblo. It is this imperative that informs my interpretation of Momaday's House Made of Dawn and analysis of the prevailing critical interpretations of his text.

The necessity of real-world referents is illustrated, for instance, in Tosamah's monologue in Book Two, "The Priest of the Sun," in the novel. The conventional way of looking at Tosamah, and Tosamah's quoting of the passage from the Gospel of St. John, is as an illustration of the unlimited power of words, of language to create a new reality and to heal, much like Leslie Silko's use of Thought Woman in the beginning of her novel

Ceremony. Louis Owens, for instance, asserts that Tosamah "has nothing except imagination and language out of which to fashion his world" (110). However, Tosamah does indeed have something; he has his grandmother's narrative, he has her memory, he has history, and a sense of place. These are not "nothing" or merely products of his "imagination." Consequently, there is a valid alternative, or corresponding, interpretation which also merits consideration: The passage illustrates the powerlessness, even the danger, of words void of discoursive meaning and without real-world referents. The power of Tosamah's oratory comes from his grandmother's reverence for words and her instruction. The danger is that Tosamah, like John:

> couldn't let the Truth alone. He couldn't see that he had come to the end of the Truth, and he went on. He tried to make it bigger and better than it was, but instead he only demeaned and encumbered it. He made it soft and big with fat (87).

For John, of course, the fat was God: "The Truth was overgrown with fat, and the fat was God. The fat was John's God, and God stood between John and Truth" (86). For Tosamah, and other Native American word-smiths, the danger may be that we will create our own God or gods to stand between us and the Truth. The problem to which Momaday, in the guise of Tosamah, is alluding to is language's loss of meaning when it is used frivolously. Language has become a game, a thing of advertisements, entertainment, "bills, bulletins, commentaries and conversations," in short; language has become "diluted" and is beginning to close in on us. We are becoming "sated and insensitive," language has "diminished almost to the point of no return," and we may well perish because of that (89).

To most critics, the preacher, Tosamah, is a hypocrite or trickster; one who uses Christianity for his own purposes. He does not, for example, believe in the historic Christian deity or Church. His sermon tropes orthodox Christianity. Momaday states, "He takes one of the great, classic doctrines of the Western world, "The Gospel of St. John,"

and he twists it around so that he condemns the whole White culture" (Weiler 172). In addition, Momaday asserts that Tosamah is a trickster figure who "wears masks" so he can take advantage of every situation, "he's shrewd and a cynic" (172).

It is important to keep in mind that the "The Gospel of St. John," and the woman, Mrs. St. John, are both allegorical rather than symbolic figures. The difference between a symbol and an allegory is that one has the quality of "living meaning" and the other being its "dead equivalence" (Le Guin 394). "Living meaning" simply means that it has a real-world referent, whereas the other does not. Obviously, there is a physical Christian Church in the world, but it does not appear that Tosamah considers it a "living thing," as Christianity is not a living religion to Mrs. St. John. It has become reified, petrified, dead. Just as the words of the historical, or iconic, St. John are void of real meaning, the religion of the latter day St. John is void of meaning, too. For example, she mocks Father Olguin when he visits her and discovers her adulterous affair with Abel:

> 'Oh my God', she said laughing, 'I am heartily sorry . . . for having offended Thee.' She laughed. It was a hard and brittle, her laughter, but far from desperate, underlain with perfect presence, nearly too controlled. And that, even more that the meaning and the mockery, horrified him. (68)

In addition, Momaday shows the priest's faith is dead, too. For instance, Father Olguin is in fact sexually tempted by Mrs. St. John. The first time he sees her, "He followed her with his one good eye all the way to the door, trying to imagine who she was" (29), then when he meets her he "wonders that her physical presence should suddenly dawn upon him so. She was more beautiful than he had thought at first" (30). However, he rationalizes his celibacy through his faith, and when he intuits that Mrs. St. John has had sex with Abel, his doubts come to the surface. To him "there was nothing but her [laughing] voice in the room, going on wearily, without inflection, even after he had ceased to hear" (68). Next, he thinks the entire world is laughing at him, mocking him and his dead religion: "Suddenly the walls of the town rang out with laughter and

enclosed him all around . . . walls lined with people, innumerable and grotesque" (69). In his mad drive back to town from Mrs. St. John's cabin, he almost kills several people. He perceives a young child he hits with his car and knocks to the ground is laughing at him, as well as an infant tied to a cradle board that he spies after crashing into the parent's wagon appears to him to be laughing at him, and at his ludicrous and self-deceiving faith:

> Then in the ebbing pitch and rock that followed, as the cloud of dust and *laughter* drew down upon him, he saw the cradle board fixed to the wagon. And just above and beyond the bobbing ornament of the hood, at the level of his own eyes, was the face of the infant inside. Its little eyes were overhung with fat, and its cheeks and chins sagged down in front of the tight swaddle at its throat. The hair lay in tight wet rings above the eyes, and all the shapeless flesh of the face dripped with sweat and shone like copper in the sunlight. Flies crawled upon the face and lay thick about the eyes and mouth. The muscles twitched under the fat and the head turned slowly from side to side in the agony of sad and helpless laughter. (69)

In the end, he succumbs to the same crisis in faith as his predecessor, Fray Nicolás. They both come to realize that they are living, not in epic or mythic time, but modern time, and in modern time God is dead. This realization drives Father Olguin temporarily mad.

This is an important observation to make because Louis Owens asserts that House Made of Dawn is set in mythic time. Owens's primary backing for making this claim is the recitation of some of the lines from the song "House Made of Dawn" in the Prologue (94). He asserts, for example, "this paragraph shifts the actual landscape of Walatowa, or Jemez, recognizable even in such lyrical description, into the timeless realm of myth . . . time and place are mythic" (94). Hence, "The reader is thus oriented away from historic consciousness into mythic time" (94). Additionally, Owens claims this single paragraph in the prologue "removes Abel from time as the Occident conceives of

it and shifts him into nonlinear, cyclical time of the pueblo" (95). However, the novel proceeds according to linear time. Momaday, in fact, gives the reader specific dates and times: Summer 20 July, 21 July, Abel is 17 when he has his first kill and his first sex with "one of Medina's daughters" (17), July 24, July 25, in 1875 the Albino is born, in 1945 the Albino is 70 years old, August 1, August 2, then the story skips ahead to Los Angeles 26 January 1952, January 27, 20 February 1952, February 27, and, finally, on February 28 his grandfather dies. Although the novel contains dramatic flashbacks, there is always a recognizable linear progression of time. In addition, Abel's quest, if he has a quest, is not heroic as would be expected in a mythic story, but mundane and real. Additionally, his goal is not communal, nor does he bring new, sacred knowledge to his community as would be expected of a mythic questing hero. He is simply trying to find his place in the world. Of course, Owens needs the novel to be set in mythic time in order to support his larger claim that Abel is an "archetypical questing hero" (99) and is later successfully integrated into the community (115) because "only in the pre-capitalist, organic society . . . are the individual and the communitarian selves commensurable" (Mariani 29).

A close examination of House Made of Dawn shows that many of the traditional beliefs and customs are dead to Abel. For example, Abel is not, as some anthropologizing literary critics think, counting coup when he jumps up and shouts at the German tank. He has a very different memory of the event with the tank than the other witnesses to the event. He remembers that there were no men around, only the bodies of men "strewn among the pits," and then the tank came and he "began to shake violently" and hugged the earth (26). Later, in Los Angeles, he meets some soldiers who recall the event very differently:

> He [Abel] just all of a sudden got up and started jumping around and yelling at that goddam tank . . . he was giving it the finger and whooping it up and doing a goddam war dance . . . hopping around with his finger in the air and giving it to

> the tank in Sioux or Algonquin or something . . . and he didn't have no weapon or helmet even. (108)

However, if he were deliberately counting coup, it seems he would have a vivid memory of the event, and tell the story boastfully instead of being embarrassed when he hears it. In addition, Abel never counts coup. For instance, he has no compunction against killing the malevolent Albino. He certainly is not counting coup when he stabs the Albino in the groin. Neither does he go out to count coup on the vicious cop Martinez. He goes out to kill him. Unfortunately, he loses that fight. As a matter of fact, this also helps to explain why Abel kills the eagle. He sees it as Mrs. St. John does the chicken pull, and her own religion: "so empty of meaning, so full of appearance" (45). The eagle has no living meaning; it is dead to him, so he literally kills it: "The sight of it filled him with shame and disgust. He took hold of its throat in the darkness and cut off its breath" (25). Consequently, it is more probable that Abel was simply behaving hysterically during the incident with the tank, not fulfilling some *Indian* custom. Besides counting coup is a Kiowa, not Pueblo tradition (Velie, "Nobody's Protest Novel" 55).

Momaday himself has repeatedly stressed the importance of real-world referents to his writing and to his sense of self. However, he is often misquoted by critics who jump on his much-quoted assertion that an Indian is someone who imagines him or herself as an Indian. In fact, he said, "a Kiowa is someone who thinks as himself as a Kiowa" (Persona 127). Critics neglect his important caveat that there must be a real-world, historical basis for a person considering him or herself Indian. He states:

> And what does that mean? It means that he has an experience in a way that enables him to think of himself in a way other people cannot think of themselves; his experience is unique. It involves a history, a history of their migration from Yellowstone to the Washita. Each time a Kiowa ponders his Kiowaness, he invents that whole history–it is his invention, it is whatever he makes of it in his own mind. It is not written down, and he can't go to a book and

> find out what happened to the Kiowa in the Black hills. All he can do is imagine. But it is his invention, finally, I think what I am saying is an oversimplification, but it is also true that we all invent history; history is an invention. It is not there except that we think of it and make something of it in our minds. (Persona 127)

In another interview, Momaday cites his mentor Yvor Winters' assertion that: "Unless we understand the history which produced us, we are determined by that history; we may be determined in any event, but the understanding gives us a chance" (Schubnell Conversations xvi). In fact, what Momaday is asserting is only that it has been necessary for him, and other Native Americans, to imagine the details of their history, but he does not deny the fact that there has to be a historical reality to base the act of imagination on. Schubenell describes Momaday's writing as "a way to create an understanding of self and history through language" (xvi). Consequently, a person cannot simply imagine him or herself as Native American and be Native American. Even Momaday's mother had a real, if tenuous, basis for "recreating" herself as Native American. J.J. Healy notes that Momaday carefully uses the word "acquired" when speaking of his Kiowa identity, noting that something acquired is "something given in the act of looking. Not just something constructed" (37). On another occasion, Momaday claims his "authority to write about the Indian world" is "based upon experience" (Isernhagen 52).

Compared to Abel, who has a basis in reality, Mrs. Angela Grace St. John is a mere "satirical figure" (Isernhagen 58). Momaday states, "Angela is a satirical figure, she satirizes an attitude that is ultimately, in the context of the novel, destructive" (60). For example, her names, "Angela," "Grace," and "St. John" are clearly references to the Christian church and institution. Angela is not an angel. She is not a messenger of God to Abel, but rather is an instrument of further humiliation. She witnesses Abel's brutalization at the hands of the Albino during the chicken pull. The narrator, in fact, describes Abel's brutal beating by the Albino from Angela's eyes. The scene begins:

> Angela saw that under his hat the pale yellow hair was thin and cut close to the scalp; the tight skin of the head was visible and pale and pink . . . and the open lips were blue and violet . . .the Albino was directly above her for one instant . . . then he was past, he rode beside Abel, turned suddenly upon him, and he began to flail him with the rooster . . . again and again the white man struck him, heavily, brutally, upon the chest and shoulders and head, and Abel threw up his hands, but the great bird fell upon them and beat them down . . . the white man leaned and struck, back and forth, with only the mute malice of the act itself, careless, undetermined, almost composed in some final, preeminent sense . . . then the bird was dead, and still he swung it down and across, and the neck of the bird was broken and the flesh torn open and blood splattered everywhere about . . . and it was finished. (44-5)

Then, "She felt afterward, this strange exhaustion of her whole being" (45). Obviously, she has taken *schadenfreude* (shameful pleasure in another's humiliation) in Abel's suffering, and is exhausted from the experience.

The violent scene describes what it feels like, for many Native Americans, to be part of America's Native American Diaspora. In the beginning there was the violence and rage in "beating" Native Americans, the "beating" continued even after we threw up our arms, we continued to be "beaten," but today it is not necessarily with malice, it is more in the nature of "careless, undetermined, almost composed in some final, preeminent sense." Of course, in this analogy, Angela represents all of those bystanders who take shameful pleasure in our suffering. In the end, Angela asks Abel to have intercourse with her, but even then she does not think of Abel as a man, but as an animal, a bear or badger (62). So the question is: What is the character of Angela satirizing? The Church or America in general? It seems the answer is, both.

Even though Angela is a satirical figure, she is real to Abel. For example, it is the sight of her in Westwood, an affluent suburb of Los Angeles, that pushes Abel over the

edge. It is after he sees her that he stops looking for a job, and eventually goes looking for Martinez:

> One day I came by for him and we went out to Westwood . . . a woman came out of one of the shops, and he nodded and wanted me to look at her. She was all dressed up and walking kind of slow and looking in the windows . . . she was rich-looking and kind of slim; you could tell she had been out in the sun and her skin was kind of golden . . . we watched her out of sight. He said he knew her . . . He didn't look for a job anymore. (160-1)

It is, once again, Angela that prompts his self-destructive behavior. Recall, she was also present immediately before he kills the Albino.

Some critics, such as Susan Scarberry-Garcia, Harold McAllister, and Louis Owens, view Angela, not as a destructive force in Abel's life, nor as a contributor to his suffering, but as a "landmark of healing." McAllister goes so far as to claim that she is Abel's "path of salvation" (117). Scarberry-Garcia and Owens assert that Angela's bear story is healing. Scarberry-Garcia says, for example, "Angela appears in the [hospital] room with the self-assurance of a healer. She uses language in this scene in a positive commanding way" (51). This loving, caring picture, however, is belied by the fact that Angela waits two days after learning that Abel was in the hospital before she comes to visit him, and she does not visit him again, neither does she bring Peter by to visit him. Benally says, "And two days later she came to the hospital" (169). Owens says of this same story:

> Angela's story indicates she has truly learned to 'see' beyond; she has . . . seen into the mythic consciousness out of which is born oral tradition . . . And by bringing the healing forces of the Night Chant into the hospital room, with the powerful healing presence of Bear associated with Abel, Angela has joined with Benally in working to cure Abel. (115-6)

Can Owens' interpretation be supported by the text? Does Abel show any signs of healing afterward? No. The first thing he does when he is released from the hospital is to start drinking again. In fact, Angela's bear story, with its implication that Peter is Abel's son, simply gives him one more reason to get drunk. He does not know his own father, and now he has a son whom he does not know. Abel is certainly led to believe that Angela's son, Peter, is his. Angela "started telling him about her son, Peter. Peter was growing up, she said, and she wanted to bring him along, but Peter was busy with his friends and couldn't come" (169). Peter, she says, always asks her about Indians. Why? It seems reasonable to speculate that perhaps it is because, if he is Abel's son, he has Native American features. Angela's answer to Peter's question is also curious. She tells Peter about a "young Indian brave" who was born of a bear and a maiden. She says it is the story Peter likes most, and that she thinks of him, Abel, when she tells it (169). There is certainly the strong implication in the selection of the story, and the story itself, that Abel is Peter's father. In either case, Angela undoubtedly paints Abel as Peter's metaphorical father. Scarberry-Garcia and Owens identify Abel with Bear, "thus making Peter, or the mythical young Indian of Angela's story, Bear's son and by implication the symbolic son of her union with Abel" (Owens 115). In Angela's story Abel is obviously Bear, Angela the maiden, and Peter their son.

This passage also reinforces that she does not see Abel as a man, in this instance, a seriously injured man in a hospital bed, but as an Indian. Angela callously makes it clear from her bear story that Abel, the father, has no place in her or Peter's life. Angela does not recognize an Indian father's right to know his son, or his son's right to know him. This must be extremely painful to Abel since he "never knew his father." How can this experience contribute to Abel's healing? It cannot.

Consequently, the question of whether or not Abel is Peter's father is extremely important to correctly interpreting the text. Some readers may believe that Angela is

pregnant when she comes to the reservation because of her macabre imagining of her body hosting a fetus:

> She thought of her body and could not understand that it was beautiful. She could think of nothing more vile and obscene that the raw flesh and blood of her body, the raveled veins and the gore upon her bones. And, now the monstrous fetal form, the blue, blind, great-headed thing growing within and feeding upon her. (36)

However, that passage occurs after she imagines having sex with Abel:

> She would have liked to throw him off balance, to startle and appall him, to make an obscene gesture, perhaps, or to say, 'How would you like a white woman? My white belly and my breasts, my painted fingers and my feet?' (35-6)

Thus, she may very well be speculating about being pregnant with a child conceived from their union. Indeed, it does not seem unwarranted to speculate that she came to the reservation to get pregnant, and her musing about entertaining a fetus is simply her musing on the consequences of fulfilling her desire for a child. Also, there are the facts that she has no children when she comes to the reservation, and she does not have any other children later. It is certainly possible that her husband, Martin St. John, is infertile or impotent--which does extend the metaphor concerning the biblical St. John; just as the "Gospel of St. John" has become infertile and impotent with fat, so has Mr. St. John.

However, just because Angela's relationship with Abel is one of condescension and dehumanization, it does not have to be. Milly, for example, is a fully-developed character with a voice and an attitude. In many ways, she is the white, female equivalent of Abel. She has her own broken connections. Like Abel, she, too, has lost her father and mother and child (granting for the moment that Peter is Abel's child). She grew up watching her father "beaten by the land" and daily going into the fields "without hope," until the day he put her on a bus and told her goodbye, and she never saw him again (114-5). And, then she lost her four-year-old daughter, Carrie, to a fever:

> The doctor came and took Carrie away in an ambulance. She seemed to know what was happening to her, and at the hospital she lay very still, looking at the ceiling. She seemed not afraid, but curious, strangely thoughtful and wise. To me that was the most unreasonable, terrifying thing of all: that my child should be calm in the face of death. She seemed to come of age, to live a whole lifetime in those few hours, and at last there was a look of infinite wisdom and old age on her little face. And sometime in the night she asked me if she was going to die. And do you see how it was, there was not time for deceit, and I didn't even have the right to look away. 'Yes,' I said. And she asked me what it was like to die, and I answered, 'I don't know.' 'I love you Milly,' she said; she had never called me by my name before. In a little while she looked very hard at the ceiling, and her eyes blazed for a moment. Then she turned her head a little and closed her eyes. She seemed very tired. 'I love you so much,' she whispered, and she did not wake up again. (114-5)

It is Abel's remembrance of this story that gives him the strength to get up off the beach and struggle for his life after being beaten almost to death by Martinez, not the grunion, as Scarberry-Garcia and other critics allege. For example, it is immediately following his remembrance of Milly's story that the text says: "He had to get up," and he did (115). He did not know Milly's little girl, but he had a connection to life through Milly's narrative of Carrie's all too-brief life and death; it was this connection that gave him the strength to live, not magic fish.

Which theory is more probable and supported by the text: (a) that Abel is moved by the dying voice of Milly's child Carrie; or, (b) that the grunion function as "the supernaturals, the Holy People" and as "mediators between sea and land, and as arbitrators of Abel's vacillation between . . . life and death" (Scarberry-Garcia 89)? The fish are presented in the text almost twenty pages before Abel decides to get up,

whereas Carrie's voice immediately precedes his getting up. Also, to Abel the fish are merely mindlessly spawning in relation to the phases of the moon (91).

As a matter of fact, Scarberry-Garcia completely misses the irony of the passage where Abel is lying on the beach vacillating between life and death, when she cites it to demonstrate Abel's ability to articulate, to communicate, to Milly what he is really feeling and thinking. She writes:

> Years later when Abel is a grown man with broken hands, his pain triggers this memory of the time he had held a dying goose. And the memory of the beautiful flying geese prompts Abel to tell his story of this experience to Milly—one of the rare moments in the novel when Abel talks. (24)

Although this passage begins with "Oh Milly," Milly is not there, and he is thinking perhaps of what he wanted to say to her, or should have said to her, but did not. However, we are allowed to know what he does say to her:

> 'Milly?'
>
> 'Yes, honey.'
>
> 'Did you like it, Milly? It was good, wasn't it, Milly?'
>
> 'Oh honey, I liked it.'
>
> 'I'm going out tomorrow, Milly. I'm going to look for a job.'
>
> 'You bet. You'll find a good job if you keep looking. Sometimes it's hard.'
>
> 'I'm going to find one tomorrow, Milly. You'll see.'
>
> 'I know it, honey.'
>
> 'Listen, I'm going to get a good job . . . '
>
> 'It was good again, Milly?'
>
> 'It was lovely.' (111)

The lack of ability to communicate is demonstrated by Abel repeatedly asking if the sex was satisfactory, and his lying about looking for a job. They both know all he does is lie around the apartment while Milly is at work, and then he goes out drinking at night.

This passage also demonstrates the extent of Abel's suffering. Although he does not love Milly, he needs her to be with him so he will not be alone. His repeated questioning of Milly about the adequacy of his sexual performance demonstrates his profound fear that she will abandon him if he fails to sexually satisfy her. This passage, in context, represents Abel at his most pathetic. Momaday throws into high relief the intimacy Milly and Abel could have if he were able to express what he feels. Abel is thinking about the water birds and the significance they have for him and his brother, how he wishes his brother could see them as he does. Consequently, it is difficult to understand how Scarberry-Garcia can cite it as a "landmark of healing" (24). She completely misses the irony of the passage.

Close examinations of the events that shape Abel's life show how broken connections are the source of Abel's grief. Abel does not know who his father is, his brother Vidal and his mother have both died, and his only possible connection to the Pueblo is with his estranged grandfather Francisco.

Abel is isolated, not because he is Indian or a mixed-blood, although those are certainly contributing factors, but because of his profound grief. Arguably, the primary source of Abel's profound grief comes from the fact that he "did not know his father." Abel needed his father; just as Jim Loney needed his father in James Welch's novel Death of Jim Loney. Louis Owens notes that the nameless protagonist in James Welch's Winter in the Blood would be Jim Loney if he did not have his grandfather, Yellow Calf, to provide the necessary and essential bond needed in order to continue living:

> What if the narrator of Winter in the Blood had been the son of a halfblood drifter and had had no grandmother to tell him stories of who he is, no Yellow Calf to trick him into self-knowledge? What if the narrator had been truly and inexorably a 'stranger to both' Indian and white, made so by blood and circumstance? Such is the condition of Jim Loney (147).

The absence of his father is one of the things that propels Jim to his death. In Jim's case, of course, he knew the identity of his father; he simply never knew him. Before Jim kills his friend Pretty Weasel and commits suicide by police, he goes to his estranged father's trailer and shoots out the light (150). Perhaps he went there with the intention of killing him, but if so, we are not told. However, the Oedipal allegory is self-evident. His desire to at least confront his estranged father, shooting out the light, casting himself in darkness, is like Oedipus's blinding of himself, and taking the curse of homicide on himself. It is also extremely interesting to note in light of Momaday's novels, that Jim Loney shoots and kills Pretty Weasel because he imagines that Pretty Weasel is a bear about to attack him (120).

Abel's chief problem is that he does not know who his father is and, consequently, does not know who he is either. In effect, Alan Velie asserted essentially the same thing, at least about Abel, in 1982, but did not follow up on it.

> Abel's chief problem, both before he goes to war and immediately after he returns, is that he is not living in the world of his fathers. *He does not know who his father is, [consequently] he does not know who he is himself.* (emphasis added 60)

Velie intuitively interprets the theme of the novel correctly, but this interpretation does not fit the paradigm that Abel's problem and solution are cultural rather than familial, and it further does not mesh with a "happy ending" because for it to have a "happy ending" Abel must discover his father, which he does not. The above cited quote is nine pages into the essay "House Made of Dawn: Nobody's Protest Novel" and the concluding sentence of a paragraph discussing Abel's "alienation." The next paragraph returns to the theme of cultural alienation. Of course, alienation is part of Abel's problem, but it is not the primary theme of the novel. It is much easier to integrate someone into a community than to rebuild a family, or replace a father. It should be noted that this

stands in stark contrast to the stereotypical non-Indian American novel in which it is not the absent father, but a dominating father that is ubiquitous.

Tellingly, Momaday wrote another novel, The Ancient Child, that contains the rather macabre story of Set-angya, an almost mythical, yet historical story of father and son. Set-angya's son was killed far from home, in a strange land. When his father heard of his son's death he went to recover his son's body, at great risk to himself. He recovers his son's bones and carries them around in a sack for the rest of his life. "Your son in his bones and you in your flesh and blood are of the same sacred mystery, the same medicine, most powerful" (258). Why the story of the father and his son's bones? Obviously, it is to show the importance of the father-son relationship. Bones and Flesh: it takes both to make a complete man. Although it is a rather macabre metaphor, it is a simple and striking one that demonstrates the necessity of a father to make a son whole and a son to make a father whole. What is flesh without bones or bones without flesh? Abel and Set (the protagonist in The Ancient Child), perhaps. Abel strikes me as a man of bone, alone and skeletal; Set, the man of flesh without form, metamorphic in a grotesque, Kafkaesque way.

While reading of House Made of Dawn and The Ancient Child, I was reminded of the opening to Harold Schweizer's book Suffering and the Remedy of Art : "At a time when postmodern taste directs us towards the play of signifiers and the pleasures of the text, this book is unfashionably serious" (1). Schweizer's book is about "wounds that will not close despite the sutures, scarring, and bandaging, the patchwork and layering of literary technique" (1). Although Schweizer does not examine The Ancient Child, it is an excellent example of his thesis. As he explains:

> In the experience of suffering the ideology of objectivity, the claims of reason and knowledge, are called into question. Philosophical distinctions of body and spirit, sensation and intellect, the universal and the particular, the physical and the metaphysical, no longer apply (2).

In The Ancient Child these distinctions are indeed blurred, not only for the characters, but for the narrator, author and reader as well. The Ancient Child is, I assert, the chronicle of a man's journey into madness, facilitated by a world of broken connections and other wounded people, particularly, a tragically wounded young woman, Grey.

Perhaps the most poignant message a reader can glean from House Made of Dawn and The Ancient Child is that, contrary to popular belief and to Schweizer's own conclusion, suffering is not necessarily individualized and ahistorical, but communal and historical. For example, the passage from the beginning of Louise Erdrich's Tracks strikes a familiar chord with many Native Americans because it is part of our shared history:

> We started dying before the snow, and like the snow, we continued to fall. It was surprising there were so many of us left to die. For those who survived the spotted sickness from the south, our long flights west . . . then a wind from the east, bringing exile in a storm of government papers, . . . by then we thought disaster must surely have spent its force, that disease must have claimed all of the Anishinabe that the earth could hold and bury. But the earth is limitless and so is luck and so were our people once. (1)

As a Chickasaw I am able to identify with the suffering of the Anishinabe people in Tracks because my people have a similar historical experience. Linda Hogan (Chickasaw) describes the phenomenon eloquently in her novel Power:

> History is the place where the Spanish cut off the hands of my ancestors. The Spanish who laughed at our desperation and dying, and I wish it didn't but history still terrifies me so that I dream it in dreams with skies the color of green bottle glass. (73)

Likewise, the absence of Abel's and Set's fathers is familiar to many Native Americans.

Schweizer believes that art "is a remedy only in the sense in which it binds up to make visible" (3). For example, in the chapter titled "The Failure of the Remedy of Art," he looks at the poetry of Sylvia Plath, and discusses how her art did not prevent her from

killing herself, and probably exacerbated her own sense of lack of signification. However, her art did perform that fundamental task of art, to "bind up and make visible" her suffering. Failure to act, or sufficient action, after that suffering was made visible through art is not the flaw of art, but the flaw of readers. Once we hear a cry for help it behooves us to respond to that cry. Art has performed its job; it is now we who must perform ours. If a serious book is unfashionable in postmodern times, then this assertion of responsibility for our historical and social circumstances, responsibility to other selves, is sure to strike many as downright offensive. Schweizer, in fact, shows the "effects of the decentering of the value of human suffering" in his examination of W.H. Auden's poem, "Musées des Beaux Arts." He writes that Auden's poem is an example of an instance "where the cries of the sufferer are muted and turned inward, and where suffering becomes the allegory of an intimate, unvalorized subjectivity" (6). In other words, an aesthetic, however poignant and tragic, that is meaningless and dead.

Novels with suffering as a theme have been ruthlessly attacked by critics, such as Gerald Vizenor, for reinforcing a stereotype of Native Americans as victims, and authors who focus on suffering are likewise personally impugned for "whining." These latter-day Hannah Arendts prefer novels of survival and triumph, what Gerald Vizenor terms "survivance," and praise their authors. Native American authors who write about suffering are condemned for being hawkers of stereotypes. Whereas triumphant Indians, the emergence of the so-called middle-class Indians, are now considered authentic representations of modern-day Indians. At least, that is what critics would have us believe. Suffering Indians are suffering because they want to suffer, if only they had the will, if only they would *endeavor to persevere*, as Andrew Jackson is apocalyptically said to have advised the Cherokee as they departed on their "Trail of Tears," they would be triumphant as well, and they can own their own piece of the American pie. Those who suffer are responsible for their own suffering, and they should have the courtesy to suffer in silence and shame.

Momaday's message of suffering and silence is in House Made of Dawn and The Ancient Child for those who are able to see and hear it. Abel's and Set's respective "triumphs" are, in fact, tropes of the idea that the average Native American can triumph in America. Abel is alone and silent at the end of House Made of Dawn, just as he is at the beginning. He may have the words to the song of healing, but pointedly he is unable to articulate them, the word remains unspoken. Abel is unable to speak: "There was no sound, and he had no voice; he had only the words to a song" (House 191). House Made of Dawn is not, as Charles Woodard asserts in his dissertation, "the story of how a young American Indian finds his way back to the kind of native spirituality that at last enables him to *creatively articulate* who he is, and what he is in relation to the natural universe" (emphasis added 46). I have read House Made of Dawn many times and I have yet to find where Abel "creatively articulates who he is," and Woodard does not cite any passages from the novel to prove his assertion.

Momaday could have had Abel "creatively articulate who he is, and what he is in relation to the natural universe," as Woodard asserts Abel does (46), by giving him words like the ones Momaday uses in his essay "I Am Alive":

> You see, I am alive.
>
> You see, I stand in good relation to the earth.
>
> You see, I stand in good relation to the gods.
>
> You see, I stand in good relation to all that is beautiful.
>
> You see, I am alive, I am alive. ("I Am Alive" 14)

Then there would be no doubt about Abel's healing, but he does not. Instead, Abel is unable to speak.

Why is Momaday able to articulate those sentiments and Abel is not? Perhaps it is because of the vital connections Momaday has with his family that are unavailable to Abel. Momaday, for example, has enjoyed a loving connection with his grandmother, a strong, positive connection with his father and mother, and enjoys a healthy connection

with his daughters as well. Without these his life might well have been like Abel's or any of a dozen other literary characters who lack familial connections

On the other hand, it may be enough to merely have the words in your heart. The text does say that he has the words of a song. It specifically states: "he had only the words of a song" (191). However, there is the strong implication in the narrator's use of "only" that the words were not alive to him. The "only" may simply refer back to the beginning of the sentence in which the narrator says, "There was no sound, and he had no voice; he had only the words of a song" (191). In either case, the text seems to stress that Abel's future is problematic, rather than that Abel's healing in assured. Additionally, although the reader is frequently given the thoughts of Abel, there are no words thought by Abel at the conclusion that are the equivalent to those Momaday articulates in "I Am Alive."

Where is the triumph for Abel? Where the victory? Where is the "happy ending" that is so apparent to non-Indian critics and Native American critics who have "made it"? For example, Louis Owens would have us believe that:

> with the final lines of Benally's chant, the force of language to compel order and harmony is brought to fruition . . .with the four iterations, the sacred number, the patient is centered and all is in balance and harmony with the universe. Abel, whose body has been broken by brutal beating, and whose consciousness has been badly fragmented from our first meeting with him is now able to return home, whole and on the path toward healing. (114-5)

Beautiful picture (incidentally Susan Scarberry-Garcia makes the same assertion four years earlier in Landmarks of Healing), but it is not what happens. At least not in the novel I read. In House Made of Dawn, after Benally's chant (during which Ben and Abel are both drinking, a fact omitted in Owen's version for obvious reasons), Abel borrows money from Milly and goes home drunk, he stays drunk until he runs out of Milly's money. Benally's chant does not stop Abel from drinking, being broke does. The chant

may point Abel in the right direction, but in and of itself, it does not make him "whole." His continuing to drink, for example, is a sign of his continuing suffering. Owens assertion is untenable unless a person can be blind drunk and "whole and on the path to healing" simultaneously. Not only is Abel still alone at the end, he is even more alone than he is at the beginning because his grandfather is dead. And, his grandfather's words still hold "no meaning" for him:

> Abel sat in the dark of his grandfather's house . . . He had gone out on the first and second days and got drunk. He wanted to go out on the third, but he had no money and it was bitter cold and he was sick and in pain. He had been there for six days at dawn, listening to his grandfather's voice. He heard it now, but it had no meaning. The random words fell together and made no sense. (175)

House Made of Dawn is a book of suffering, but it is not a futile suffering if it awakens a reader's consciousness and conscience.

It is also important to note that Benally is not a success story for the Bureau of Indian Affairs policy of relocation, and he is certainly not the equivalent of Betonie in Leslie Silko's Ceremony. For Benally *home*, the reservation, is "just empty land and a lot of old people, going no place and dying off" (145). The land and customs and people are dead to him. Later, he repeats this assertion more explicitly: "There is nothing there, you know, just the land, and the land is empty and dead" (164). Benally's advice to new arrivals like Abel is:

> you've got to put a lot of things out of your mind . . . you've got to take it easy and get drunk once in a while and just forget about who you are . . . its hard . . . and you think about going home. You want to think you belong someplace, I guess. You go up on the hill and you hear the singing and the talk and you think about going home. But then the next day you know it's no use; you know that if you went home there would be nothing there, just empty land and a lot of old

> people, going nowhere and dying off. And you've got to forget about that, too. (144-5)

And for what? Because, "you see the way it is, how everything is going on without you . . . because there's nothing else. And you want to do it, because you can see how good it is. It's better than anything you've ever had; it's money and clothes and having plans and going someplace fast" (144). A little later, he repeats why: for "money and nice things, radios and cars and clothes and big houses," and a person would be "crazy" not to want them (164). And, "it's a good place to live . . . every thing you could ever want is here . . .you never have to be alone" (164).

However, between these assertions of the boons of the city, of America, there is the maudlin scene of old Mrs. Carlozini and her guinea pig. Mrs. Carlozini is a neighbor of Benally's who lives alone without any friends or family. One day Benally and Abel find her sitting on the stairs hunched over a small cardboard box, when they start to go around her she says, "Vincenzo is not well," and holds the box containing his body out to them (163):

> 'He's very smart, you know; he can stand up straight, just like you gentlemen, and clap his hands.' And her eyes lit up and she had to smile thinking about it. She went on like that, like the little thing was still alive and . . . going to stand up and clap its little hands like a baby. It made me real sad to see her, so lonely and old and carrying on like that . . . after a while he [Abel] said it was dead. At first I thought he shouldn't have said that: it seemed kind of mean somehow . . . but I guess she had to be told. I think maybe she knew it was dead all the time, and she was just waiting for someone to say it . . . all at once she jerked that little box away and looked at him real hard for a minute, like she was hurt and couldn't understand how it was, why on earth he should say such a thing like that. But then she just nodded and slumped over a bit. She didn't say any more, and she wasn't crying; it was like she was real tired . . . and didn't have any

> strength left . . . she just sat there and didn't say anything. She was just sitting there on the stairs, holding that little dead animal real close to her, and she looked awful small and alone . . . It's funny, you know, that little animal was her friend, I guess, and she kept it down there in her room always, maybe, and we didn't even know about it. And afterward, it was just the same. She never said anything to us again. (163-4)

Benally knows the city is not what he purports it to be. In many cases it is living alone, perhaps with only a rodent for company. Benally's description of the city, juxtaposed to the reality of old Mrs. Carlozini, demonstrates the profound irony of his assertions, particularly that a person is never alone in the city. And, his erroneous view of the city goes a long way to discrediting his evaluation of Tosamah. For instance, perhaps Tosamah is not as bad as Benally alleges, just as the city is not as good as he alleges.

Momaday is careful to let the reader know that Mrs. Carlozini's condition is representative of life in America's cities by giving us other examples such as Milly:

> She had been in Los Angeles four years, and in all that time she had not talked to anyone. There were people all around, she knew them, worked with them–sometimes they would not leave her alone–but she did not talk to them, tell them anything that mattered in the least. She greeted them and joked with them and wished them well, and then she withdrew and lived her life. No one knew what she thought or felt or who she was. (112)

For that matter, Benally too, is alone. Even when he says good-bye to Abel, after he sang to him, and they are planning to meet again, there is the strong implication that they both know they will not see each other again. He lists, for example, all the things they will do together when he comes to visit, such as riding horses, getting drunk and singing, and that it will be "right and beautiful," but then he states to the reader, "it was going to be the last time" (172), referring to their present good-bye.

A conventional *bildungsroman*, which House Made of Dawn appears on the surface to be, would end with the protagonist returning home more mature and sure of himself. Once home, he is either integrated into his community or, as is typical in some more contemporary examples of this genre, he sees his community as hopelessly provincial and he is forever alienated from it. In either case, the typical *bildungsroman* begins with the loss of the father, entails several life-threatening ordeals abroad, and "at least two sexual encounters, one debasing, one exalting" (Buckley 17). Although, House Made of Dawn contains these elements, it also transgresses the boundaries of the *bildungsroman* in several significant ways. Unlike the typical *bildungsroman*, uncertainty permeates the end of the novel. Abel returns home drunk and unsure of himself. Bernard Selinger points out in his critical essay, "House Made of Dawn: A Positively Ambivalent Bildungsroman," that "rupture and disjunction, not development and continuity, are the novel's guiding principles" (43). Indeed, Abel appears to be the same man we are introduced to in the beginning, the one who stumbles off the bus and into his grandfather without recognizing him. Additionally, Selinger asserts that House Made of Dawn, unlike the model *bildungsroman*, "questions the very possibility of identity itself" (43). I agree, but for a different reason than Selinger. He believes modern conditions preclude a person from discovering an intrinsic identity. However, I believe, at least in Abel's case, it is the absent father which all but precludes him from ascertaining his intrinsic identity. If we define identity as a solid notion of who one is, knowledge of one's history, and an idea of one's future self.

Selinger notes that Benally is also fatherless (51). Perhaps this explains Benally's, like Abel's, "hesitancy, doubt, lack of knowledge . . . [which] leave him and his narrative constantly poised between negation and affirmation" (50). Abel, for instance, has the words to a song of healing, but is unable to actually sing them (Momaday, House 191). Tosamah apparently does not know his father either. He has many vivid memories of his grandmother, but his father is peculiarly absent from his stories. Selinger asserts that

"critics erroneously label [Tosamah] a trickster" when, in fact, his true nature is not trickster-like but a failed portrait, "essentially a caricature of a developed, syncretic self rather than a portrait of a fully-developed one" (50). Even Francisco, who likewise did not know his father, is an inappropriate role model. Readers are led to believe that Francisco was "sired by the old consumptive priest [Fray Nicolás]" (Larson 184). Francisco's lonely death is an image of the suffering and loneliness caused by broken connections. He is tended to in his dying days only by his drunken grandson, Abel. Abel's inability to sing a song of healing and prayer at the end of the novel is hauntingly similar to Francisco's inability to trap a bird for a prayer plume at the beginning of the novel:

> A sparrow hung from the reed . . . . The eyes were neither open nor closed. Francisco was disappointed, for he had wished for a male mountain bluebird, breast feathers the pale color of April skies or of turquoise, lake water. Or a summer tanager: a prayer plume ought to be beautiful. He drew in the reed from the sand and cut loose the horsehair from the sparrow's feet. The bird fell into the water and was carried away in the current. (Momaday, House 10)

The snare Francisco set for a prayer plume yields only a poor sparrow that he discards into the stream. Benally, Tosamah, and Francisco each fail as appropriate role models for Abel; and, significantly, each lack a father themselves. Thus, it is not surprising that Abel is unable to pass "into maturity and the recognition of his . . . identity and role in the world" which is the prescribed end for an exemplary *bildungsroman* (Abrams "Bildungsroman").

Instead of a fixed and assured identity and place in his community at the conclusion of the novel, Abel is alone and running. A tattered shadow of the Abel we find in the Prologue. Why does Abel run at the end of the novel? For that matter, why is he running at the beginning? Because running is all there is for him: "He was running and there was no reason to run but the running itself . . ." (191).

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Rachel Tudor

From: Nancy J Riecken [nriecken@ivytech edu]
Sent: Tuesday, July 27, 2010 2:15 PM
To: Rachel Tudor
Subject: Your submission to The Atrium

Hello Professor Tudor,

Thank you so much for your submission to *The Atrium*. Our committee met last Thursday to review our submissions. We are very interested in publishing your article, "A Reading of Jonathan Swift's..." in our next issue of *The Atrium*. We have suggestions for minor revisions to your text. If these are agreeable to you, we would appreciate a revised copy by the third week of August. Publication will be in late September, and I will contact you shortly before publication.

In addition, we would like a short bio from you to use in our list of authors for the Fall 2010 issue.

Following are our suggestions for minor revision:

- Your introduction should contain notation of your intent to examine Swift's "Proposal" according to Jakobson's standards.
- One of our editors pointed out that the second and third paragraphs are extremely detailed, but once you start applying the terms to Swift everything becomes clear. Perhaps an explanation of terms as you apply them would make for easier reading.
- We suggest that you focus on Swift and Jakobson and not distract the reader with the mention of Sophocles (p 2 and 6). While they are good examples, they do move the reader away from Swift's text.
- The same could be said of the reference to Shakespeare (p 5), but take another look at that and see what you think. If you want to keep this connection it likely requires more support.
- Minor editing should be attended to throughout. For example, on page two, end of top paragraph "He is merely offering us a vocabulary to help us more precisely what we mean." "help us write more precisely" perhaps?

Please let me know if these revisions will work for you. I look forward to hearing from you!

Nancy Riecken
General Editor
The Atrium: A Journal of Academic Voices
http://nwi.ivytech.edu/atrium/

From: Rachel Tudor [mailto:RTudor@se.edu]
Sent: Thursday, June 24, 2010 3:25 PM
To: Nancy J Riecken
Subject: Submission

Dear Dr. Riecken,

Please find attached a copy of my essay on using Roman Jakobson to teach literature. I used the example of *A Modest Proposal* by Jonathan Swift because it is a highly anthologized text. I hope you will find it relevant to the needs of readers of your journal.

Rachel Tudor

From: Gregory Tague [gtague@stfranciscollege.edu]
Sent: Sunday, September 26, 2010 8:04 AM
To: Rachel Tudor
Subject: ASEBL - Submission, acceptance

Dear Rachel,
Your submission to ASEBL Journal, "The Ethics and Ethos of Eighteenth-Century British Literature" is good, and I'd like to see it in ASEBL. Would you be amenable to having it appear and go online in the January 2012 issue? The issues before that are full; and I'd still need to find something to complement your essay (but not to worry). Let me know if this is acceptable. Thank you for your support.
Sincerely,
Gregory F. Tague, Ph.D.
Professor of English
http://sites.google.com/site/gftague/
www.ebibliotekos.blogspot.com

Rachel Tudor

From: Sollars, Michael D. [sollars_md@TSU.EDU]
Sent: Tuesday, August 31, 2010 3:58 PM
To: Rachel Tudor
Cc: Saldivar, Rhonda
Subject: RE: Symposium proposal

Hello Dr. Tudor,
I am very intrigued by your proposed paper presentation for the McCleary Symposium 2011. I would very much like for you to present your paper in Houston at the conference. I will be in touch with you soon. Please don't hesitate to contact me with your questions.

Dr. Sollars

Michael D. Sollars, Ph.D.
Associate Professor
Graduate Faculty
Department of English
Texas Southern University
3100 Cleburne
Houston, TX 77004
713-313-7654
sollars_md@tsu.edu

From: Saldivar, Rhonda
Sent: Thursday, August 26, 2010 4:54 PM
To: Sollars, Michael D.
Subject: FW: Symposium proposal

From: Rachel Tudor [mailto:RTudor@se.edu]
Sent: Thursday, August 26, 2010 3:31 PM
To: Saldivar, Rhonda
Subject: Symposium proposal

Dear Dr. Saldivar,

Please find attached a copy of my paper proposal.

Thank you,

Rachel Tudor, PhD
Dept of English, Humanities & Languages
Southeastern Oklahoma State University
1405 North 4th Ave.
Durant, OK 74701
580.745.2588

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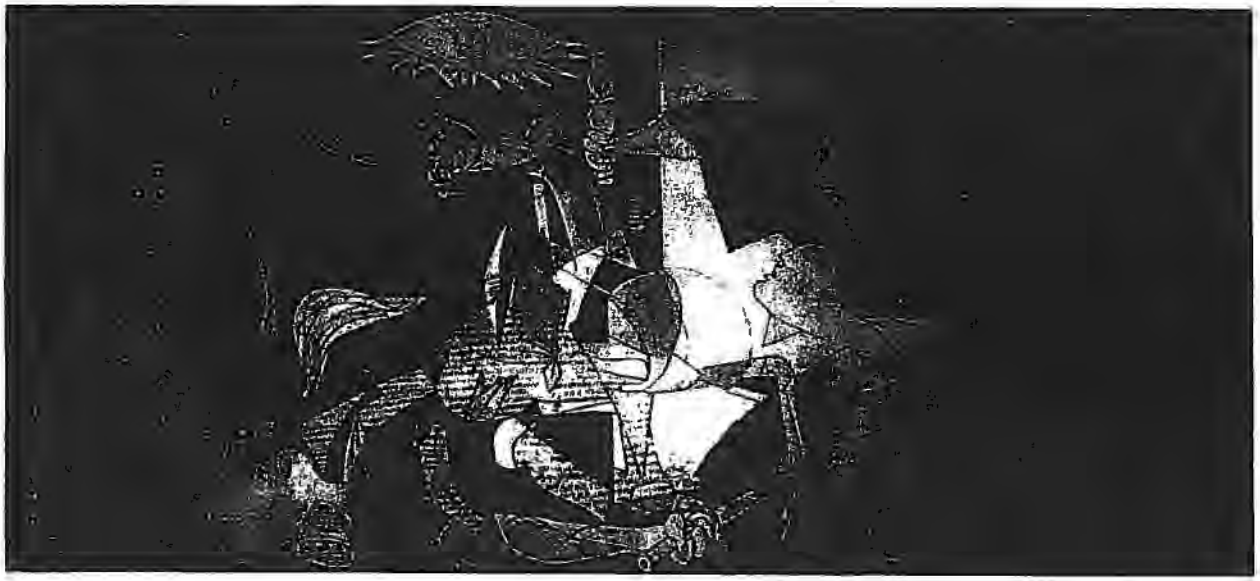
Classical to Contemporary



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Rachel Tudor

From: Kenneth Chinn
Sent: Wednesday, September 16, 2009 9:10 AM
To: Ray Gaskin
Cc: Faculty Mailing List
Subject: RE: Faculty Senate Election and Meeting Agenda
Attachments: Agenda.0910.1.doc; fac_senate_minutes 5-13-09.docx

Current members of the Faculty Senate:

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Newly Elected

Bruce Johnson	Social Sciences
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Shannon McCraw	Art, Communication and Theater
Mike Morris	Chemistry, Computer, and Physical Sciences
Chris Moretti	Mathematics
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Judy Williams	Biological Sciences

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00 am - Native American Cinema IV - Student Union Auditorium 213
April F. Lindalo, "The Indigenous Narrator: Radio Announcers within ive Films," Northern Michigan University
Jennifer L. McMahon, East Central University, "Dead Men Do Tell Tales: Existential Significance of the Dead in *Four Sheets to the Wind*"
Tyk Jacobs, "Working as an Indian in a Non-Native World"

00 am - Native American Religion and Science- Student Union 325
Linda S. Covey, Lianoning Normal University-Missouri State University inch Campus, School of International Business, "The Navajos' Tradition- nsition to the Bahá'í Faith
Raymond Pierotti, University of Kansas, "The Nature of Indigenous ence: Understanding the World from the Perspective of Relatedness"

00 am - Native American Literature V - Student Union 303
Shannon Vails, Weatherford College, "Shimmering Possibilities Among Rubble: An Analysis of Joy Harjo's 'When the World as We Knew It ded'"
Rachael Price, SUNY New Paltz, "Transcending the Borderlands: the Anzalduan Mestiza Consciousness in Leslie Marmon Silko's
Francisco Q. Delgado, CUNY Brooklyn College, "A Means of skétball in Sherman Alexie's *The Lone Ranger and Tonto Fistfight in* aven"

lms - Student Union Auditorium 213

1:00 pm – Steffany Suttle, University of Washington, *Hybrid* minutes), *Awakening of the Spirit* (7 minutes), with remarks by filmmaker
2:00 pm – Lori Laiwa, University of California at Davis, "*Ko Kaliya Janoan, Contemporary Storytelling in Mendocino County, California*" (12 minutes), with remarks by the filmmaker.
2:30 pm – Donovin Sprague and Jace DeCory, Black Hills State University, *TaSunke Witko - Crazy Horse* (30 minutes), with by the filmmakers.
3:20 pm – Leo Killsback, University of Arizona, *The Chief's Survival of the Northern Cheyenne Nation* (60 minutes).
4:30 pm – Carol Cornsilk, University of North Texas, *Indian Country Diaries: Spiral of Fire* (82 minutes), with remarks by the

00 pm - Visual and Performing Arts Center (VPAC) - Keynote

00 pm - Visual and Performing Arts Center (VPAC) - Keynote

leather Rae

The keynote speaker this year is the Cherokee film director eather Rae. Her best known work is the feature film Frozen River lohawk reservation on the Canadian border, which earned two ward nominations last year. In 2005 she premiered the documentary n the Native American poet John Trudell at the Sundance Film he has worked on more than a dozen other documentary films ations, *The Native Americans*, and *Storytellers of the Pacific*

Heather Rae's appearance has been made possible by a grant from the Southeastern Cultural and Scholastic Lectureship Committee, a fund derived from student fees.

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Dr. Mark B. Spencer
Department of English, Humanities, and Languages
Southeastern Oklahoma State University
OK 74701-0609
745-2921
.edu

Please contact Dr. Mark B. Spencer at (580) 745-2921 or Southeastern State University at (580) 745-2394 to request assistance due to a Accommodations cannot be guaranteed without adequate advance

SOUTHEASTERN
CENTURY OF BUILDING FUTURES

Eighth Native American

and Film Festiv

Images, Imaginations, an

Southeastern Oklahoma Stat

November 4-6, 20

Keynote Speaker

Heather Rae

We cordially invite the community, the Indian N scholars, educators, and all who are interested in study experience of the largest cultural minority in Oklahom Native American Symposium and Film Festival. Image Beyond. This event features presentations on Native A history, sociology, education, science, art, and film. Sc members of Indian Nations from across the United Sta come together to discuss topics related to the Native A All symposium sessions and films except for the key free and open to the public. For banquet tickets see t on the back of this brochure

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Defs' App'x Vol.4 - 1123

EEOC003258

WEDNESDAY, NOVEMBER 4, 2009

5:00 pm - Native American Room Library - Poetry and Short Story Readings
- Ron Wallace, Southeastern Oklahoma State University, "Native Son: American Poems from the Heart of Oklahoma"
- Arthur Del [illegible], Texas Wesleyan University, "Gifted on the Camino Real, A [illegible] Mystery"
- Elizabeth Mary [illegible], [illegible] Literature Press, Southeastern [illegible] University, "The Painted Sky"

7:00 pm - Fine Arts Theatre - Films
- Tracy Deer, *Club Native* (78 minutes)
- Christine Welsh, *Finding Dawn* (73 minutes)

THURSDAY, NOVEMBER 5, 2009

8:45 am - Student Union Atrium Loft - Welcome - Continental Breakfast

9:30 am - Native American Social Issues I - Student Union Auditorium 213
- Jessica Yee and Sarah [illegible], Native Youth Sexual Health Network and York University, Canada

"Reclaiming Healthy Sexuality for the Next Seven Generations" – Dr. Native Youth Sexual Health Network (workshop presentation)

9:30 am - Native American History - Student Union 323
- Jennifer McKinney, Oklahoma State University, "The Dakota Uprising of 1862"
- [illegible], University of Central Oklahoma, "Cheaper Than Bullets: American Indian Boarding Schools and Assimilation Policy, 1890-1930"
- Paul McKenzie-Jones, University of Oklahoma, "Cultural Activism in the Postwar Arena"

9:30 am - Native American Arts I - Student Union 303
- Yvonne Tiger, University of Oklahoma, "Larry McNeil: A Liberal and Present Tlingit/Nisga'a Messenger"
- Christina Giacona, University of Oklahoma, "Indian Courtship Rituals and Contemporary Counterparts"
- [illegible] Conley, University of Oklahoma, "Igloluk [illegible] Drum Dance: Past, Present and Future"
- Oksana [illegible], Moscow State Pedagogical University, Russia, "Tomahawks in the Life of American Indians"

11:00 am - Native American Social Issues II - Student Union Auditorium 213
- Meta G. Carstarphen, University of Oklahoma, "Black Lines, White Spaces: Decoding a Rhetoric of Indian Identity in Select Oklahoma Newspapers"
- [illegible] Robertson, Oklahoma State University, "What's So Great About Being Civilized? Socio-Economic Implications for the Five Civilized Tribes in Oklahoma"
- Heather Anne Brown, University of Oklahoma, "Osage, Oil, and Oklahoma, Boom or Bust?"

- Phyllis [illegible] Behrens, Midwestern University, "Down in the Valley, Up on a Ridge: Applying a Case Repertoire to Advanced Telecommunications and Rural Development"

11:00 am - Native American Education - Student Union 323
- Anne Grob, University of Leipzig, "Empowering Native Students and Tribal Communities"
- Melanie Price, Michael Kallam, and John Love, Southeastern Oklahoma State University, "The Learning Styles of Native American Students and Implications for Classroom Practice"
- John Love, Michael Kallam, and Melanie Price, Southeastern Oklahoma State University, "A Review of the Current State of Preservation of Native American Culture and Language in Oklahoma Educational Entities"

11:00 am - Native American Literature I - Student Union 303
- Richard Moon, San Antonio College, "Speaking Out: The Voice of the Native American Female Playwright"
- Karen Walker, University of Arkansas, "Constructing Cross-Cultural Gender Identities: Overcoming Alienation in *The Beet Queen*"
- Steven Sexton, University of Oklahoma, "Misappropriations, Search for Identity, and Naturalistic Tendencies: A Critical Reading of Louis Owens's *Mixedblood Messages*"
- Joseph M. Faulds, Northeastern State University, "Up Through the Shining Gate of False Dreams: Foundational Images of Native People in the Epic Literature of Western Civilization from Vergil's *Aeneid*"

Films – Student Union Auditorium 213

1:30 pm – Vicki Monks, *Lost in Oklahoma* (15 minutes), with remarks by the filmmaker
2:00 pm – Brooke Stackleford and Brooke Davis, *Growing Up Chickasaw* (10 minutes), with remarks by the filmmakers
2:30 pm – Nathan Maydole, *Walking into the Unknown* (65 minutes)
3:40 pm – Sean Ganci, University of New Mexico, *Stickball: Grandfather of All Sports, Little Brother of War* (17 minutes)
4:00 pm – Leslye Abbey, *Bayou Landfolk: The Houma Nation in the Hurricanes* (18 minutes)

7:00 pm – Fine Arts Theatre – Feature Film – *Frozen River* (2008)

Produced by Heather Rae. [illegible] this exciting and dramatic film is set in a Mohawk reservation on the border between Quebec and New York State, where the [illegible] smuggling illegal immigrants from Canada into the United States.

FRIDAY, NOVEMBER 6, 2009

7:30 am - Student Union [illegible] - [illegible] Breakfast

8:00 am - Native American [illegible] 213
- David Barnes, "A[illegible] Identities," [illegible]
- Jennifer L. [illegible], Gender, Genre, and Nat[illegible]
- Michael Squire, [illegible]

8:00 am - Native American Sports - Student Union 323
- Travis Larsen, Oklahoma State University, "[illegible] in [illegible]: The Portrayal of Native American Quarterbacks in the Mass Media"
- Gabe Logan, Northern Michigan University, "Running Wild: Constructing Native American Identity in the 1928 International Trans-Continental Foot Race"

8:00 am - Native American Literature II - Student Union 303
- Marija Knežević, University of Montenegro, "Trickster Maneuvers and *The Toughest Indian in the World* by Sherman Alexie"
- Joanna Northrup, University of Louisiana at Lafayette, "Tricksters in Hyper-Reality"

9:00 am - Native American Cinema II - Student Union Auditorium 213
- Laura Bradling, University of Wisconsin-Platteville, "In a Native Key: Shelley Niro's Revisioning of the Bow[illegible] in *Suite: Indian*"
- Rebecca Says Bobick, West Virginia University, "Images: Past, Present, Future"

9:00 am - Native American Social Issues III - Student Union 323
- Chaquita Briley, Krystal Brown, [illegible] State University; Stephany Parker, Oklahoma State University & Chickasaw Nation; Marianne Van Delinder, Sandra Peterson, [illegible], [illegible], Oklahoma State University

"Pictures with a Voice: Understanding the Everyday Lives of Native Americans of the Chickasaw Nation in Developing a Nutrition Social Marketing Campaign"

9:00 am - Native American Literature III - Student Union 303
- Ayik Enriquez-Loya, Texas A&M University, "Destruction by Destruction of Identity: [illegible] in [illegible] *The Halfbreed Chronicles*"
- Jessica Chaines, Duquesne University, "[illegible] with special light: Trauma, Native Masculinity, and the Near-Death Experience in Linda Hogan's *People of the Whale*"

10:00 am - Native American Cinema III - Student Union Auditorium 213
- Brittany Luby, University of [illegible] Columbia, "Sex in the Westerns: An Examination of [illegible] in John Ford's *The Searchers* (1956), *Two Rode Together* (19[illegible]) and *Cheyenne Autumn* (1964)"
- Chad Large, East Central University, "A Pause for Profit: Evolution of Native Americans in the American Western"

10:00 am - Native American Social Issues IV - Student Union 323
- Patricia Ann Coyel, University of [illegible] British Columbia, "Binge Addiction [illegible]"
- Regina [illegible], University of Texas at Arlington, "Preventing Native American Youth [illegible] What Do We Need to Know?"

10:00 am - Native American Literature IV - Student Union 303
- Lindsey Kay [illegible], "[illegible] Around: A Re-Vision of [illegible] *Clapback in the Dance*"
- Omar Chaillez, [illegible] University, "Indian Female Characterization in Larry [illegible]"

SOUTHEASTERN
A CENTURY OF BUILDING FUTURES

October 16, 2008

Tenure Review Committee
Southeastern Oklahoma State University
1405 N. 4th
Durant, Oklahoma 74401

Re: Dr. Rachel Tudor/Application for Tenure

Dear Members of the Committee:

It is my distinct honor to support the tenure application of Dr. Rachel Tudor. We have worked closely together on the Native American Symposium Committee for a number of years, and I feel, as a result, that I know the character of this individual and her commitment to this University.

We are all engaged in the promotion of diversity on this campus, and our Symposium has been a significant and integral contributor to the promotion of that goal. Through the hard work of the committee and Dr. Tudor, the Symposium has grown to be both a nationally and, in some small regard, an internationally recognized conference. Work on the conference takes place all year long, and Dr. Tudor energetically participates in making it the success it has become.

It is my perception that Dr. Tudor's scholarship and teaching skills justify the granting of tenure to this most worthy faculty member. I believe Dr. Tudor to be both intellectually honest and socially concerned.

Please give Dr. Tudor every positive consideration to the application for tenure. She will continue to be a valued asset to this University, and I believe richly deserves the honor.

Very truly yours,

Corie Delashaw

Corie Delashaw

DEPARTMENT OF SOCIAL SCIENCES
SOUTHEASTERN OKLAHOMA STATE UNIVERSITY
1405 N. FOURTH AVE., PMB 4201 • DURANT, OK 74701-0609 • 580-745-2672 • FAX 580-745-7515 • WWW.SE.EDU

SOUTHEASTERN
OKLAHOMA STATE UNIVERSITY
1909 2009
100 YEARS OF BUILDING FUTURES

HONORS PROGRAM

March 10, 2008

Dr. Rachel Tudor
Southeastern Oklahoma State University
English, Humanities, & Languages

Dear Dr. Tudor,

Your help with activities related to Southeastern Honors Day on February 9, 2008 is greatly appreciated. Whether you graded letters of candidacy, conducted interviews, graded essays, greeted students and parents as they registered, appeared on the program, loaned us your offices, made general program arrangements, or helped with Alternate Honors Day--all these activities were an *essential* part of making the 2008 Honors Day events a resounding success. The effort and sincerity that you showed to students and parents alike illustrates our commitment to provide a superior undergraduate experience for talented students seeking educational excellence and enrichment here at Southeastern.

A variety of Honors Program scholarships has now been extended to 57 students, and I hope that we are able to attract each one of them to Southeastern for the Academic Year 2008-2009.

Honors Day is still a work in progress. I would like to take this opportunity to thank you for all your suggestions for improvement so far, and I invite any suggestions that you may have to make Honors Day 2009 even better.

Sincerely,

Lisa L Coleman

Dr. Lisa L. Coleman
Southeastern Honors Program Director

Rachel –
Without the generous help of my colleagues this day would not be possible.
Many thanks
Lisa

1405 N. 4TH AVE., PMB 2766 • DURANT, OK 74701-0609 • 580 745-2771 • FAX: 580-745-7495 • sosu_honors@.sosu.edu

Southeastern
OKLAHOMA STATE UNIVERSITY
HONORS PROGRAM

March 7, 2007

Dr. Robert Tudor
Southeastern Oklahoma State University
English, Humanities, & Languages

Dear Dr. Tudor:

Your help with activities related to Southeastern Honors Day on February 17, 2007 is greatly appreciated. Whether you graded letters of candidacy, conducted interviews, graded essays, greeted students and parents as they registered, appeared on the program, loaned us your offices, made general program arrangements, or helped with Alternate Honors Day--all these activities were an *essential* part of making the 2007 Honors Day events a resounding success. The effort and sincerity that you showed to students and parents alike illustrates our commitment to provide a superior undergraduate experience for talented students seeking educational excellence and enrichment here at Southeastern.

A variety of Honors Program scholarships has now been extended to 77 students, and I hope that we are able to attract each one of them to Southeastern for the Academic Year 2007-2008.

Honors Day is still a work in progress. I would like to take this opportunity to thank you for all your suggestions for improvement so far, and I invite any suggestions that you may have to make Honors Day 2008 even better.

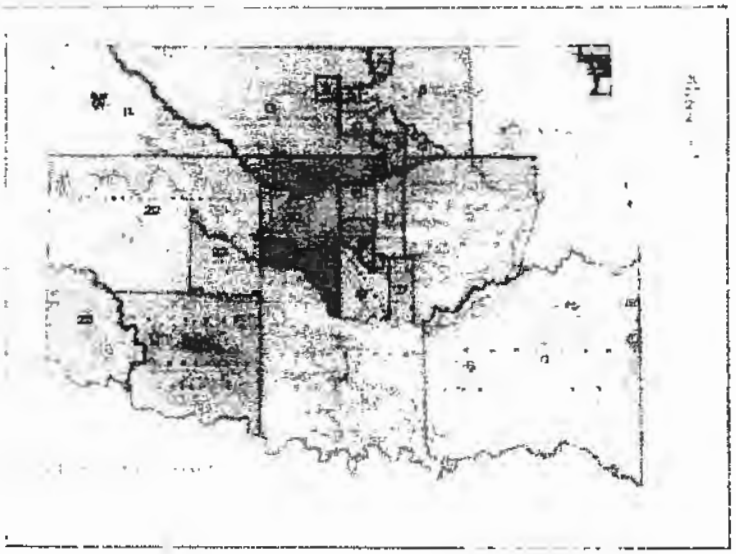
Sincerely,

Lisa L. Coleman

Dr. Lisa L. Coleman
Southeastern Honors Program Director

1405 N. 4TH AVE. PMB 2766 • DURANT, OKLAHOMA 74701-0609 • (580) 745-2711 • Fax: (580) 745-7495 • sosu_honors@sosu.edu

Sixty-Seven Nations and Counting



Proceedings of the Seventh Native American Symposium

November 1-2, 2007

Edited by Mark B. Spencer and Rachel Tudor

Southeastern Oklahoma State University
Durant, Oklahoma

AlienNations

An Open-Mic Chapbook

By:

R. J. Tudor

Southeastern
OKLAHOMA STATE UNIVERSITY
HONORS PROGRAM

March 8, 2006

Dr. Robert Tudor
Southeastern Oklahoma State University
English, Humanities, & Languages

Dear Dr. Tudor:

Your help with activities related to Southeastern Honors Day on February 25, 2006 is greatly appreciated. Whether you graded letters of candidacy, conducted interviews, graded essays, greeted students and parents as they registered, appeared on the program, loaned us your offices, made general program arrangements, or helped with Alternate Honors Day--all these activities were an *essential* part of making the 2006 Honors Day events a resounding success. The effort and sincerity that you showed to students and parents alike illustrates our commitment to provide a superior undergraduate experience for talented students seeking educational excellence and enrichment here at Southeastern.

A variety of Honors Program scholarships has now been extended to 76 students--our largest *ever* freshmen honors class--and I hope that we are able to attract each one of them to Southeastern for the Academic Year 2006-2007.

Honors Day is still a work in progress. I would like to take this opportunity to thank you for all your suggestions for improvement so far, and I invite any suggestions that you may have to make Honors Day 2007 even better.

Sincerely,

Lisa L. Coleman

Dr. Lisa L. Coleman
Southeastern Honors Program Director

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FRIDAY, NOVEMBER 11, 2005

7:45 am – Sidewalk Café – Conference Registration
Continental Breakfast

8:15 am – Ballroom – Defining Boundaries: Oklahoma as a Center of Creativity
- Cynthia Fowler, Ruthe Blalock Jones, and Maria DePriest

8:15 am – Magnolia Room – The 19th Century
- Karla Florene Noles, "The Ideal Native American: Thoreau and Longfellow's Purpose Behind Their Portrayal of the Original American Race"
- Joshua Nelson, "Integrated Circuitous Agency: Catharine Brown Through Gender, Race and Religion"
- Michael Petty, "Native American Reaction to the Lewis and Clark Expedition"

8:15 am – University Center 215 – Native Literature 3
- Penelope Kelsey, "The Twins and Maurice Kenny's *Blackrobe* and *Tekonwatonti/Molly Brant*: A Kanien'kehaka Critical Framework"
- Meredith James, "Sovereign Poetics: The Significance of Political Rhetoric in the Early Works of Joy Harjo, Rayna Green, Simon Ortiz, and James Welch"
- Kristen Rozzell, "Repositioning Her Writing Cap: Debra Magpie Earling's *Perma Red*"

10:00 am – Ballroom – Beyond the Rhetoric: Representing and Communicating Varying Perspectives of Indigenous Knowledge
- Dolores Van der Wey, Tracy Friedel, Shauna Bruno, Evelyn Steinhauer, Cora Weber-Pillwax

10:00 am – Magnolia Room – Native Women 2
- Annik Chiron de La Casinière, "Crystal and Mary, or How to Be an Unangax Girl Today"
- Jeanne E. Northrop, "The Ancestors Speak Through Our Female Relatives"
- Carolyn K. Fiscus and Carole J. Quaas, "Grandma's Stories: A Family's Survival and Connection to Their Native Identity"

10:00 am – University Center 215 – Native Art and Architecture
- Chris T. Cornelius, "Native American Dwelling, Space and Culture: An Analytical Dialogue"
- Julieanna Frost, "Revisioning Wildfire: Historical Interpretations of the Life and Art of Edmonia Lewis"
- Sarita Cannon, "Black Indian with a Camera: The Work of Valena Broussard Dismukes"
- Marian Aitches, "Re-Membering Indigenous Identity: the Photographic Art of Hulleah Tsinhnahjinnie"

1:00 pm – Ballroom – "You Just Don't See It": Native Women's Leadership Since the Red Power Movement
- Elizabeth Castle, Madonna Thunder Hawk, Frances Wise

Sixth Native American Symposium

Native Women in the Arts, Education, and Leadership

Southeastern Oklahoma State University

November 10-11, 2005

Featured Speakers

Buffy Sainte-Marie and Winona LaDuke

Southeastern Oklahoma State University invites the community, the Indian Nations, students, scholars, educators, and all who are interested in studying and sharing the experience of the largest cultural minority in Oklahoma to attend the Sixth Native American Symposium: Native Women in the Arts, Education, and Leadership. This event features presentations about Native American literature, history, sociology, politics, education, science, art, and film. Scholars, artists, and members of Indian Nations from around the United States and Canada will come together to discuss topics related to the Native American experience.

THURSDAY, NOVEMBER 10, 2005

8:00 am – Sidewalk Café – Conference Registration
Continental Breakfast

9:00 am – Sidewalk Cafe – Welcome
- Comments by Dr. Dan Althoff, Native American Symposium Committee Co-Chair

9:30 am – Ballroom – Sideline Sidekicks: Gender, Anti-Indigenous Racism, and the Problem of 'Indian' Female Cheerleaders and Mascots
- D. Anthony Tyeeme Clark and Cornel D. Pewewardy

9:30 am – Magnolia Room – Native Education
- Terry Ashby, "Increasing Native American College Attendance"
- Rosalin Hanna, "Attainment of Higher Education for Native American and Alaskan Native Women"
- Oksana Y. Danchevskaya, "Notes on Russian Indianists"

9:30 am – University Center – Native Literature 1
- Iping Liang, "Indian Gothic: The Vanishing Race and the New World Nation"
- Steven B. Sexton, "Louis Owens's Intervention in the World of the Novice Reader"
- Kelley Harrison, "Why Native American Literature?"

11:00 am – Ballroom – Native Socio-Political Issues 1
- Richard Mize, "'Tubbee' and His Nieces: A Colloquy on White Men, Choctaw Women, Intermarriage and 'Indianness' in *The Choctaw Intelligencer*, 1851"
- David Michael Smith, "*Marxism and Native Americans* Reconsidered"
- Robert Tudor, "The Lynching of Ward Churchill"

11:00 am – Magnolia Room – Native Socio-Political Issues 2
- Michele M. Stephens, "Mexica Women's Power: Warrior Motherhood and Death in Childbirth"
- Thomas D. Watts and Joseph Bohanon, "Social Welfare Policies and Native Americans: Future Challenges"
- Patsy Cooper, "Alcohol & Drugs ... The Plague That Binds Our Native People"

11:00 am – University Center – Native Literature 2
- Monique Ramune Jonaitis, "(E)mergence of Selves in Louise Erdrich's *Books and Islands in Ojibwe Country*"
- Pauline G. Woodward, "Young Women Lead the Way in Erdrich's Fiction"
- Patty Peterson, "*Power*: A Contemporary Myth"

2:00 pm – Ballroom – New Learning Methods
- Joseph Bohanon, The Talking Circle: A Culturally Appropriate Group Work Perspective with Indigenous Peoples
- Cynthia L. Marshall and John Gall, "Teaching Students of European Descent How to Lie"

2:00 pm – Magnolia Room – Contemporary Native Performance
- Carsten Schmidtke, "Perceptions of American Indian Female Students in Information Technology"
- Kimberli Lee, "AlterNative Texts: Survivance in the Music and Art of Buffy Sainte-Marie"
- Adrian L. Cook, "Blood Quantum"

2:00 pm – University Center – Native Education 2
- Carole A. Barrett, "'We Were a Naturally Spirited People': Christian Boarding Schools and the Lakota Experience"
- Jon L. Brudvig, "Make Haste Slowly: The Education of American Indian Women at Hampton Institute, 1878-1923"
- Marinella Lentis, "Indian Arts and Crafts in the Boarding School Curriculum"

3:30 pm – Ballroom – Native Women 1
- Sarah Eppler Janda, "'The Time of the Woman': Gendered Activism and Indian Politics"
- H. Henrietta Stockel, "Chiricahua Apache Mildred Cleghorn: An Intimate Look"
- Laura B. Clark and Kelley Isom, "Walking in Grace and Courage: Dynamic Women of the Chickasaw Nation"
- Marilyn Wounded Head, "Native Women in Academics"

3:30 pm – Magnolia Room – Creative Readings
- Joseph M. Faulds, *Dream of a Holy Woman: The Kateri Chantings*
- Grace Caron Chaillier, "The Gathering"
- April E. Lindala, "Searching the Spirit"

3:30 pm – University Center – Historical Native Art
- Kenneth Barnett Tankersley, Steve Black Bear La Boueff, and Julia Youngblood, "The Kentucky Center for Native American Art and Culture"
- David Alcoze, "Artworks by American Indian Women – An Invitational Exhibit"
- Carole McAllister, "The Stories Baskets Tell"

5:00 pm – Library – Jacquelyn Battise

Jacquelyn Battise (Alabama-Coushatta) hosts the weekly radio KPFT show "People of the Earth" in Houston. She is especially interested in Native American social welfare issues, and her program has hosted such indigenous artists and activists as John Trudell and Madonna Thunderhawk.

7:00 pm – Little Theater – Winona LaDuke

Winona LaDuke (Ojibwe) is an internationally recognized Native American activist and advocate for environmental, women's and children's rights. She is the Founding Director of the White Earth Land Recovery Project and founder and co-chair of the Indigenous Women's Network, as well as the author of several books, including *All Our Relations: Native Struggles for Land and Life* and the novel *Last Standing Woman*. In the 1996 and 2000 elections, she ran as the vice-presidential candidate of the Green Party with Ralph Nader.

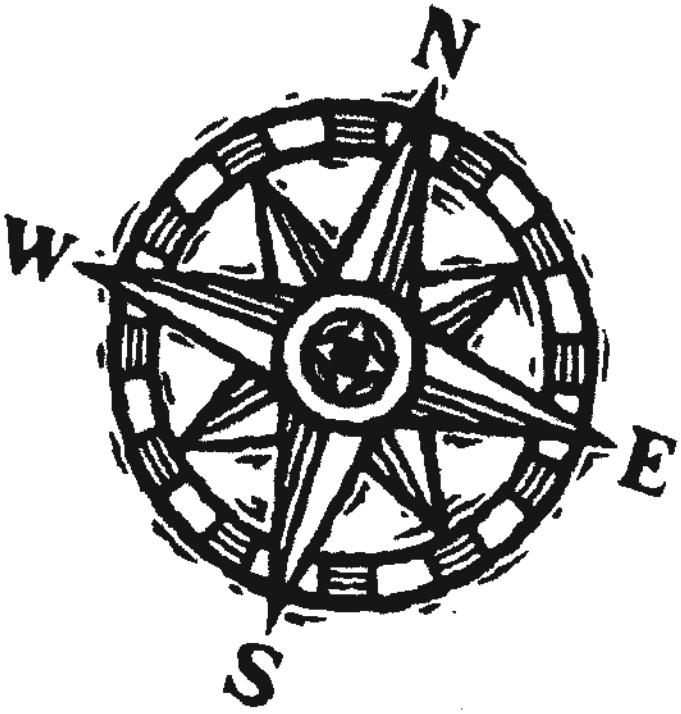
8:30 pm – Sidewalk Cafe – Reception

Native Women in the Arts, Education, and Leadership

Proceedings of the Sixth Native American Symposium

Edited by Mark B. Spencer and Robert Tudor

Diaspora



An Open-Mic Chapbook

By:

R. J. Tudor

Southeastern
OKLAHOMA STATE UNIVERSITY
HONORS PROGRAM

March 8, 2005

Dr. Robert Tudor
Southeastern Oklahoma State University
English, Humanities, & Languages

Dear Dr. Tudor:

Your help with activities related to Southeastern Honors Day on February 19, 2005 is greatly appreciated. Whether you graded letters of candidacy, conducted interviews, graded essays, greeted students and parents as they registered, appeared on the program, loaned us your offices, made general program arrangements, or helped on Alternate Day--all these activities were an ***essential*** part of making the 2005 Honors Day events a resounding success. The effort and sincerity that you showed to students and parents alike illustrates our commitment to provide a superior undergraduate experience for talented students seeking educational excellence and enrichment here at Southeastern.

A variety of Honors Program scholarships has now been extended to 61 students, and I hope that we are able to attract each one of them to Southeastern for the Academic Year 2005-2006.

Honors Day is still a work in progress. I would like to take this opportunity to thank you for all your suggestions for improvement so far, and I invite any suggestions that you may have to make Honors Day 2006 even better.

Sincerely,

Lisa L Coleman

Dr. Lisa L. Coleman
Southeastern Honors Program Director

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College of the Mainland
Multi-Culture Team
Presents

Jacquelyn Battise

KPFT 90.1 Radio Host

"People of Earth"

Monday, April 5, 2004 12:30 P.M.
College Teaching Auditorium (L131)
FREE ADMISSION

Jacquelyn Battise hosts the weekly KPFT show "People of Earth," which deals with the many issues affecting America's indigenous peoples. Jacquelyn herself is an Alabama-Coushatta woman, born on the Livingston reservation, making her a native Texan. Her family moved to Chicago where she grew up in a Native Community; as an adult, she moved back to Texas and settled in Houston. She says "Living in different communities gave her a single focused perspective on the plight of indigenous people." "It really doesn't matter where you find Native Americans, they usually are near or at the bottom of the social ladder, and I am trying to do something about that."
Jacquelyn has hosted on her radio program indigenous artists such as singer/poet John Trudell, Madonna Thunderhawk and Marcello.

CERTIFICATE OF COMPLIANCE

This document was scanned for viruses using Symantec Endpoint Protection version 14.2. Any required paper copies to be submitted to the court are exact copies of the version submitted electronically. Additionally, all required privacy redactions have been made in accordance with Fed. R. App. P. 25(a)(5) and 10th Cir. 25.5.

CERTIFICATE OF SERVICE

I certify that on January 9, 2019, I caused the foregoing to be filed with this Court and served on all parties via the Court's CM/ECF filing system. A single hard copy of the foregoing, which is an exact copy of the document filed electronically, will be dispatched via commercial carrier to the Clerk of the Court for receipt within 2 business days.

s/ Zach West

ZACH WEST
Assistant Solicitor General
ANDY N. FERGUSON
Staff Attorney
OFFICE OF ATTORNEY GENERAL
STATE OF OKLAHOMA
313 N.E. 21st Street
Oklahoma City, OK 73105
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